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**Translating SFX and Ideophones in the Comic Book
*Deadpool: Dead Presidents***

(Bachelor Thesis)

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**Překlad SFX a ideofonů v komiksu *Deadpool: Mrtví
prezidenti***

**Translating SFX and Ideophones in the Comic Book
*Deadpool: Dead Presidents***

(Bakalářská práce)

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I declare that I have worked on this thesis independently and that I have listed all primary and secondary sources.

In Olomouc

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List of Abbreviations

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
TR	Target Reader
SB	Speech Bubble
SFX	Sound Effects

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Introduction

The present thesis builds on previous research in the field of comic book translation. The majority of previous research on comic book translation has focused on aspects such as the historical perspective, overall approach to translating comic books, visual modification, cultural references, puns, and allusions (e.g. Zanettin 2008, Kaindl 2013). As Tomášek (2012) observes, in Translation Studies, comic books are still perceived as a peripheral issue and are mostly reflected in case studies dealing with specific works and translations (270). While some of these studies have examined the translation of sound effects (SFX) in comic books (e.g. Zanettin 2016, Pischedda 2020), there has been no strong focus on the rendering of SFX and ideophones, which are unique linguistic features of the comics medium. Hence, this thesis provides additional insight into the English-to-Czech translation of SFX and sound symbolism in comic books, drawing data and examples from the comic book *Deadpool: Dead Presidents* by Posehn and Duggan (2013).

The aim of the present thesis is to (1) thoroughly examine all SFXs found in this comic book and (2) analyse the types of SFXs and translation strategies used for their rendering based on a corpus of data obtained from the book. A comparison of the types and translation strategies of SFX to other sound-symbolic words found inside speech bubbles (SBs) was then made. The comparison of SFX found outside SBs and sound-symbolic words found inside SBs gives insight into how much these two categories differ in type and whether the differences somehow influence the choice of the translation methods used for each of the two respective groups.

The methodology used in the present analysis was obtained from P. S. Pischedda's work (Pischedda 2020) who in turn based his methodology on Delabastita's classification of translation strategies for subtitling localisation (Delabastita 1989, 199-200) to accommodate the needs of his diachronic corpus analysis. Since the present analysis differs from Pischedda's in many aspects, further changes to his methodology were made to fit the analysed material.

The present thesis further aims to conduct a detailed examination of the circumstances of the translation process of *Deadpool: Dead Presidents* (Posehn and Duggan 2013). This was conducted through an interview with Darek Šmíd, the

author of the book's Czech translation. The interview was used to validate the findings regarding the current comics translation drawn from the literature research in Chapter 2. In addition, it served to describe Šmíd's individual approach to translating SFX in *Deadpool: Dead Presidents* by Posehn and Duggan (2013).

This thesis attempts to examine the two following hypotheses: (1) The prevailing type of SFX and sound-symbolic words inside SBs differs fundamentally; however, this should not influence the translation strategies used to render these two categories. (2) If the translator is allowed to translate the text outside SBs, the ratio of translation strategies used for rendering SFX and sound-symbolic words inside SBs should be comparable.

The present thesis is divided into two parts: the theoretical part and the practical part. In the first chapter, important terms concerning the comic book industry are explained, and the concept of SFX is defined in detail. In the second chapter, the literature and previous research in the field of comic book translation is discussed, with a special focus on the translation of SFX. The third chapter discusses all the relevant information about the comic book *Deadpool: Dead Presidents* (Posehn and Duggan 2013).

The methodology used for the analysis is explained in the following chapter. In the practical part, the analysis is conducted based on the corpus of data obtained from the comic book. The results are then discussed in both a qualitative and quantitative approach, drawing examples from the two comic books (*Deadpool: Dead Presidents* and its Czech translation). The concluding chapter presents the results and reaches conclusions based on the findings.

1 Key Concepts of the Comic Book Industry

Comics as we know them today are a specific type of storytelling. They have many characteristics that distinguish them from other media (e.g. the frequent use of humour, puns, satire, allusions, and cultural references). Although it is not the aim of the present thesis to give an extensive definition of the concept of comics, it is necessary to briefly define the basic concepts in the field of comics.

As Zanettin (2004) points out, comics as a medium is not comparable to other media, such as print, films, and TV (1). According to Zanettin, comics are a type of media discourse that usually cuts across the borders of media types. In his chapter *Translating Comics and Graphic Novels* (2018), he points out that authors usually disagree on the definition of comics and often create different definitions that do not correspond with each other (1). For example, he cites the work of McCloud (1994), who defines comics as sequential art; in his view, comics consist of any number of panels that tell a story through images (21-23).

Kaindl (2013) also agrees with McCloud's definition, claiming that comics have numerous genres (comedy, horror, adventure, science-fiction and educational), cover target groups of almost all ages and social groups, and can be published in various formats (newspapers, magazines, books or on the Internet). According to Kaindl, comics are sequential art, meaning that the separate panels give each other the context needed to create the story in the reader's mind (36). Other definitions describe comics as, for example, a semiotic system (Zanettin 2004, 2).

Opinions on how many panels (one or more than one) are required for a medium to be called comics also vary. More general definitions describe comics simply as visual storytelling; all forms of graphic narrative up to prehistoric cave paintings would fall under this definition (Zanettin 2018, 1).

Depending on the perspective, comics could therefore be described as a publication format, a medium, a genre or a semiotic system; each of the definitions would be correct in a sense. In some cases, it could also be said that comics are not a specific genre, but that comics have genres (similarly to prose writing) (Zanettin 2004, 1).

Altogether, it could be said that it is not possible to define comics neither according to the subject matter, genre, or style that it should use, nor according to the tools and materials that should be used to create it (traditionally, comics were strictly printed material; however, with the rise of modern technologies, they are becoming increasingly created and shared in digital forms). The only relatively universal aspect in comics is sequential art (i.e. a certain number of panels or pictures that tell a story) (McCloud 1994, 21-23).

Eisner (1985) metaphorically defines sequential art as “the act of weaving a fabric” (122). He goes on to explain that in writing, the author leads the reader’s imagination; meanwhile, in comics the imagining is done for the reader (through the drawing). Sequential art is therefore an interdependent mixture of words and images (one would never make sense without the other) (122-124).

The terms *comics* and *comic book* are often used interchangeably, indicating a need to clearly distinguish the difference between the two. The term *comic book* refers to a physical piece of publication of *comics*; these two terms are therefore not synonyms, even though they are often used as such. When speaking of *comics*, the idea being referred to is the medium, the sequential art, or the sum of all the comic books published so far. The term *comic book* refers to one specific printout or book that is the result of *comics* medium or art. *Comics* are the sequential art, writing, process, narrative, semiotic system, and idea. The *comic book* is the physical copy (the product).

The terms *comic book* and *graphic novel* are also often used interchangeably by mistake. Although the two concepts share some characteristics (for example, they are both a form of graphic narrative and tell a story through sequential art – they are both comics), they differ in the following aspects:

- Graphic novels are usually longer, and, unlike comic books, they are not published in series (Zanettin 2018, 2).
- Graphic novels typically aim at a more educated adult readership, while the audience of comic books usually consists of children or adolescents (Zanettin 2018, 2).

- Comic books (especially in the American comics culture) have a tradition of including advertisements, while graphic novels do not normally contain these.

These are just some of the most crucial differences.

When looking at the American comics tradition, we can identify some recurring integral parts that appear in every typical comic book:

- The drawing, which consists of a contour line and colouring (usually at least two artists are involved in the drawing: one draws the contour line and the other adds the colours). The drawing is typically divided into individual panels (each of the panels captures one moment in time).

- The SBs containing the direct speech of the characters.
- Additional text boxes containing captions or, for instance, the narrator's voice.
- SFXs or sound effects.
- Inscriptions (the text outside SBs that is not SFX).

However, these aspects are only indicative and certainly do not apply universally; just as every comics tradition and culture has its own specifics, individual publishers, authors, artists, and writers may or may not use various aspects in their work.

As has been demonstrated, the definition of comics or the parts it comprises is very problematic and individual. Overall, a very fitting comment that summarizes the attempt to define comics was made by *McCloud* (1994, 23): “Our attempts to define comics are an ongoing process that won’t end anytime soon.”

1.1 SFX: Sound Effects in Comics

The term *SFX*¹ is commonly used among comic book fans to refer to *special effects* or *special sound effects* in comics. Nonetheless, since SFX is a generic term used among comic book fans, there is little consensus about what SFX means (Šmíd 2022). Since it is necessary to clarify exactly what is meant by the term SFX, the first part of this chapter is devoted to an attempt to define the concept of SFX more precisely and distinguish the fine line between text inside and outside SBs in comic books as well as between SFXs and inscriptions.

In the American comic book tradition, SFXs have become widespread and are often iconic not only for individual comics but also for some of the characters. As Martyn Pedler (2012) claims, some of the phrases used in SFX, such as Spider-man's *Thwip*, as illustrated in Figure 1 (Kubert and Zdarsky 2017, 11), or Wolverine's *Snikt*, as illustrated in Figure 2 (Posehn and Duggan 2014, 105), have become commonplace among comic book fans. Thus, according to Pedler (2012), especially in the American comic book tradition, SFX forms are a comic element similarly as essential as SBs.

¹ The abbreviation *SFX* is used as both a countable and uncountable word in the present thesis – uncountable referring to the concept or abstract idea of SFX, countable referring to the specific occurrences of SFX in a comic book. In the Czech language, the term was adapted from English, but it is typically used as a countable word with inflexions, maintaining the English spelling pronunciation. *SFXko* (pronounced ad es-ef-iks-ko) is the singular form and *SFXka* (pronounced as es-ef-iks-ka) is the plural form.



Figure 1: Spider-man's Signature Thwip SFX

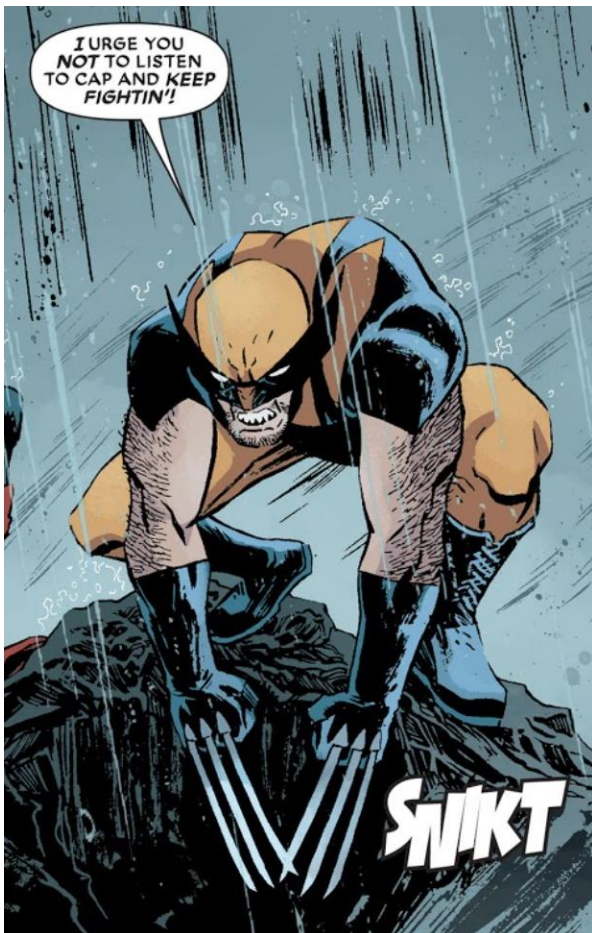


Figure 2: Wolverine's Signature Snikt SFX

The concept of SFX can be loosely described as all words located outside of SBs in comics. This definition is, however, far from sufficient. To define SFX, it is necessary to closely examine not only where SFXs are usually placed in comic books, but also the lexical categories that can be found within the category.

Some authors (e.g. Kaindl 2013, Tomášek 2012) use the term *onomatopoeia* instead of SFX. For instance, in his work, Tomášek (2012) provides four aspects of the process of translating a comic book that deserve particular attention: onomatopoeia, the text placed in the image, translation universals and the translation of proper names (277-278). According to him, the first two are exclusively associated with the issue of comics, while the last two are often analysed by literary translation theory. According to this division, the present thesis focuses on the first category: onomatopoeia. However, the term “onomatopoeia” is not precise enough, since not all onomatopoeia in comics is placed outside SBs, and vice versa, not all text outside SBs is onomatopoeic.

The two terms (onomatopoeia and SFX) are not synonymous. Onomatopoeia is “the naming of a thing or action by a vocal imitation of the sound associated with it” or “the use of words whose sound suggests the sense” (Merriam-Webster.com 2022). Tomášek (2012) also defines onomatopoeia as “a group of words that imitate phonetically various sounds” (278). However, as Cohn et al. (2016) claims, SFXs can play other roles than visualizing sounds; they can convey another type of semantic information and invisible qualities, such as the size, motion, and emotion (94). Based on Covey's (2006) earlier analysis, Cohn (2016, 95) divides SFXs into two categories according to whether they directly mimic the sounds of things (onomatopoeic) or describe other elements in comics (descriptive). Cohn (2016) further argues that SFXs may contain various lexical categories, including (among others but not limited to) onomatopoeic words (95).

Based on Cohn's observation (2016), it can be concluded that not all SFXs fall into the onomatopoeia category. Rather, onomatopoeia can be described as one of the sub-categories of SFX. The term onomatopoeia in comics is therefore an inaccurate label for a concept that can be much better defined by the term SFX.

Kaindl (2013) distinguishes five functional linguistic categories that can be found in comic books: the title, the dialogue texts, the narrations, the inscriptions,

and onomatopoeia. (38) The division of these categories had also been described in his former work (1999).

Based on Kaindl's division, all text found in comic books can be divided into two main categories:

- Category 1: text within SBs

The first category includes all text that is bound by an SB or a text box and is separated from the drawing. It includes Kaindl's category of dialogue texts and narrations.

The dialogue texts are found in the SBs and convey the character's direct speech; the sequence of dialogues depends on the reading direction. Together, they provide the picture with a temporal dimension (Kaindl 2013, 38).

Narrations usually give context to the story, supplying the additional information needed for the reader to understand what is happening in each panel as well as between them (Kaindl 2013, 38).

- Category 2: text outside SBs

The second category comprises all text that in any way emerges from the SBs and becomes part of the drawing or graphic. This category can include SFX and onomatopoeia as well as various lettering and other text that is part of the drawing (e.g. lettering on a character's shirt, street names and signs). It includes Kaindl's category of inscriptions and onomatopoeia; onomatopoeia in Kaindl's conception is understood as SFX.

According to Kaindl (2013), inscriptions are the parts of text that contextualize the story; this can be the text in newspapers, letters or the text on tee-shirts, restaurant signs etc. They can be integrated into the picture to various degrees (Kaindl 2013, 38).

Furthermore, the category of onomatopoeia (SFX) is a central part of comics (Kaindl 2013, 39).

The category of the title stands on its own and can belong to both categories, depending on the type of comic book and cover page design. However, the title usually only appears on the cover page of the comic book. In some comic books,

titles on the front page are integrated into the picture and therefore might require some retouching in case they need to be translated. Kaindl (2013), however, argues that in the modern comic book translation tradition, titles are increasingly often being left untranslated, especially in the cases when they consist of proper names (typically the names of the characters) (39).

The above division into text inside and outside SBs implies that any kind of text that is not bound by a bubble or other kind of text box can be called SFX. SFXs are also commonly viewed as any text that is a part of the graphics or drawing in the panel and at the same time not an inscription. Inscriptions are a distinctive text category in comics that differs from the SFX in many ways. The main difference between SFX and inscriptions is that SFX depict abstract ideas, while inscriptions depict text that is a part of the visual reality. To illustrate the difference, if we were to remake a comic book into a movie, SFXs would disappear and be replaced by sounds/movements etc., while inscriptions would stay unchanged.

In modern times, however, it is not possible to simply divide the text in comic books into the two categories (inside and outside SBs). Many variations and combinations of the two groups can be found in modern comic books, and there are cases that are somewhere in between these two categories. Therefore, the division of the text according to where it is in the comic book could be more accurately depicted as a scale, such as in Figure 3; examples here were drawn from *Deadpool: Dead Presidents* (Posehn and Duggan 2013).

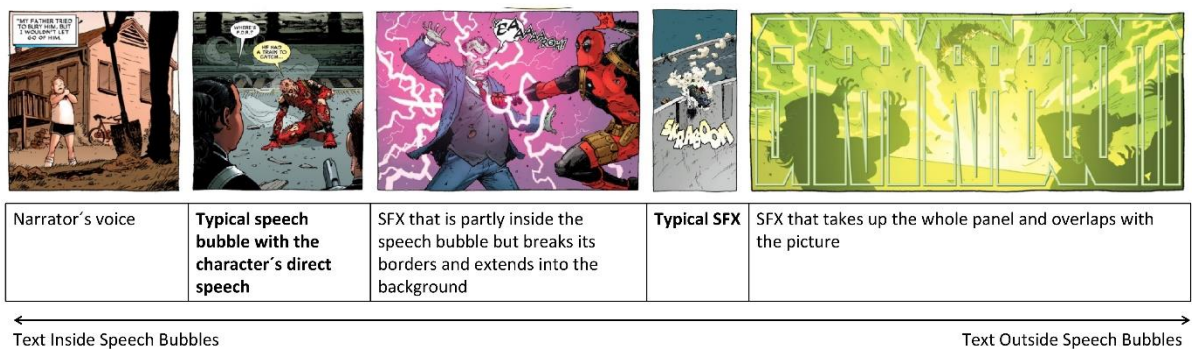


Figure 3: Text Inside and Outside SBs in Comics

In the present thesis, the term *SFX* is used in its broadest sense, referring not only to words that do not interfere with the SBs in any way, as for example in Figure 4, but also to the text that is partly inside an SB but breaks its borders in any way,

interfering with the graphics in the background, as illustrated in Figure 5. All the instances or sub-categories that fall into the SFX category (and therefore are a subject of the analysis) are also illustrated on the scale in Figure 6.



Figure 4: A Typical SFX in *Deadpool: Dead Presidents*



Figure 5: An Atypical SFX in *Deadpool: Dead Presidents*

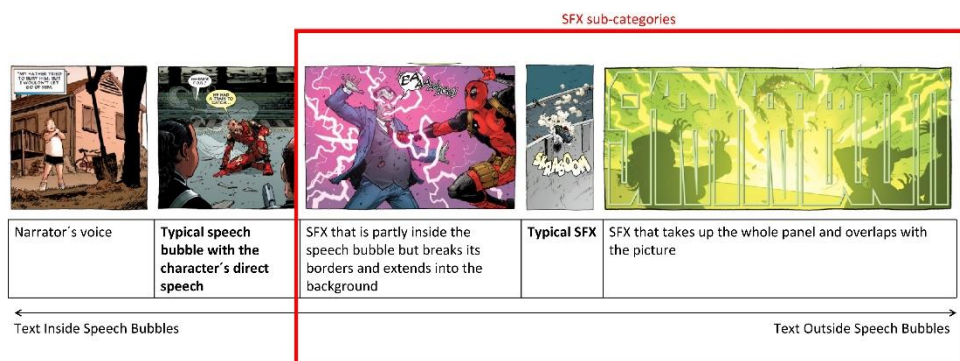


Figure 6: Defining SFX

The first chapter briefly defined the concept of SFXs and how to distinguish them in comic books. In short, the following three criteria could be drawn as conclusions:

- The text is not contained inside an SB or a text box of any kind.
- The text interferes with the graphics or drawing in the background of the panel.
- The text is not an inscription.

If all three of these criteria apply to the selected word or text, then it is SFX.

1.2 Ideophones in Comic books

The term *ideophone* is a particularly important term in Chapter 5 of the present thesis, because unlike SFX (which is reserved for words outside SBs), ideophones can also appear inside SBs.

According to Dingemanse (2019), an ideophone is “a member of an open lexical class of marked words that depict sensory imagery” (16). Ideophones can, therefore, evoke a wide range of ideas, including sound, movement or any other kind of emotion, idea or action that is happening in the panel.

Dingemanse (2019) also describes five main properties of ideophones:

- They are marked, i.e. they have structural properties that make them stand out from other words.
- They are words, i.e. conventionalized lexical items that can be listed and defined.
- They depict, i.e. they represent scenes by means of structural resemblances between aspects of form and meaning.
- Their meanings lie in the broad domain of sensory imagery, which covers perceptions of the external world as well as inner sensations and feelings.

(Dingemanse 2019, 15)

Based on these properties, virtually all SFX fall into the category of ideophones. In his work, Dingemanse (2019) states other additional characteristics of

ideophones; for example, they are syntactically isolated and context-dependent (17). Based on this, the term *ideophone* is used in the present thesis as an umbrella term for both SFX and all words within SBs that meet the definition of an ideophone.

The term ideophone is used in the analysis as an umbrella term for the two categories: SFX and sound symbolic (or onomatopoeic) words inside SBs. The abbreviation SB (speech bubble) is used in this work to avoid lengthy sentences.

2 Comics Translation

2.1 Historical Perspective

Since Translation Studies were established as an academic field, many texts have been produced concerning the spoken and multimedia translation, along with other forms of intercultural communication. Various translation products, processes and practices have been discussed; however, little attention has been paid to comics translation, despite the fact that it is strongly intertwined with the history of comics (Zanettin 2008, 19).

As Tomášek (2012) points out, more disciplines are beginning to address the phenomenon of comics, with the exception of the field of Translation Studies, which refuses to accept comics as a subject worthy of academic investigation. Comics are considered a subgenre of literature or a literary genre, and Translation Studies refuse to ascribe to comics a status like that accorded to film subtitles, dubbing, translation of poetry or theatre plays. Comics are still perceived by Translation Studies as a peripheral issue and are mostly only reflected on in case studies dealing with specific works and translations. (270)

Comics translation has evolved along with the development of individual comics traditions in different countries and cultures. In the second half of the 20th century, the production of comics in most European countries included a substantial percentage of translations of foreign comics imported from the US (Zanettin 2018, 449). Two authors who have written extensively on the issue of translating comics are Federico Zanettin (2008, 2009, 2016, 2018) and Klaus Kaindl (1999, 2013).

In his work, Zanettin discusses many aspects of comics translation, both from a historical perspective (2008, 2009, 2018) and from the perspective of contemporary practice (2016).

From the historical point of view, two crucial moments in the worldwide history of comics can be identified: the Golden Age of North American comics (in the 1930s) and the height of Japanese manga (in the 1990s), which resulted in a great development of the comic traditions and the production of many new publications.

The US comics have also largely influenced the development of comics traditions in other countries that often adopted the American conventions. In the second half of the 20th century, the production of comics in most European countries included a large number of imported materials; namely the mainstream superhero comics, such as *Spider-Man*. When American comics started to be translated and published in Europe, their conventions were combined with previously established formats of graphic storytelling to a great extent (Zanettin 2018, 446-449).

In many ways, the development of Japanese manga was also influenced by American comic book culture; for example, the typical cute faces of manga characters were inspired by the look of characters in Disney comics, such as Mickey Mouse (Zanettin 2018, 450). However, since Osamu Tezuka revolutionized the Japanese comic book tradition by creating new sets of rules and conventions, manga distanced itself from the Western comic books. Manga has evolved into an extremely specific and fundamentally different culture from the Western comic book tradition, with its own narrative style and rules (Zanettin 2008, 18). For this reason, not much space is devoted to it in this thesis; this would require a separate chapter devoted, for instance, to a comparison of translation practices in the translation of American and Japanese comics into the Czech language.

When speaking about the comics translation industry, it is also worth mentioning that in Europe, especially during and after the Second World War, “pseudo-originals” and “pseudo-translations” were also produced in large numbers (in addition to usual translations). Pseudo-originals are translations of comics by foreign authors that are presented as original work to avoid censorship. This practice was used, for instance, in Fascist Italy, and often involved renaming not only the author but also the characters in the story or even redrawing panels and individual images. In contrast, pseudo-translations are original comics that are presented as translations of foreign texts; this is caused by the high demand for successful foreign comics outstripping the original production. Once more, this procedure was practised after the Second World War and often involved the use of pirated material (Zanettin 2018, 449).

Up to the 1990s, the focus of Translation Studies was only on several comic books (such as *Asterix* and *Tintin*) that were linguistically complicated. It was not

before mass-literature became an object of study in Translation Studies that the interest in comics as a topic of Translation Studies increased (Kaindl 2013, 36-37).

Zanettin (2018) differentiates between four principal areas of interest in comics translation:

- The study of translation strategies, processes, and practices.
- Research on the history of comics translation.
- The study of comics translation to investigate concepts of cultural, social, and political identity.
- The research on intersemiotic translation/adaptation (between comics and other media/art forms).

The first category is further elaborated on as relating to the different geographical origin, different genres and publication formats and different TRs (target readers) (Zanettin 2018, 452). In this respect, the content of the present thesis falls into the first area. It examines the translation strategies and practices used in *Deadpool: Dead Presidents*, a comic book that originates in the American comics production and is translated for Czech TRs. In terms of genre and publication format, *Deadpool: Dead Presidents* is an American superhero comic book published by Marvel. The original format of the publication was a magazine that comprised multiple issues; these were later published in a serialized multi-volume comic book. Therefore, *Deadpool: Dead Presidents* is the first volume of this complete comic book series.

An important publication by Kaindl (1999) introduced a complex framework for analysing comics and investigated the translation strategies related to the various elements found in comic books. Here, comics translation was presented as taking place in a social context and therefore necessitating not only a linguistic and textual approach, but also a social approach.

The anatomy of comics divided the content of comic books into five main categories that have been previously elaborated on in Chapter 1 (Kaindl 1999, 11-12). Furthermore, Kaindl (1999) proposed a typology of translation procedures that was inspired by the categories in Delabastita's work (1989) designated for subtitling

and dubbing films. Here, he used six categories: *repetitio*, *deletio*, *adiectio*, *detractio*, *transmutatio* and *substitutio* (Kaindl 1999, 13).

2.2 Current State-Of-the-Art

The current situation in the Czech translation of comics is influenced by technology and digital programmes. The pandemic of Covid-19, which has led to a large degree of digitalisation in many sectors, has contributed to this (Šmíd 2022). Despite this, there is still a need for a whole team of people to be involved in the process of translating the comic. The process of publishing a translation thus remains the same as before; the only things that change are the tools and formats that the translation team uses and, of course, the workflows that are influenced by these tools.

The publication of a comic in translation typically involves securing reproduction rights from a foreign publisher, acquiring the films or files from the original publisher, and 'adapting' the product for the local readership. This 'adaptation' can be done inhouse or commissioned to an external agency, or may involve a mix of the two. The translator receives a copy of the comic and produces a text which is usually subdivided into pages and numbered paragraphs, each corresponding to a balloon or caption in the source text.

(Zanettin 2009, 38-39)

In most cases, comics are based on a script that is written by the writer (Kaindl 1999, 8). Based on this script, a comic book drawing is then created, and the text is subsequently added to it. As Kaindl (1999) claims, the main team roles in comic book creation include the following positions:

- The author who invents the plot of the story.
- The screenwriter who writes the dialogues.
- The editor who checks the acceptability of the work in progress.
- The cartoonist or cartoonists who create the artwork in the panels.
- Other artists who are responsible for seeing the artwork through to completion.

(Kaindl 1999, 8)

Just as the creation of an original comic usually involves a whole team of writers and artists, the translation of a comic is also a collaborative team effort. The team in charge of translating the comic has a similar composition (Šmíd 2022).

As Šmíd (2022) points out, the process of translating comic books resembles that of a magazine redaction. An entire translation team is involved in the translation process. This includes, of course, the translator (or multiple translators), editors, proof-readers, letterers, graphic designers, graphic editors, etc. The translator usually receives the source text (ST) in the form of physical book or digital document; as all work has undergone a very strong degree of digitisation in recent years, it is becoming more and more common for a translator not to receive a physical copy of the comic book and only get the digital version in a PDF or other document file (Šmíd 2022).

The translator creates the target text (TT) in a numbered text document so that it is clear which text belongs to which SB. It is common that translators still use a text editor, such as Microsoft Word, which is sufficient for them to work with the TT (Šmíd 2022). There is no need to create the translation in any complicated translation studio; since it is literary translation that requires much more feeling and intuition than working with terms, it does not require tools (e.g. term base) to make the work faster and more efficient.

After the translation is created, the text document is sent to the graphic designer, who incorporates the TT into the panels and SBs. The completed translation is returned to the translator, who checks if there are any mistakes or unintentional substitutions of text in SBs. The text is further proof-read and edited during the work until it is finalized (Šmíd 2022).

The graphic designers are also responsible for any other changes made to the visual text, such as editing or removing pictures, changing colours or layout, and giving proper paratext (cover, title, flyleaves etc.) to the comic book (Zanettin 2009, 39).

2.3 The Interrelatedness of Text and Pictures

The relationship between text and pictures is an essential aspect of comics translation (Kaindl 2013, 37). It is necessary for the translator to always consider the context of the word(s) within the entire panel, the entire page, and the entire comic book, as the text and picture can affirm, contradict, or supplement each other (Kaindl 2013, 39).

Will Eisner defines the process of comics writing (1985) as “the conception of an idea, the arrangement of image elements and the construction of the sequence of the narration and the composing of dialogue”, meaning that the two functions (text and pictures) in comics are fundamentally interdependent (122).

His definition is also consistent with the findings of Cohn (2013), who points out that multiple comic book authors (e.g. Jack Kirby, Osamu Tezuka, and Scott McCloud) have compared the process of drawing comics to writing in a specific language. According to them, comics can be described not as a genre, but as a constantly developing language system. The images that form a sequence create their own visual language, and it could be said that all comics are written in a visual language of sequential images just as, for example, novels are written in English. At the same time, the term of visual language is not used just as a metaphor. Cohn provides a detailed description of the complicated system of the visual language; it has its own grammar system and visual morphology, and it describes all the rules and laws of the complex and complicated system (1-7).

As has been previously observed, when translating comic books, the translator does not concentrate solely on the text in the SBs (Zanettin 2004, 6). The fact that the written text and pictures in comic books are dependent on each other and create a complex semiotic system together should reflect on the translator’s approach (Zanettin 2004, 3). Therefore, translating only the text inside SBs would not make for a comprehensible translation.

The interrelatedness of text and images in comics often affects more than just how the translator translates the text within the SBs; other modifications might also be necessary to make the message clear to the target reader (TR) (for instance,

omission of panels and/or pages or redrawing of content). Culture-bound non-verbal signs might also sometimes need redrawing. For instance, the cloud-like bubbles typically represent thought in comics; meanwhile, in manga they represent whispered dialogue (Zanettin 2009, 39-40).

In his work *Visual adaptation in comic books* (2016), Zanettin describes many different examples of when, in what way, and why the graphic aspect of a comic book needs to be changed. He describes several types of interventions that may be needed in the translation of a comic book, ranging from resizing, deleting, replacing, or adding panels; changing the page layout or the colours; replacing, deleting, or adding pages, balloons, or boxes; or changing the lettering.

The visual aspects of comics must always be considered, especially when translating Japanese manga into Western languages. The common procedure in the past was that the black and white manga was coloured, and the pages were reversed from left to right to accommodate the reading direction of the TR; this resulted in a vast number of left-handed characters (Zanettin 2004, 2 and Zanettin 2018, 452). Often, however, some parts of the comic and panels may need to be changed and redrawn, and the translation team must be very patient and creative when making such a translation (Šmíd 2022).

Since "... comics translation should be seen ultimately as intercultural translation between semiotic environments which are culturally determined, along dimensions of space and time." (Zanettin 2004, 2), the translation of comic books might be viewed as a form of localization, requiring not only the replacement of strings of text but other components that together result in translated comic books that are textual artefacts (Zanettin 2009, 40). Zanettin (2004) also compares the translation of comic books to that of software localization (5). The idea of comics translation as localization is also mentioned in Kaindl's work (1999), where he points out that during the translation process, comics undergo many different changes and modifications, of which text replacement is only one part (3). As Zanettin (2008, 12) claims:

The translation of comics into another language is primarily their translation into another visual culture, so that not only are different natural languages such as English,

Japanese, Italian or French involved, but also different cultural traditions and different sets of conventions for comics.

As Zanettin (2008, 9-10) remarks, the first mention of comics in Translation Studies is probably by Jakobson (1960), who mentions the idea of the Iliad and Odyssey in comics where “certain structural features of their plot are preserved despite the disappearance of the verbal shape” (Jakobson 1960, 350), with reference to his distinction between the three kinds of translation:

- Intersemiotic translation: verbal signs are interpreted by means of signs of nonverbal systems.
- Interlingual translation = translation proper: verbal signs are interpreted by means of verbal signs in another language.
- Intralingual translation: verbal signs are interpreted by other verbal signs of the same language.

(Jakobson 1992, 145)

Translation of comic books might therefore fall into both the interlingual and intersemiotic translation category. However, it is certainly not possible to define the comics translation simply as translation proper, as there are always non-textual components involved in the process.

2.3.1 Translating SFX

The approach to SFX translation has evolved (and continues to evolve) over time and depends on many factors, one of which is the technical competence of the translation team and the maturity of the technology. Kaindl (2013) comments on inscriptions: “the closer *they* are connected with the pictorial graphics, ... the greater the effort to retouch them and the more likely the possibility that they will be kept in the original” (39). The same applies to translating SFX (or used to apply in the past when comic books would be created using drawing supplies, such as pencils, inks, and watercolours). In that case, every change in the drawing made during the translation process had to be made manually by the artists. Therefore, the retouching effort was usually too high, and the SFX were left in the original form in most cases.

Tomášek (2012) asserts the very same: according to him, the tendency is usually to not translate the SFX and leave it in the original text. He goes on to list three reasons that may account for this tendency: the first reason may be stylistic (here, he gives the example of Kaindl's research from 1999, where it was found that in horror and superhero genres, for example, onomatopoeia is kept in its ST form, while in comedy comics it is much more often translated). The second reason may be the technical limitations of rendering the text outside SBs. The third reason is that the translator often assumes that the TR understands the untranslated SFX and can interpret them correctly (278).

However, the TRs' familiarity with SFXs are a consequence than a cause of the fact that, until recently, SFXs were almost never translated in comics. As Zanettin (2009, 39) states:

Before the advent of computers, the whole process was manual, and letterers used to erase the source text with a shaving blade and write the target text by hand. Graphics represented an additional cost for publishers which was often perceived as unnecessary, unless dictated by institutional or self-censorship. Words used as pictures (i.e., onomatopoeias, graffiti) and pictures used as words (i.e., calligrams, ideograms) were often left unaltered in translated American comics, thus becoming part of the comics conventions of importing countries. In recent years, however, digital technologies brought about many changes in the comics industry. ... Introducing changes to a computer file rather than film has made both lettering and retouching easier and less expensive.

To give an example (as can be seen in in Figure 7), in the comic book *Hellboy: Darkness Calls* (Mignola 2008) and its translation (2012), the SFXs that have obvious counterparts in the target language (TL) are retained in the source language (SL); electronic formats with layers of this specific comic book were most likely not yet available at the time of publication. Comic book SFXs such as “sniff sniff” and “drip drip” were retained in their original form, despite having traditional counterparts in the target language (“čmuch čmuch” and “kap kap”). However, this is most likely not because the translator was unaware of these counterparts in TL (target language); there was clearly a technological barrier that prevented their transposition (the fact that not a single SFX was translated in the whole comic book is proof of

that). The retouching effort would be too high at that time, resulting in all SFXs in the whole book being left in the SL (source language) form. If it were a newer comic book available in electronic formats with layers, these SFXs would be translated.

Šmíd (2022) also points out that even though all new comics are now being delivered in electronic format, translators still run into complications with older comics without layers. Manual intervention into the drawing must then take place, and the graphic designers must redraw the pages. In that case, the decision whether to translate the SFX or not is again complicated.



Figure 7: Untranslated SFXs in Hellboy

As a result of this, words from the SL that have a translation counterpart or that would be spelled slightly differently in the TL enter the translation in their original

form, and the TR get acquainted with them. Therefore, the average present comic book reader is familiar with the traditional SFX that are used in English; thus, the need to render them decreases, because leaving the SFX in the SL form does not endanger the understanding of the text, and the retouching effort would be disproportionately high.

Thanks to this process, many traditional SFXs from English have made their way into the Czech language in the past; they became common in the Czech comics tradition because the TRs began to understand them. They are still used today, although the technology no longer prevents their transfer. For an example of this, see Appendix 1.

“Whether onomatopoeic words are translated or not depends on the retouching effort, the genre, and the target group. Translation strategies range from direct borrowing (sometimes with graphemic or phonological adaptation) to literal translations and category changes as well as to new creations of onomatopoeia.” (Kaindl 2013, 39).

With the advent of modern technologies and electronic graphics programmes, the retouching effort has gradually decreased; this makes the whole translation process much simpler (Kaindl 2013, 37). This not only makes it much easier to translate SFX, but it also means that the translator is not limited by the size of the SBs as much as before the advent of technology. The size of SBs can be easily adjusted to the content in the graphics program (Kaindl 2013, 37). However, Šmíd (2022) points out that although it is always possible to adapt the size of the SB to the content using a graphics program, which gives the translator a certain amount of freedom, the translator should still make sure that the text is not much longer than in the ST. Otherwise the enlarged SB could obscure other important parts of the drawing in the panel.

Zanettin (2016) describes the modern-time practice as follows. The comic book is usually divided into three layers: the first contains the drawing, the second contains the empty SBs, text boxes, SFXs and titles, and the third contains the plain written text. The second layer is stored in a vector graphic file, which allows for the SBs to be resized without losing the definition and the SFXs to be easily retyped.

The work of the graphic artist has therefore been reduced from having to manually redraw sometimes entire panels or even pages of the comic book to just switching between the layers in a computer software, resizing the SBs and rewriting the SFXs and text by pressing a few keys on the keyboard, maintaining all the fonts and colours from the original document.

However, these layered documents are more relevant to other members of the translation team, such as graphic designers and other artists. The translators themselves are more concerned with the textual aspect; they work with the book in the physical form or the electronic PDF document and create the translation in text format (at least this is the case when it comes to translating American and European comic books; the situation might differ when translating manga). Only the graphic artists work with the individual layers and loop the TT back into the comic book pages.

In the Czech translating tradition, SFXs were not usually translated in the past for the reasons mentioned above. Nevertheless, in the translation of *Deadpool: Dead Presidents* (Posehn and Duggan 2013), the strong need for rendering SFXs together with the low retouching effort resulted in the fact that SFXs are in most cases rendered in this comic book. This does not mean they are translated 100% of the time, but in most cases at least minimal changes have been made. Several factors have contributed to the high degree to which SFXs are rendered in this comic book:

- The high degree of digitalization of comics and the delivery of comics in digital layered files; this makes it incomparably easier for the graphic artist to manipulate text outside of SBs than in the past and decreases the retouching effort.
- The fact that there is an unusually high amount of SFX that often involve neologisms that are not commonly used in Czech comics lore and are not familiar to the mainstream TRs; these neologisms might be harder to understand and less readable for the average TR.

Technical developments in recent years have therefore made the whole decision-making process of whether to translate SFX or not much easier. The translation team no longer needs to consider at length whether it is worth translating

the text outside SBs or whether it is tolerable to keep the SFXs in its original form, with the assumption that the TR will understand the message. If the team has a layered digital document, the translator can translate whatever he or she sees fit without having to consider anything else, and the graphic designer can then simply enter all the changes into the page in the computer software.

Based on the available literature and information (Zanettin 2016), the following graph in Figure 8 was created by the author of the present thesis, showing a mind map of the decision-making process in contemporary SFX translation. Darek Šmíd, the translator of the comic book *Deadpool: Dead Presidents* (Posehn and Duggan 2013), described a similar process in the interview (Šmíd, 2022).

Apart from this decision-making scheme, there is no guidance, set of rules or manual on how to approach SFX translation in comics. As Šmíd points out, translating SFX (and comics as a whole) is primarily intuitive and requires the translator to have a feel for the material they are working with. "You need to breathe the scene, to enjoy it and write it with passion. It has to be fun for you and for the reader." (Šmíd 2022).

In the course of his work, the translator does not make any fundamental distinctions between translating a text inside and outside SBs, precisely because he translates the text as a functional whole. However, it is good to be able to distinguish when it is a standard matter (e.g. a classical SFX) and when it is a non-standard matter (e.g. a neological SFX). "If you see something non-standard, I think it's fair to the author to try to translate it in a non-standard way. You cannot just translate a comic book; you should poeticise it." (Šmíd 2022).

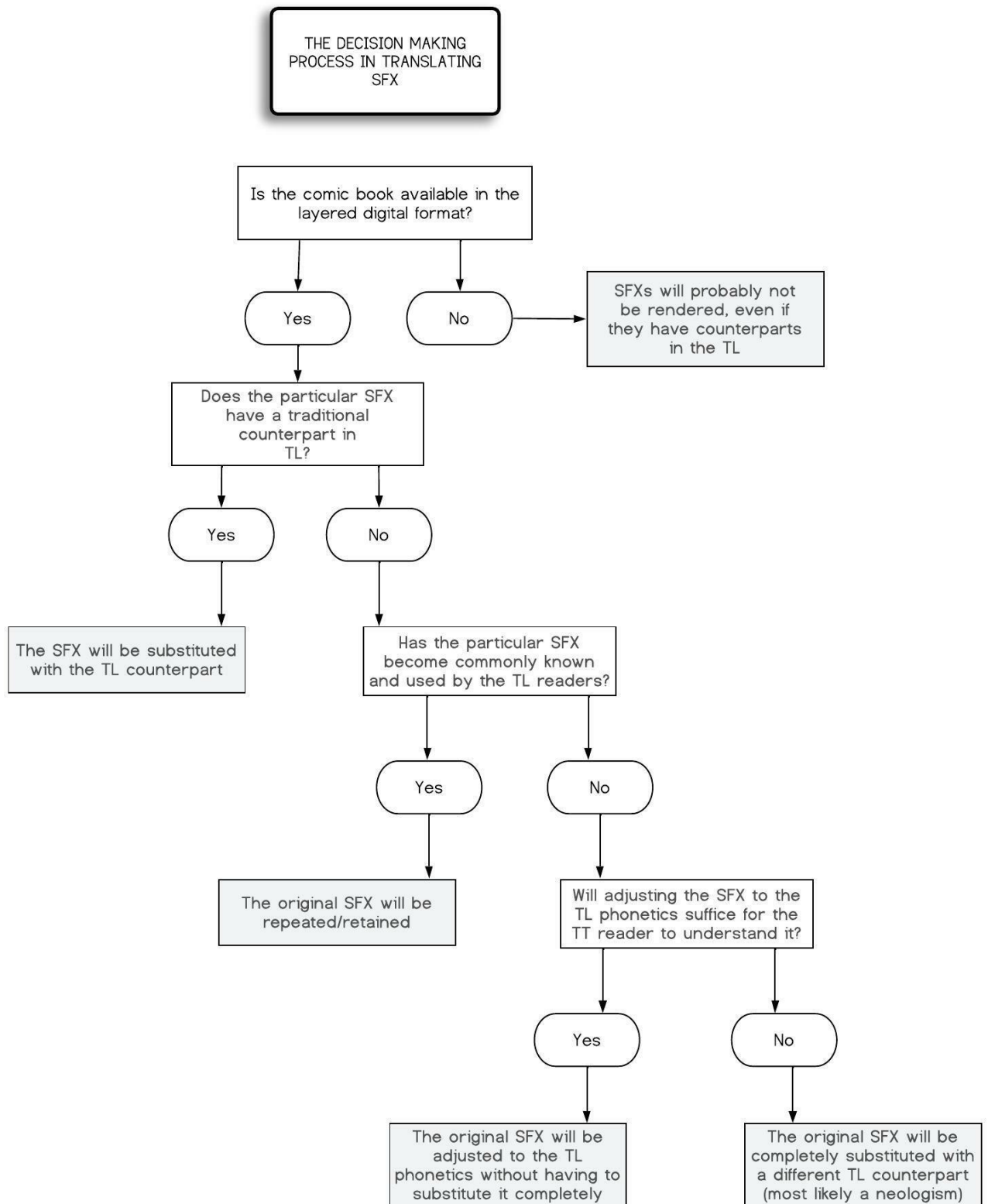


Figure 8: Translating SFX in Comic Books

2.3.2 Pischedda: Translating English Sound Symbolism

In his article *A Diachronic Analysis of the Translation of Sound Symbolism in Italian Comics* (2020), Pischedda conducts a thorough diachronic analysis of the translation strategies used to render sound symbolism in the Italian translations of Disney's English comics. The article was published in March 2020 in the *Open Linguistics* journal.

Here, Pischedda draws on the work of Dirk Delabastita (1989), also cited by Kaindl (1999), who created a classification of translation strategies for localizing subtitles in audio-visual translation. Since the translation of comic books is similar to the localization of subtitles in many aspects, the following categories of translation strategies were adopted for comic book translation in Pischedda's work:

- 1) Repetition
- 2) Deletion
- 3) Addition
- 4) Partial substitution
- 5) Total Substitution
- 6) Creation
- 7) English alternative

The first phase of Pischedda's work includes the creation of a bilingual corpus of sound-symbolic forms from English and Italian Disney comics (published between 1932 and 1992). Pischedda then uses this corpus to analyse the translation methods used to convert sound symbolism in comics from English to Italian. Pischedda divides his analysis into five different historical windows, which allows him to examine developments or changes in approach over time.

One of the conclusions of Pischedda's work is that most English sounds are retained in Italian, and that this is one of the reasons why there is a lot of English sound symbolism in Italian today.

The diachronic approach helped Pischedda to discover that over the last 12 years, there has been a fundamental change in approach, and ideophones have

begun to be translated much more frequently. Although the retention category still represents the majority (40%), the usage of partial substitution and English alternative options have increased compared to the past.

3 *Deadpool: Dead Presidents*

3.1 About the Main Character

The character of *Deadpool*, also known among Marvel fans as *the Merc with a Mouth*, was created in 1991 by artist and writer Rob Liefeld and writer Fabian Nicieza. Deadpool originally appeared as a character in the popular Marvel series *The New Mutants* (Deadpool's first ever appearance in Figure 9), but gradually gained popularity among fans that even surpassed the series ("Deadpool Fandom Wiki" 2004 and Manning 2016, 7-9).

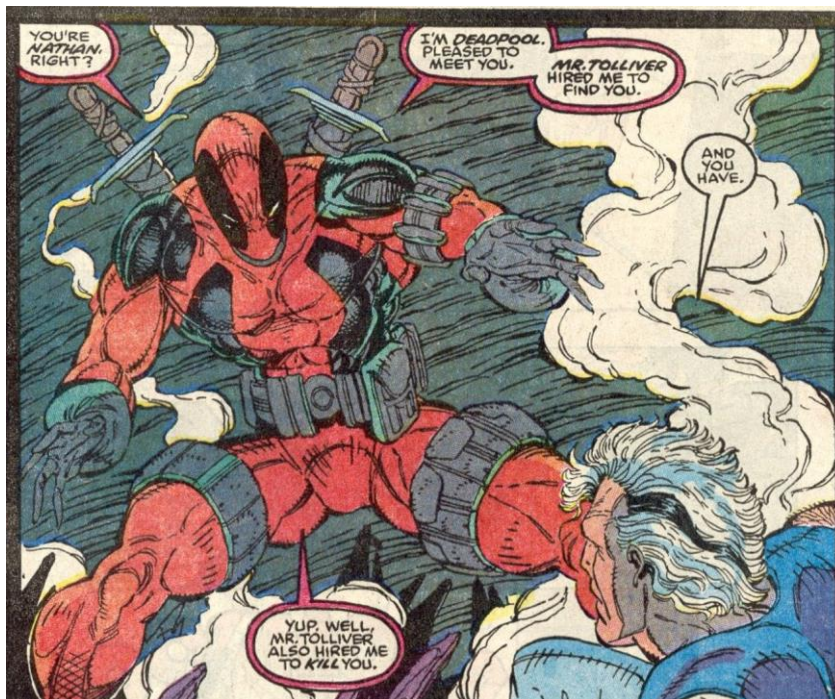


Figure 9: *Deadpool's First Appearance in The New Mutants* (1991, 18)

He is a mercenary who (drawing inspiration on the character of Wolverine) has a healing factor; however, his life story is in fact very dark and tragic. He struggles not only with cancer, memory loss, related mental instability, and a lot of enemies, but usually also with himself (Šmíd 2022). His attempts to become a good guy often end badly and tragically, and the pages of his comics are typically filled with humour, wit, satire, and pop-culture jokes and allusions.

Although the character of Deadpool was heavily inspired by Spider-Man (in his eternal joking) and Wolverine (in his healing factor and tough personality), the

inspiration for the character is also found in rival comic book publisher *DC Comics* and their character *Deathstroke the Terminator*, as evidenced by Deadpool's real name, *Wade Wilson*, which is a word play on Deathstroke's real name, *Slade Wilson* (Manning 2016, 11).

Originally created as a supervillain character, Deadpool eventually worked his way up to a top-notch Marvel antihero (fandom wiki). In 1997, his character was taken over by writers Joe Kelly and Ed McGuinness, resulting in Deadpool's first cover title ("Deadpool Fandom Wiki" 2004). In general, the character of Deadpool is associated not only with the distinctive type of humour, but also with escalated violence that often parodies other overly violent comic books. Deadpool as we know him in comics today is often a satire of classic comic book characters who are full of brutality and violence. The flying entrails, the severed legs and arms and other brutalities are thus a kind of hyperbole, a mockery of this absurd style of violent comic book characters (Šmíd 2022).

Šmíd (2022) comments on the character of Deadpool in the interview:

Deadpool is not just brutal like Lobo² was. Lobo was not really about anything; he just had a transistor in his head and played music while he murdered his entire planet and did not care. The character doesn't really matter there. But Deadpool is a hero who has that heroic story. His life is a huge tragedy, and it is hardcore sad, and the title works with those emotions and the layers of story. He is a guy who has had something terrible happen to him and been forced to do something much worse ... I mean, that is why this Deadpool is so interesting, because if you want to get people to like this hero, they have to suffer. That is the vibrancy of that Deadpool that has not really translated into the movies³.

Playing with SBs, SFXs, interjections etc. is a unique thing in the comics format, since comics are a specific art form; things that are not possible anywhere else can be done in comics. Deadpool uses these comic book abilities in a creative way, playing with the form (Šmíd 2022).

² The character of Lobo in DC comics was an alien serial killer. More information: [https://dc.fandom.com/wiki/Lobo_\(New_Earth\)](https://dc.fandom.com/wiki/Lobo_(New_Earth))

³ Deadpool 1 (2016) and Deadpool 2 (2018) by the directors Tim Miller and David Leitch

While Deadpool's character has been passed down by many different creators at Marvel since his inception, the character has grown other signature traits: the yellow SBs that are now iconic to Deadpool (originally white SBs with red contour, as seen in Figure 9) and that distinguish him from other characters in the panel; the frequent internal monologues he has with himself and his ability to break the 4th wall.

In 2013, writer Gerry Duggan and stand-up comedian Brian Posehn took on the character of Deadpool, and the result of their collaborative efforts was a great series that makes Deadpool live and breathe to this day. The writers enhanced Deadpool's style of humour and simply brought out the best in the character. The series begins with *Deadpool: Dead Presidents*, in which the necromancer Michael resurrects the ghosts of all former US presidents. Deadpool is then tasked by agents of the secret society S.H.I.E.L.D to eliminate these ghosts as they start to make a mess of the country, and in the words of Agent Groman, "Americans don't need to see Captain America decapitating President Truman" (Posehn and Duggan 2013).

As mentioned above, Deadpool is not just a walking killing machine. This also applies to the *Deadpool: Dead Presidents* comics, which build on and develops the character in many creative ways. That is why he has gained such popularity among fans since his inception. Like everyone else, Deadpool has his difficulties, and that makes him a character that is very much alive (Šmíd 2022).

3.1.1 Breaking the Fourth Wall

Deadpool's breaking of the fourth wall has become an essential asset to the character over time. It is a phenomenon where a character in a book speaks to the reader, i.e. realizes he or she is just a fictional character (Manning 2016, 7).

Deadpool is therefore fully aware that he is just a comic book character, and uses this awareness in many different, usually humorous, ways (fandom). Not only does he often speak to the reader, such as in Figure 10, but also reads the comic book in the same way as the reader himself, often referring to previous panels, entire pages or even separate issues of the comic book (also illustrated in Figure 10).

As Šmíd (2022) says, Deadpool reads his own SBs, and when something goes wrong, he says "wow, if I flipped back a few pages here I could figure it out".



Figure 10: Deadpool's Breaking of the 4th Wall (Posehn and Duggan 2013)



Figure 11: SFX inside SBs (Posehn and Duggan 2013)



Figure 12: SFX inside SBs 2 (Posehn and Duggan 2013)

In some cases, Deadpool also interacts with the SFXs in the panel (such as in Figure 11 and Figure 12). While this phenomenon is not common, it may have some

bearing on which categories of ideophones appear within SBs. Indeed, descriptive ideophones, such as *Splorp* or *Thwack*, would otherwise hardly appear inside an SB. Another case of this is when Deadpool uses the *Bamf!* SFX (whose meaning is explained in Chapter 5.2.1.) in his speech as a synonym of the word teleport.

Breaking the fourth wall also plays a large part in how close the reader feels to the character. When Deadpool speaks directly to the reader, he shows that he is aware of the character's existence. It not only adds another dimension to the character, but also makes the whole comic book more interactive and fun, while making the reader feel much closer to the character.

3.1.2 The Influence of SBs on SFX

Neil Cohn (2013) uses the word *carriers* to refer to all kinds of SBs. He describes the carriers to be one of the most recognizable morphemes of the visual language (the concept of the visual language was briefly mentioned in Chapter 2.3.). According to his conceptions, the category of carriers comprises all the types and kinds of SBs, text boxes and other devices that encapsulate text in comics and are usually bound to someone or something in the picture by a tail. Cohn claims that the encapsulated SFX are also a non-sentient carrier, meaning that when a gun makes the noise of *bang*, everyone can hear it, but the gun is not conscious of the sound it makes. (35-37) This, however, only applies to the SFX that are bound by a carrier of any type. The SFX that are not encapsulated in any kind of text box do not belong in the category of carriers.

The term SB is traditionally primarily associated with the typical white oval shape bordered by a black line, within which the text of a character's direct speech is found. However, as Cohn (2013, 36) has pointed out, there are many types of SBs of different shapes, sizes, colours, or border lines. Fonts inside SBs can also vary in size, font, colour etc.; together with the visual differences between the SBs, this adds a certain modality to the text inside the SB.

For instance, a shaky font can symbolize a shaky voice, a bubble with spines can symbolize screaming, an SB with square corners and no tail can distinguish captions from direct character speech that is found inside round SBs with tails.

This distinction between diverse types of SBs is very crucial in the comic book *Deadpool: Dead Presidents* (Posehn and Duggan 2013), where multiple types of SBs and other carriers are used through the comic book. The most striking difference here is between the SBs of Deadpool and all the other characters. As mentioned before, Deadpool is distinguished from the other characters by having different SBs than all the other characters; originally, they were white SBs with a red outline (as seen in Figure 9). Over time, the colour differentiation has evolved; nowadays, Deadpool's SBs can most typically be easily recognized on the page by their bright yellow colour (as can be seen in Figure 13).



Figure 13: Deadpool's Yellow Speech Bubbles (Posehn and Duggan 2013)

This principle is exceptionally used for other characters, too. For instance, in *Deadpool: Dead Presidents* (Posehn, & Duggan, 2013), the ghost of Benjamin Franklin has a blue outline and blue lettering, corresponding with the blue colour and contour of the ghost's body projection (see Figure 14).



Figure 14: The Ghost's Blue SBs and Lettering

More examples of how diverse types of carriers contribute to the sound realization in *Deadpool: Dead Presidents* (Posehn and Duggan 2013) can be found in Appendix 2.

3.1.3 Inscriptions

As has been said in Chapter 1, inscriptions include all the text in comic books that would remain if the panel were remade into a movie, while SFXs would become invisible or would be rendered by sound or other movie properties.

The decision-making process when translating inscriptions is even more complicated than when translating SFX. To put it simply, it depends on two main factors: firstly, to what degree the inscription alters or contributes to the story or understanding of the message (the more it does so, the more likely it will be translated), and secondly, how big the inscription is (the bigger part of the panel it takes up, the more likely it will be rendered despite not being important to the story).

To give some examples from *Deadpool: Dead Presidents* (Posehn and Duggan 2013), very small non-distinctive inscriptions that might have importance to the story are often rendered (as illustrated by Figure 15) as well as big inscriptions with almost no importance to the story (as seen in Figure 16). Here, the signs in the dentist's

window have been transposed even though their meaning is not essential to the plot; instead, this is done because they take up a lot of space in the panel.



Figure 15: A Translated Non-Distinctive Inscription

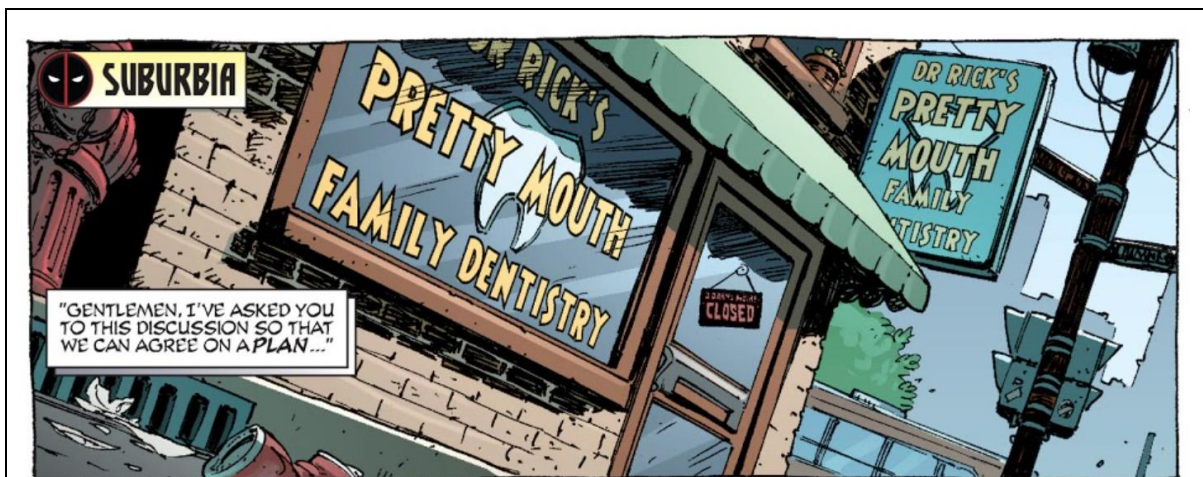


Figure 16: A Translated Distinctive Inscription

More examples of various cases in translating inscriptions in *Deadpool: Dead Presidents* (Posehn and Duggan 2013) are listed in Appendix 3.

4 Methodology

The first step of the present analysis was the creation of two corpora of data drawn from the comic book *Deadpool: Dead Presidents* and its Czech translation. Firstly, a corpus of all SFX and all sound symbolic ideophones from inside SBs was created. Both comic books were profoundly studied to ensure that no data was missing; the data was then analysed using a Microsoft Excel spreadsheet and a calculation function to create detailed graphs. The Microsoft Excel spreadsheets are attached as two separate electronic attachments of this thesis.

Since the book *Deadpool: Dead Presidents* (Posehn and Duggan 2013) does not have numbered pages, the data in the spreadsheet were numbered according to the chronological appearance in the comic book for better orientation. There is no better way to navigate between the samples than their chronological order (one cannot, for example, refer to the page + panel number for each sample, because there are no page numbers).

The second step of the present analysis was to conduct a content analysis of the obtained data; the attempt was to analyse the types of SFX and ideophones inside SBs, categorize them into separate groups, and then compare the translation strategies that were used for rendering them.

The analysis was inspired by P. S. Pischedda's article, which was previously discussed in Chapter 2.3.2. In the present analysis, however, the categories used by Pischedda were reduced and adapted to the analysed material. The category of Deletion, which is present in the work of Pischedda (2020), Kaindl (1999) and Delabastita (1989), was omitted, as no instances of Deletion occur in the analysed material. Also, the categories of Partial Substitution and Total Substitution (Pischedda 2020) have been merged into one single category, as the only difference between them is possible semantic change, which the present analysis did not explore (because it is not a part of the translator's conscious decision-making). The translator only decides whether the SFX/Ideophone needs to be translated and if so, whether it needs to be replaced by a TL counterpart or solely accommodated to the phonetics of the TL. Whether the TL counterpart is semantically like the SL word or

different is not a conscious decision of the author; therefore, the difference is not relevant to the present analysis. Also, since this analysis is not diachronic but examines only one text, it is not divided into any periods like Pischedda's work.

Before analysing and comparing the translation strategies, the data drawn from the comic book were divided into groups according to the type of the originator of the sound. This classification was also taken from Pischedda's work (2020). The following categories were used to differentiate the types of the SFX/ideophones: animal, human, environmental and machine. Based on this division, the author of the present analysis created five more categories to distinguish what exactly a given SFX/ideophone designates: sound, emotion, scream, movement, and description.

Lastly, the data were divided into two categories (neologistic and traditional), depending on whether the form is commonly used in the SL comic book tradition or whether the form was created by the author.

To distinguish the translator's approach to rendering SFX, the following categories of translation strategies were used in the present analysis:

- 1) Repetition: the form has been left intact.
- 2) Addition: the form has been left intact, but spelling and phonetic changes have been applied.
- 3) Substitution: the form has been localized and replaced by a TL alternative.

Examples of each of the listed categories are be given and commented on in the following chapters.

Finally, to find out more about the approaches to translating SFX and the tools that are used by comic book translators nowadays, a semi-structured interview with the translator of the comic book *Deadpool: Dead Presidents* (Posehn and Duggar 2013) Darek Šmíd was conducted. The interview took place In January 2022 via the Zoom online platform and was recorded. A transcript of this interview was then created for the purpose of citation in this thesis and is attached to this text as an electronic attachment. Since the interview was conducted in the Czech language, the author of the present thesis translated and paraphrased chosen parts for the sake of the present thesis. The questions of the interview focused on the decision-making

processes in comics translation, the circumstances that influence it and the impact that modern technology has on the translator (and the whole team).

5 SFXs and Ideophones in *Deadpool: Dead Presidents*

The reason for choosing the comic book *Deadpool: Dead Presidents* (Posehn and Duggan 2013) for the analysis of translation strategies used for rendering SFX in comic books relied on the fact that an unusually large amount of SFX (compared to other Marvel comic books) is found in this comic book. This allowed for a large sample of SFX to be extracted from the comic book for analysis.

Šmíd (2022) points out the special nature of Deadpool comics, which is reflected in the amount and type of SFX used. According to him, Deadpool is somewhere halfway between two extremes; the first extreme is the classic superhero comic, such as Spider-Man, which uses mostly traditional, classic SFX without any originality and in a low amount. The other extreme is the inventive type of comics (such as the *Mr. Invincible* comic, examples of which are found in Figure 17, Figure 18 and Figure 19). This type of comic book is based entirely on an extremely inventive play with the comics form.



Figure 17: Play with The Form in *Mister Invincible* (Jousselin 2020, 15)



Figure 18: Play with the Form in *Mister Invincible* (Jousselin 2020, 16)

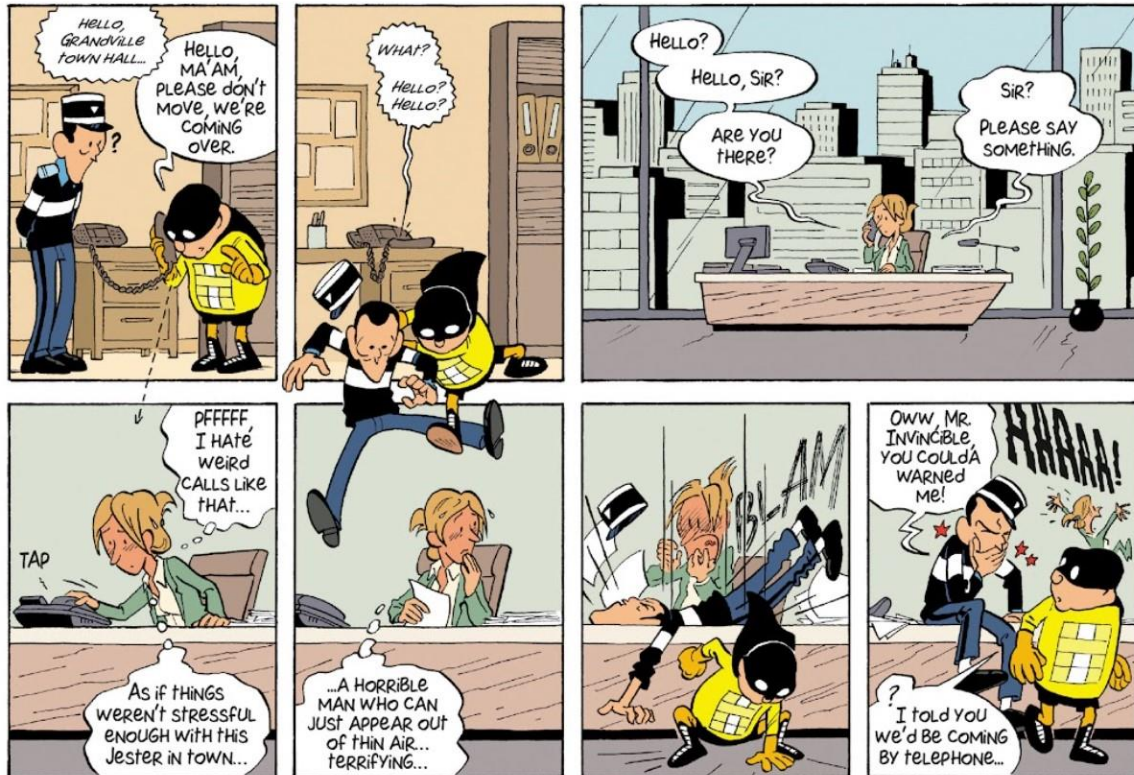


Figure 19: Play with the Form in *Mister Invincible* (Jousselin 2020, 34)

Deadpool does not go as far as *Mister Invincible* in playing with the form, but it is surely more creative than other standard Marvel superhero comic books. The fact that the title *Deadpool: Dead Presidents* was co-written by stand-up comedian Brian Posehn contributes to the creativity used in it; thus, the comic book shows great playfulness in its use of SFX and innovation in working with the comic book form (Šmíd 2022).

As Šmíd (2022) further explains, Deadpool had to work his way up to this game with the comic book form that has become typical for him over time; the comics were not always as inventive as we know them today. The remainder of this chapter deals with both typical examples of each category and type of SFX, as well as specific examples that are either controversial or on the edge of the category. All Figures here are taken from the publication *Deadpool: Dead Presidents* (Posehn and Duggan 2013), unless stated otherwise.

5.1 Types of Ideophones

The typology of the types of ideophones taken from Pischedda (2020) helps describe who is the originator of the ideophone or who produces it. This typology, therefore, does not describe what is being rendered by the ideophone (whether the ideophone tells us an emotion, what something sounds like etc.), but only who created the ideophone or where it comes from.

1) Animal: all cries and sounds made by animals (for example the scream made by the animal monster in Figure 20).

2) Human: all sounds, and expressions made by humans.

This category may contain all kinds of screams, shouts, laughter, sighs, or any other sounds that people make. It can include both voluntary and involuntary sounds. This category may include not only sound symbolic words, but also interjections (for example *No* for disagreeing).

3) Environmental: all sounds of the environment.

The category of environment includes all the sounds made by nature and things that are part of the physical world. For example, the crackling of wood, the roar of the wind, the slapping of flesh, the sound of the sea, the crashing when falling to the ground and the crackling of fire. It can, however, also include some sounds made by humans; for instance, clapping, slapping, fist bumping etc. The category of environment is, by its very nature, most often found outside SBs.

4) Machine: the sounds of machines and computers.

Guns banging, bells ringing, and TV voices are some examples of sounds that can be found in this category. The category includes all ideophones that are made by inanimate things created by humans (machines, computers, vehicles, robots and other man-made objects).

Unlike the category of environment, machine ideophones can often be found both inside (Figure 22 and Figure 21) and outside (Figure 21) SBs.



Figure 20: Raargh: Animal SFX



Figure 21: Blam: Machine Ideophone Outside SB



Figure 22: Bzzak: Machine Ideophone Inside SB

5.1.1 Distinguishing Between Animal and Human Ideophones

As is shown in the Results chapter, animal ideophones are the least numerous of all the four categories in *Deadpool: Dead Presidents*. That is because not very many animal characters appear in the comic book. However, the decision whether an ideophone belongs to the Human or Animal group is not always clear. Since there are many different animal characters in the science fiction and fantasy genres, under which comics (especially those published by Marvel) fall, the overall context of the character in question must be always considered.

In some comics, animals might appear as completely personified characters; they speak, have their own personality, relationships, and consciousness, make decisions etc. (for instance, the character of *Rocket Raccoon* in *The Guardians of the Galaxy*, as seen in Figure 23). At that point, all the sounds made by the character would be classified rather as human, since he would be considered a human character of the story. The same would apply to, for example, the character *Groot* in *The Guardians of the Galaxy*, seen in Figure 24, who is neither an animal nor human but a conscious tree.



Figure 23: Rocket Raccoon – an Animal Character (Bendis and Schiti 2015)

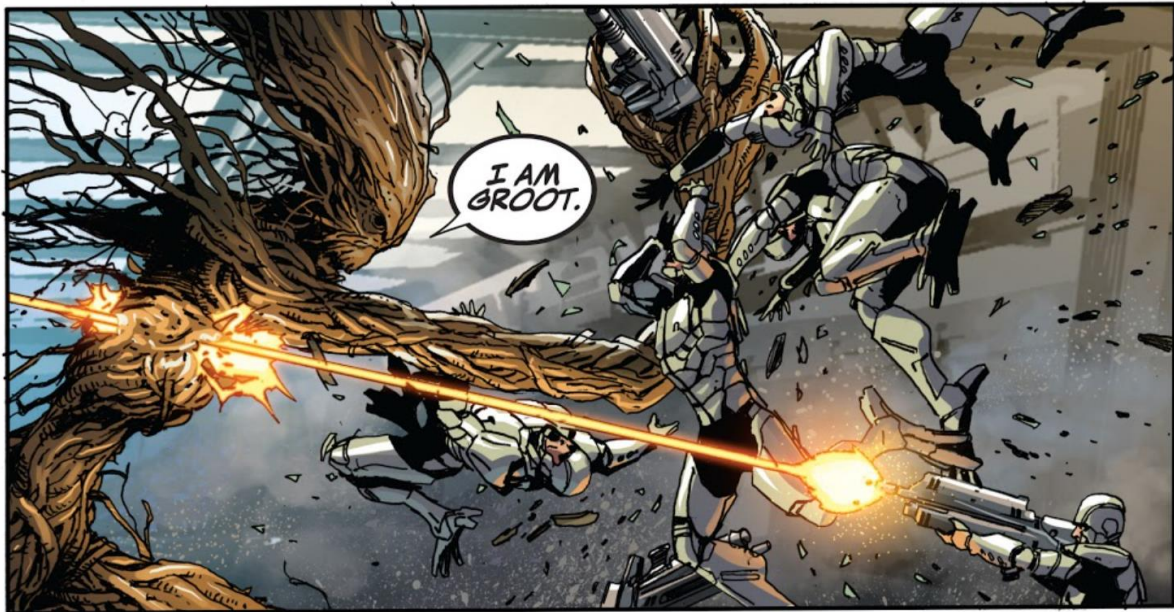


Figure 24: Groot – a Plant Character (Bendis and McNiven 2013)

5.2 Types of Sound Symbolism

The previously drawn categories of types of ideophones serve to determine who or what is the creator or originator of the ideophone. Determining the sound-symbolic relationship can additionally help differentiate the nature of the relationship between the ideophone and the phenomenon it illustrates.

Sound symbolism is the link between the sound and the meaning; for example, human involuntary sounds, such as cries or hiccups, are examples of complete linkage between sound and meaning. In other cases, the linkage might be less conventional or even completely arbitrary (Hinton, Nichols and Ohala 1994, 1-2). In their book, Hinton, Nichols and Ohala (1944) describe four main categories of sound symbolism: corporeal sound symbolism, which includes the involuntary sounds and interjections that are directly tied to the emotional or physical state of the speaker; imitative sound symbolism, which includes onomatopoeic words that represent environmental sounds, animal sounds and “movement imitatives” (the words that imitate the movement, whether the movement makes any sound or not); synesthetic sound symbolism, which includes the words that symbolize the non-acoustic phenomena (for instance, the visual properties of objects, such as size and shape);

and conventional sound symbolism, which includes phonemes and clusters that have associative meanings in the language (phonaesthemes) (2-5).

Based on this enumeration of various sound-symbolic relationships between the ideophone and the phenomena it designates, the following categories were created to fit the analysed material:

- 1) Sound: the most typical forms of SFX or onomatopoeia, illustrating sounds such as shooting, knocking, and hitting.
- 2) Emotion: the forms illustrating disgust, surprise, hesitation, excitement etc. In most cases, these forms are sound-symbolic, but not always (for example, the interjection in Figure 25 is a regular interjection); therefore, a separate category was designed to categorize them.
- 3) Scream: the forms designating shouting, screaming, yelling etc. also form a separate category, even though in most cases they illustrate a sound. They are a specific occurrence of sound symbolism. The categories of *emotion* and *scream* might seem interchangeable at times; however, there is one difference between them. While emotions are voluntary sounds aimed at something/someone (as in Figure 25), screams (as in Figure 26) are usually involuntary. Screams caused by pain, falling, hitting something etc. are more of a physical manifestation accompanying pain than an emotion towards something the character wants to express.
- 4) Movement: SFXs that illustrate movement such as falling, flying, and running.
- 5) Description: rare occurrences of words that describe what is happening in the panel.



Figure 25: Hooray: SFX Interjection



Figure 26: Scream SFX

The entire category of conventional sound symbolism, for example, was omitted, since the conventionality of ideophones was not of concern to the analysis. The categories of *emotion* and *scream* were taken from corporeal sound symbolism, the categories of *sound* and *movement* were taken from imitative sound symbolism, and a separate category of description was created for rare instances of ideophones that describe what is happening in the panel.

5.2.1 Differentiating Between Movement and Description

The categories of movement and description are not commonly used among SFX, but some examples can be found in the comics *Deadpool: Dead Presidents* (Posehn and Duggan 2013). An example of an ideophone describing movement is the word *Bamf*. The *Bamf* ideophone first appeared in the X-men comic books, and it became the iconic SFX of the Nightcrawler character, who was able to teleport himself. In the comic book *Deadpool: Dead Presidents* (Posehn and Duggan 2013), it was borrowed from the X-men comic book lore and used for the ghost character, who could also teleport himself (see Figure 27).

The *Bamf* SFX is most typically associated with “the sound of X-Men character Nightcrawler when he transports himself” (“Onomatopoeialist - Bamf SFX” 2009); however, since teleportation remains a concept of science fiction, it cannot be verified whether teleportation would make any sound in real life. Therefore, the *Bamf* SFX could also illustrate the movement of teleportation (the sudden appearing of the character out of nowhere).



Figure 27: Bamf SFX

Examples of descriptive ideophones can be found in Figure 28 and Figure 29. The words *Stab* and *Gore* do not illustrate any kind of sound or idea; they solely describe what is happening in the panel (the characters stabbing each other and the brutal bloody scene).



Figure 28: Stab – Descriptive Ideophone Example



Figure 29: Gore – Descriptive Ideophone Example

These categories were chosen precisely because they cover all the examples of ideophones from the analysed text. At the same time, they capture the contrast between the different ideophones well. For example, although the categories of *emotion* and *scream* both fall under the category of corporeal sound symbolism, screams and emotions usually contain quite different ideophones. Thus, these five categories capture five fundamentally diverse types of sound symbolism of ideophones to be found in the text under analysis.

5.3 Creativity of Ideophones

The types of ideophones were further divided into two groups, depending on the creativity. There are multiple pieces of information that can indicate how creative the author of the comic book was when using the ideophone: for instance, whether the author only sticks to the ideophones that are traditionally known by the readers and used repeatedly in the comic books or whether he/she prefers to invent new, original forms. This can help form the overall style of the comic book. Using only traditional, widely accepted ideophones helps to form a more serious face of the comic book, while using neological, innovative forms of ideophones or SFX can help show the creativity of the author. It can also help make the comic book stand out from the mainstream, draw attention to its originality, and create a contrast with the traditionally used forms.

Traditional ideophones are those that have been used for a long time in the comic book industry, and they are typically used by various authors and publishers. Comic book fans can usually guess the meaning of the ideophone without having to see it in the panel and deduce the meaning from the context. This category includes the typical SFXs, such as *Wham*, *Crash*, *Boom* or *Bang*. Additionally, it can include some established SFX, such as Spider-man's *Thwip* and Wolverine's *Snikt* (as mentioned in Chapter 1).

Deciding whether an ideophone is traditionally used or not might sometimes be tricky. As there is a remarkably high number of traditionally used forms (some of them more widely known and some of them less), sometimes it is not enough to simply rely on one reader's knowledge of comic books or compare the book to a few other comic books. To this end, the onomatopoeialist dictionary ("Onomatopoeialist" 2009), which contains a database of onomatopoeic forms traditionally used in comics (mostly in SFX), was used to distinguish between the two categories. If an ideophone from the book was not on this list, it was categorized as a neologism.

Neologistic ideophones are original forms created by the authors of the comic book. In the comic book *Deadpool: Dead Presidents*, neologisms make up a sizeable proportion of both the ideophones inside and outside of SBs, often containing long words with repeated letters (as in Figure 30). This points to the fact that the authors want to define this comic book against the more traditional publications of the Marvel publishing house and to point out its unconventionality and originality.



Figure 30: Long Neological SFX

On the other hand, this enormous number of completely unconventional forms may pose a certain challenge for the translator. As was explained at the end of Chapter 2.3.1, they need to be approached by the translator with sensitivity and passion. Based on Šmíd's description of the translation process in the comic book

translation industry in Chapter 2.2, it might be hard to imagine a comic book as packed with original and creative forms as *Deadpool* being translated by anyone other than a linguistically gifted comic book fan.

5.4 Translation Strategies

As has been mentioned in Chapter 4, the division of translation strategies in the present thesis has been adopted from the work of P. S. Pischedda (2020), who was in turn inspired by Delabastita's translation categories in audio-visual translation (1989). Pischedda (2020) adapts the following seven categories: repetition, deletion, addition, partial substitution, total substitution, creation, and English alternative. Since the categories of deletion, creation and English alternative do not occur at all in the analysed material, they were excluded from in the present analysis.

Also, the categories of partial substitution and total substitution have been merged into one single category: substitution. As the only differences between these two categories are the possible semantic changes, there was no need to differentiate them in the present analysis; the focus of the analysis was not to explore the semantic nature of the ideophones but their types and how they are rendered. It was therefore sufficient for the sake of the present analysis to differentiate between three simplified categories:

- Repetition: the form in the ST was kept without any change in the TT.
- Addition: the ideophone from the ST was kept, but phonetic changes were made to adapt the ideophone to the TL. For example, in __, the double “OO” for the phoneme [u:] in ST has been replaced with “ŮŮ” with diacritical marks typical of the Czech language.
- Substitution: the ideophone from the ST was replaced by another ideophone used in the TL, regardless of its type or possible semantic change of the type of ideophone.

Although it might seem at first glance that substitution is only be used with the traditional ideophone, the opposite is true. Even with a neological ideophone, the translator can replace the ST with a creative counterpart that is not a mere adaptation to the TL phonetic system.



Figure 31: An Example of Addition



Figure 32: Substitution of Traditional Ideophone



Figure 33: Substitution of Neological Ideophone

6 Results

Chapter 4 identified the methodology that was used to empirically investigate the research propositions. This chapter reports on the outcomes of the data-gathering phase. The collected data and information were analysed in relation to the overarching research question posed in this thesis: how do SFX and sound symbolic words inside SBs differ in type, and do these differences influence the translation strategies used to render the two categories?

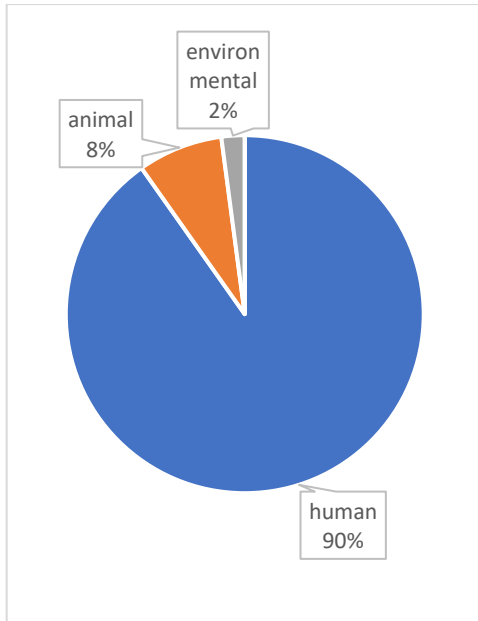
The assumption that the prevailing type of ideophones located inside and outside SBs in comic books differs radically is inherent in this question.

The translator's personal approach to translating SFX in comic books and the overall circumstances of the translation process are further explored in the subsidiary question: what influences the translation of comic books and especially the translation of SFX?

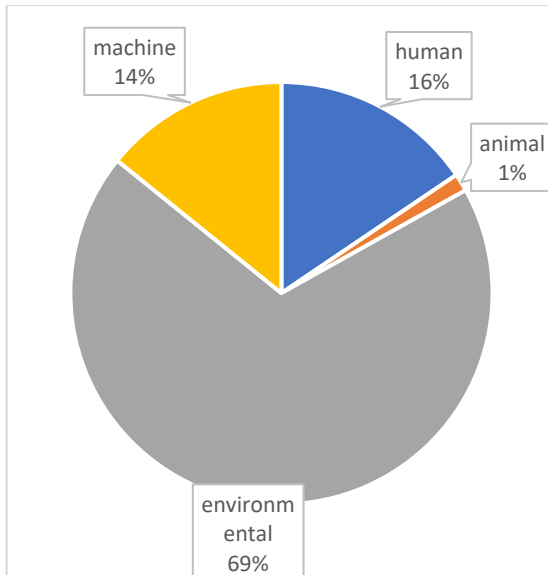
A content analysis was conducted to answer the first, central question. Since the question was qualitative, the data and results are presented in the form of graphs illustrating the findings. The second, supplementary question was qualitative in nature; therefore, a semi-structured interview with the translator was conducted to answer it. This chapter outlines the findings of the analysis. The interview will be referred to when commenting on the results.

6.1 Types of Ideophones and Sound Symbolism

As shown by Graph 1 and Graph 2, the ideophones inside SBs differ significantly from those outside SBs: while human ideophones prevail inside SBs, the largest share of ideophones outside SBs is made of environmental ideophones.

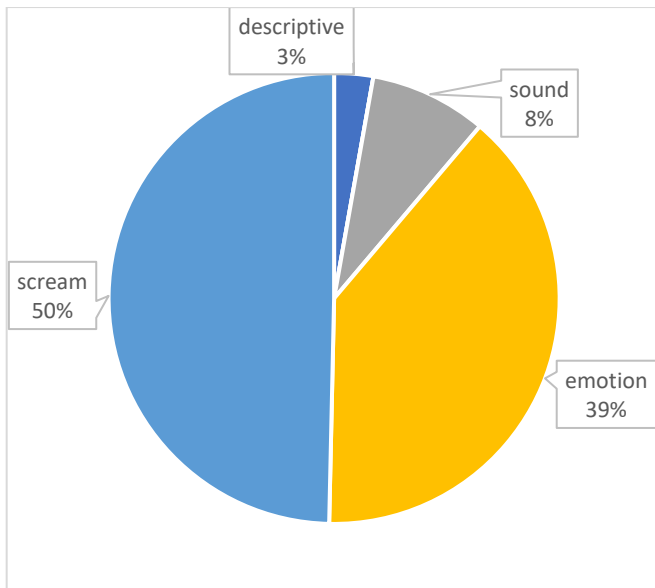


Graph 1: Types of Ideophones Inside SBs

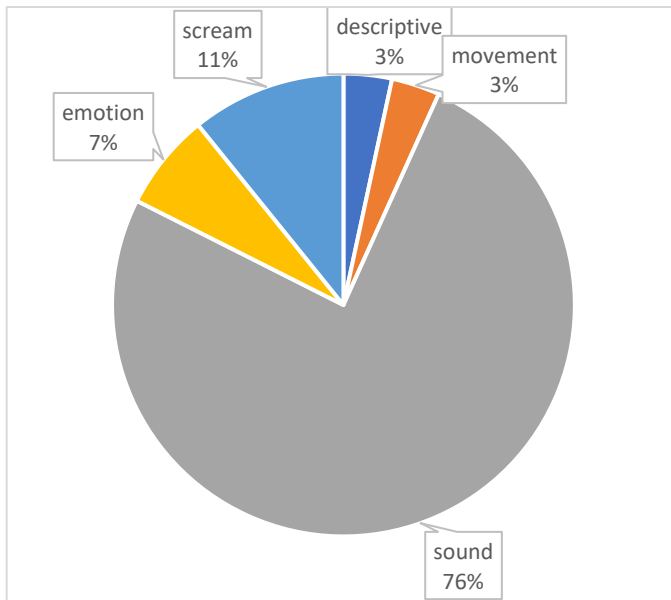


Graph 2: Types of Ideophones Outside SBs

The type of sound symbolism also differs in the two respective categories: the category of inside SBs (illustrated in Graph 3) is dominated by screams and sounds of emotions, while in outside SBs (illustrated in Graph 4) the prevailing category of sound symbolism is sound.

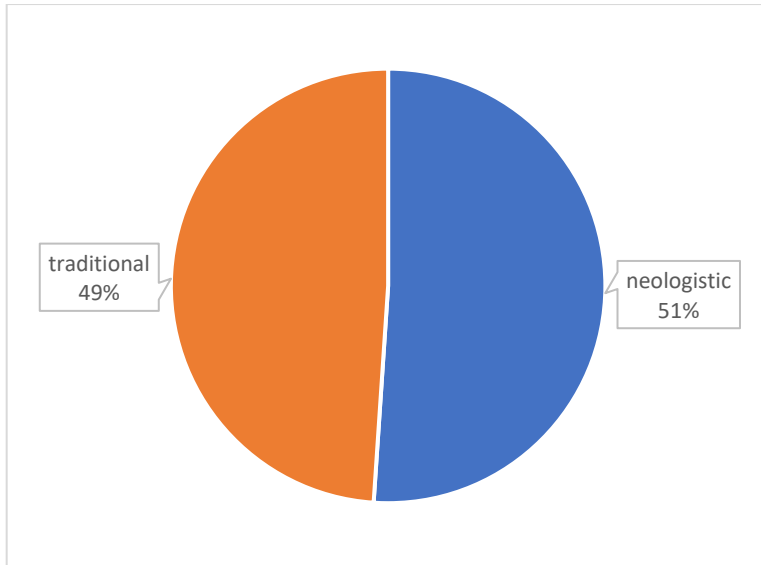


Graph 3: Types of Sound Symbolism Inside SBs

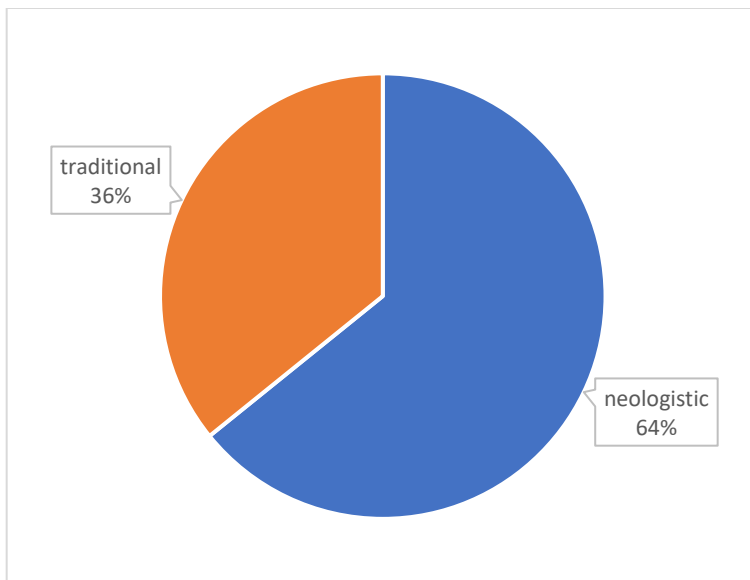


Graph 4: Types of Sound Symbolism Outside SBs

Finally, the comparison of data in Graph 5 and Graph 6 shows that neologistic ideophones are more often found outside SBs; meanwhile, the ratio of neologistic and traditional ideophones inside SBs is comparable.



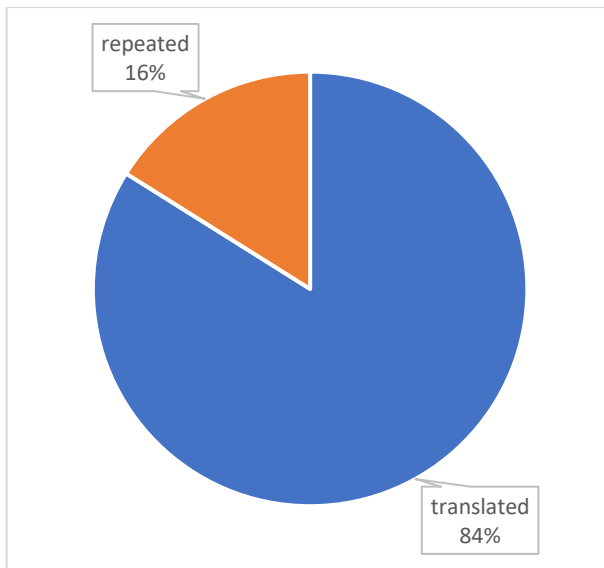
Graph 5: Originality of Ideophones Inside SBs



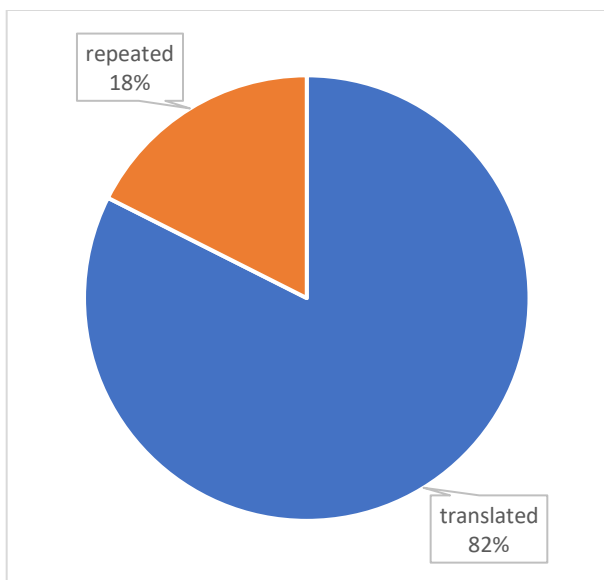
Graph 6: Originality of Ideophones Outside SBs

6.2 Translation Strategies According to Position

When looking at the percentage of ideophones that has been rendered inside and outside SBs, as pictured in Graph 7 and Graph 8, the results show that only 2% more ideophones were translated inside SBs compared to outside SBs.

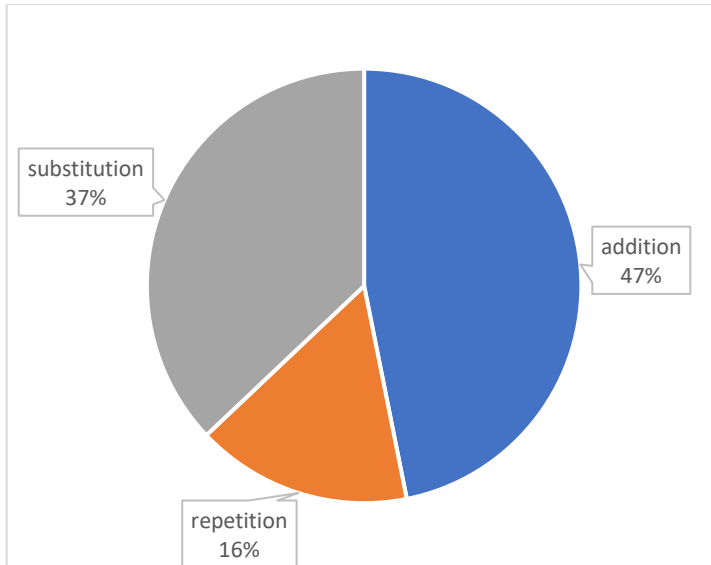


Graph 7: The Ratio of Translated to Untranslated Text Inside SBs

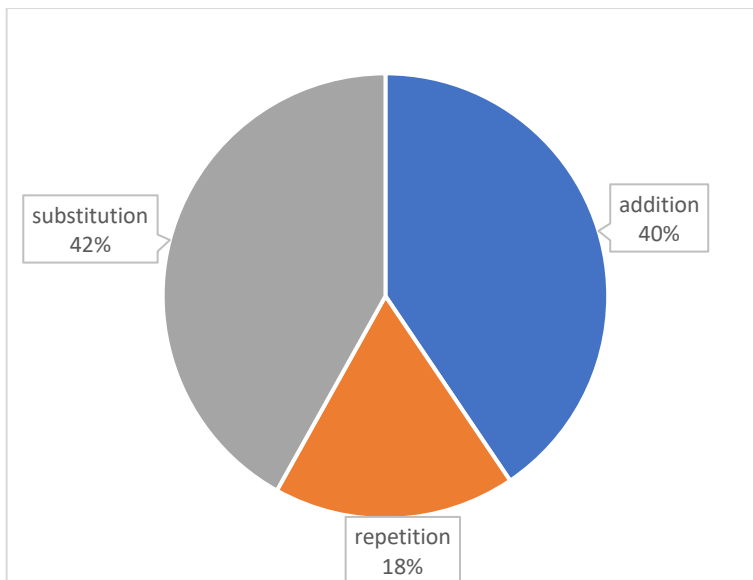


Graph 8: The Ratio of Translated to Untranslated Text Outside SBs

The proportion of translation strategies used is also comparable. If we compare Graph 9 and Graph 10, we find that the most frequently used strategy is addition (47% of cases inside and 40% of cases outside SBs), the second most frequently used is substitution (37% of cases inside and 42% of cases outside SBs) and the least employed method is repetition (ideophones were repeated only in 16% of cases inside SBs and in 18% of cases outside SBs).



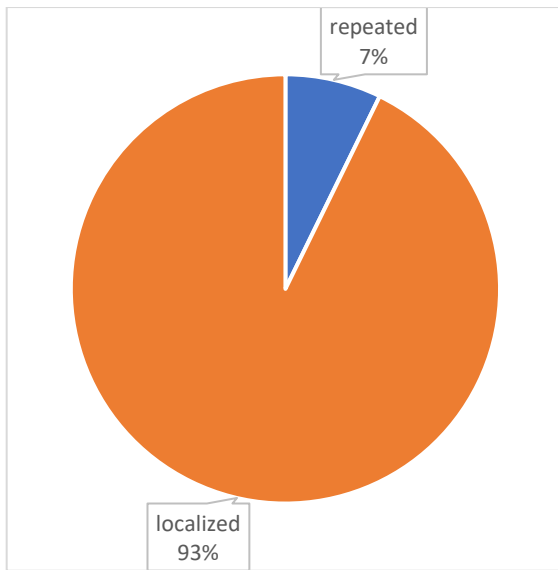
Graph 9: Translation Strategies Inside SBs



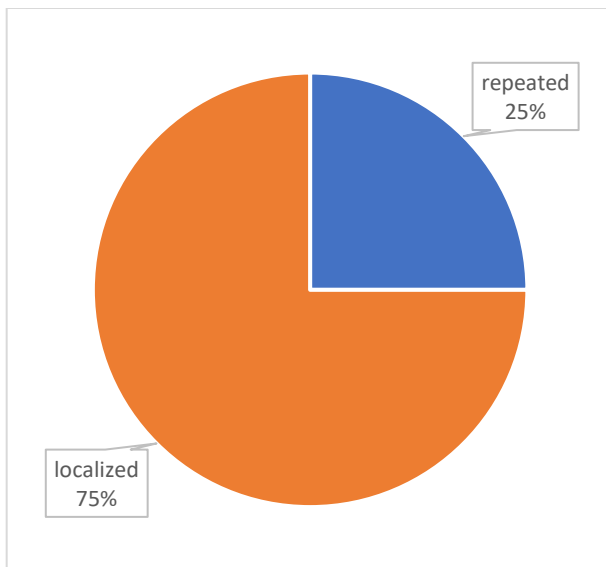
Graph 10: Translation Strategies Outside SBs

6.3 Translation Strategies According to Ideophone Creativity

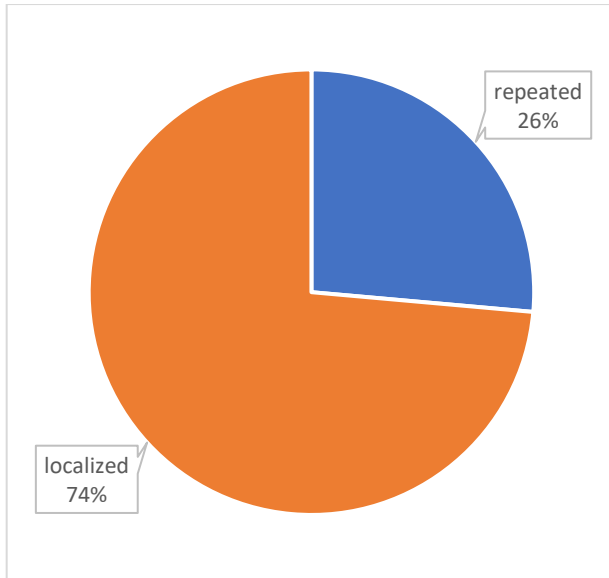
Another interesting finding of the analysis was how often traditional and neologistic ideophones are rendered inside and outside SBs. Comparison of Graph 11 and Graph 12 shows that inside SBs, traditional ideophones were more often translated than outside SBs. When comparing Graph 13 and Graph 14, on the other hand, it is certain that outside SBs, it is the neologistic ideophones that are translated more often than the traditional ideophones.



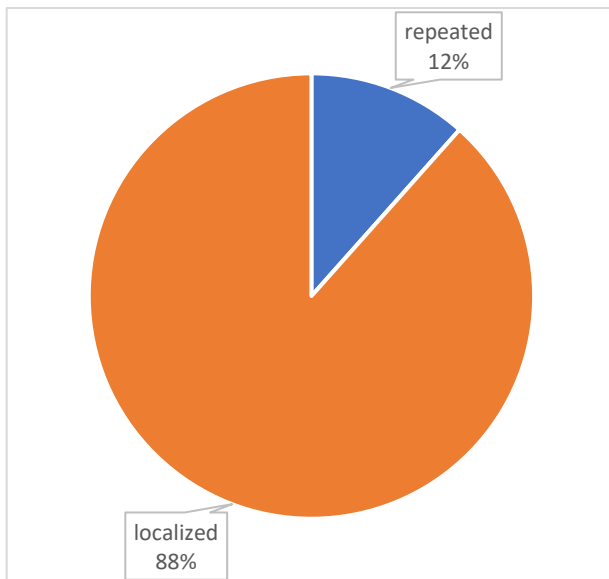
Graph 11: Translating Traditional Ideophones Inside SBs



Graph 12: Translating Neologistic Ideophones Inside SBs



Graph 13: Translating Traditional Ideophones Outside SBs



Graph 14: Translating Neological Ideophones Outside SBs

Among the most important findings of the analysis is certainly the ratio of translation strategies used as well as the types of ideophones outside and inside SBs.

Conclusion

As mentioned in the literature review, little was found on the question of translating SFXs in comics translation. As this is a new topic that has emerged with the advent of advanced computer technology, it is still an unexplored issue. An initial objective of the project was to identify the translation strategies that can be used for rendering SFXs and find which of them are used most often. However, an analysis of the translation strategies used to convert ideophones within SBs was then added to the analysis to compare the two categories and thus better understand how (or whether) SFXs outside SBs differ from ideophones inside SBs.

In Chapter 2.3.2, a conclusion of Pischedda's work was stated: as he found out in his analysis, most English sounds are retained in Italian comic books, which is one of the reasons why there is a lot of English sound symbolism in Italian today. The situation is similar in Czech translations of comics; if we look at multiple contemporary Czech translations of comic books, we soon find that there are still many English ideophones retained, even though technology makes it incredibly easy to replace them with existing TL counterparts. However, as was explained in Chapter 2.3.1, this is rather a result than a cause of the overlapping periods of comic book translation.

Regarding the question on ideophones types, this study found that while human ideophones are fundamentally predominant within SBs, the category of environmental ideophones prevails outside SBs. In terms of sound symbolism, inside SBs, the category of *scream* is predominant, followed by *emotion* (typically human expressions); meanwhile, the category of sound (which in turn typically falls into the environmental category) is predominant outside SBs. Looking back to Cohn's definition of carriers, a possible explanation for this might be the following: while inside SBs, which have a tail pointing to the "originator" of the sound, human sounds are predominant; meanwhile, environmental sounds, which typically have no boundaries (there would be no one to attribute the tail to) are predominant outside SBs.

The current study found that although SFXs and ideophones within SBs differed fundamentally in type, the translation strategies used to render them were

identical. Also, the ratio of translated and untranslated ideophones was the same. According to these data, we can infer that if the translation team has technologies that facilitate intervention in the panel graphics, the translator's approach to ideophones is comparable whether the text is inside or outside the SB.

One unanticipated finding was that inside SBs, traditional ideophones are much more often translated than neological ideophones, while outside SBs, neological ideophones are more often translated than traditional ideophones. The reason for this could be that although neological and traditional ideophones were in equal proportions inside SBs, traditional ideophones inside SBs contain a lot of typically used emotion sounds, interjections and other kinds of exclamations that often have a traditionally used counterpart in the TL. Conversely, there were more neologistic ideophones (usually imitating the sounds of environment or machines) found outside the SBs than traditional ideophones; neologistic ideophones here were also often transferred or adapted to the TL in some way.

The presented results are significant in at least two major respects. First, it is quite certain that the translation of SFXs in comics is a relevant and prominent issue for future research. Further research should be undertaken to investigate the translation methods used for rendering SFXs by various translators, in various publications and by various publishers. To develop a full picture of this issue, additional studies will be needed that investigate this topic with larger corpora and more data. In future investigations, it might be possible to undertake more interviews on the subject with various comics translators and publishers in the Czech Republic; this would provide a more comprehensive and broader insight into this issue and reveal other practices in translating SFX into Czech. It is certainly a fruitful topic; the popularity of comics and graphic novels is certainly not currently on the wane, and there is already a strong translation base and tradition in the Czech Republic. Moreover, thanks to modern technologies that make it easier to intervene in comics, the topic of SFX translation has become more relevant than ever.

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Appendix 1

The process of penetration of English-language SFXs into Czech translations could be divided into three phases:

- The past: comic books are drawn manually. Translating any text outside the SBs is complicated and expensive. SFXs are therefore usually left in the SL form, despite having translation counterparts in TL.
- Result of this fact is: the SL ideophones and sound symbolic forms are becoming a part of the shared knowledge of all the TRs, who begin to understand them even though they are not natural in their native language.
- The present: the advent of technology allows the translators to manipulate SFXs and outside-the-SBs text with ease. Some English SFXs have become typically used in the TL (TRs are used to them) and have become part of the style of comics translated from the Anglophone originals. Therefore, they are retained.

An example of this is the SFX illustrating the firing of a gun. Typically used in English, BLAM made its way into Czech through older comics, in which it was not translated for technical reasons. In Appendix Figure 1, two examples of BLAM are given: the first is from *Incredible Hulk #4* by Stan Lee and Jack Kirby, published in 1962; the second is from the Czech translation of *Deadpool: Dead Presidents* (Posehn and Duggan 2016).



Appendix Figure 1: BLAM SFX in Marvel Comics⁴

Here we see that the SFX already used in English comics more than fifty years ago appears in a translation of a modern comic book in which the translator must no longer deal with the technical difficulties of translating SFX; and yet, he chose to keep this SFX in the SL form because it is already so firmly established in the TL, despite there being a natural counterpart in Czech (PRÁSK), which is commonly used to illustrate the firing of a gun in originally Czech comic books, such as Čtyřlístek (as in Appendix Figure 2).



Appendix Figure 2: PRÁSK SXF in Čtyřlístek (Němeček 2010)⁵

⁴ The Incredible Hulk panel was taken from <https://www.comicbookfx.com/result.php?tags=blam&x=0&y=0>

⁵ The Čtyřlístek panel was taken from <http://chrz.wz.cz/?stranka=408>

Appendix 2

The shapes and colours of SBs usually help deliver the modality of the words inside them. They can symbolize, for instance, whether it is a whisper, a scream or whether the character's voice is shaking.

In the book *Deadpool: Dead Presidents*, a multitude of SB types is used. In this Appendix, the most common variations and what they usually mean are briefly listed.

Spined SBs, such as in Appendix Figure 3, usually contain screams or shouting.



Appendix Figure 3: Spined Bubbles

An irregular SB shape, as in Appendix Figure 4 and Appendix Figure 5, can mimic a fluctuating voice or hesitations (or in some cases, a voice coming from a distance).



Appendix Figure 4: Irregular-Shaped Bubbles



Appendix Figure 5: Irregular-Shaped Bubbles

A different border-line colour, such as red, may symbolize emphasis, anger, or upset (as in Appendix Figure 6).



Appendix Figure 6: Red Borderline of a Speech Bubble

A square shape of an SB, as in Appendix Figure 7, is used for descriptions and captions that are not direct character speech. The square shape differentiates the context of the carrier from SBs that are used for the direct speech of the characters. Occasionally, the square speech SB might also contain synthetic recorded voice coming from computers or machines, as in Appendix Figure 8. In such cases, the voice is usually also distinguished by the type and colour of the font.



Appendix Figure 7: Square Speech Bubble



Appendix Figure 8: Machine Voice in Square Speech Bubble

Exceptionally, symbols are also used in SBs instead of words. For example, the symbol in Appendix Figure 9 was used to indicate unintelligible whispering.



Appendix Figure 9: A symbol used for whispering

Similar symbols might also be found outside SBs (here they are equal to SFX). In such cases, they usually indicate sounds such as cracking (Appendix Figure 11), crushing, clicking (Appendix Figure 10) and singing (Appendix Figure 12).



Appendix Figure 10: The Symbol of Lightning for the Sound of Clicking



Appendix Figure 11: the Symbol of Lightning for the Sound of Cracking



Appendix Figure 12: The Symbol of Note Used for Singing

It is worth noting that in the American comics tradition, the use of symbols to represent sounds, feelings or emotions is rare. Their use is much more common in the Japanese comics tradition, where there is a wide range of traditionally used symbols. In manga (the Japanese comic book tradition), a full set of so-called visual metaphors has been developed; for instance, a white cross-shaped bandage is commonly used to indicate pain, and sweat drops are used to indicate bewilderment or nervousness. (Zanettin 2008, 19). This too can pose a challenge for the translator, who has but a few ways of translating the meaning of a symbol into the TL if the symbol is not commonly used in the TL comics tradition. Thus, graphic designers

must often redraw these gestures in Japanese manga to make them understandable to the TR (Šmíd, 2022).

Appendix 3

As mentioned in Chapter 3.1.3, the translation of inscriptions depends on two factors: firstly, how much space the inscription occupies in the panel and secondly, how important the text of the inscription is to the plot of the story.

In various cases, the two factors might be used in combination. In Chapter 3.1.3, two cases were illustrated: a case of a small inscription that was important for the story and a case of an excessively big inscription that was not important to the story. In both cases, the inscriptions were rendered. There might be other cases.

As illustrated by the example in Appendix Figure 13, in some cases the inscription might be both distinctive and important for the story. As is visible on the board, the hand-written font in ST has been replaced in the translation process by a more regular digital and artificial font in the TT. This is one of the many results of digitalization and the fact that the graphical changes are only made in computer software nowadays.



Appendix Figure 13: A signboard inscription

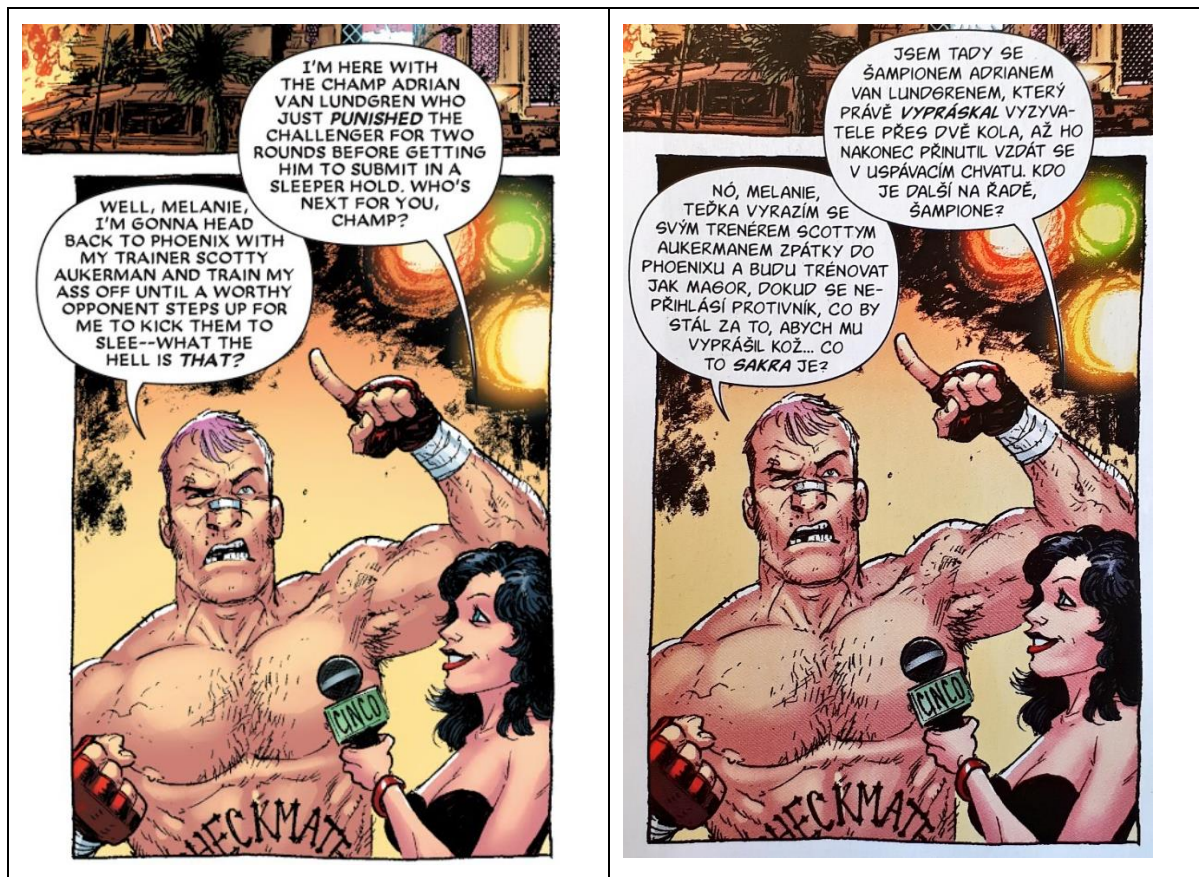
In Appendix Figure 14, an example of a distinctive inscription that was not transposed can be seen. There might be two reasons why it was kept in the original: firstly, the meaning is not essential to the story and secondly, the SL term “United States of America” is well known by the TRs.

Also, the inscription in Appendix Figure 14 is much less regular in shape than the one in Appendix Figure 13, and it was most probably a part of the drawing layer rather than the text layer in the digital form. Erasing it and replacing it with computer font, despite being easy for the graphic artist, would cause some unavoidable graphical changes, which could intervene in the atmosphere of the entire panel.



Appendix Figure 14: An inscription on the helicopter

Non-distinctive inscriptions, such as tattoos and text on tee-shirts, are also often not transposed, as in Appendix Figure 15. In this case, the fact that the inscription stands out from the panel contributed to the fact that it was not translated.



Appendix Figure 15: A tattoo inscription

In Appendix Figure 16, a small inscription, which is only a detail of the whole panel, can be seen. Moreover, this inscription is not important for the story at all, making it clear why it was not transposed.



Appendix Figure 16: A balloon inscription

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Resumé

Tato práce se zabývá problematikou překladu SFX v současném komiksu. Cílem této práce je porovnat český překlad komiksu *Deadpool: Mrtví Prezidenti* od překladatele Dareka Šmída s jeho anglickým originálem a zaměřit se výhradně na SFX (čti esefikska), která se v tomto konkrétním komiksu vyskytují v hojném počtu. Hlavní otázkou práce bylo, zda se budou nějak lišit překladatelské postupy použité pro převod SFX a ideofonů uvnitř bublin.

Kromě analýzy zmíněného komiksu byl pro potřeby této práce vytvořen také rozhovor s překladatelem Darekem Šmídem, který je průběžně v práci citován. Tento rozhovor poskytl lepší vhled do současného přístupu k překladu komiksu a postupů a technologií, které se dnes v překladatelském procesu využívají.

První kapitola se věnuje definici základních pojmů jako je *komiks*, *komiksová kniha* a *grafický román* a pro práci velmi důležitými pojmy *SFX* a *ideofon*. Je zde uvedeno několik různých definic, které jednotliví autoři používají pro definování pojmu *komiks* – nejlépe tyto snahy shrnuje McCloud (1994, 1), který definuje komiks jako sekvenční umění. Celkově se ale dochází k závěru, že ačkoli se pohled na definici komiksu u mnohých autorů liší a rozchází, vzájemně se spíše doplňují než vylučují. Dlouhá část této kapitoly je věnována definici SFX, což je mezi komiksovými fanoušky běžně používaný pojem, ale jak i Šmíd (2022) upozorňuje v rozhovoru, jeho definice je složitá. Můžeme ale SFX velmi obecně definovat jako slova která se v komiksu nacházejí (nebo jakýmkoli způsobem vystupují) mimo řečové bubliny a zároveň se nejedná o nápisy. Ideofony jsou pak definovány jako slova označující smyslové vjemy (Dingemanse 2019, 16).

Druhá kapitola se zabývá historickým pohledem na překlad komiksu a zaměřuje se především na problematiku vývoje přístupu k překladu SFX a dalšího textu, který je jakkoli provázán s grafikou na pozadí. Popisuje jak se přístup postupně proměňoval a jak moderní technologie mění a zjednodušují práci překladatelů a grafiků. Před tím, než se začaly v překladatelském procesu využívat softwary, byly zásahy mimo řečové bubliny složité a nákladné, protože se musely převádět manuálně, a tak se často text mimo bubliny nepřekládal. Dnes mají grafici práci díky technologiím v tomto ohledu snazší a ani překladatel tak nemusí zvažovat,

zda se vyplatí text mimo bublinu přeložit, nebo ne. Výsledkem toho je, že se dnes SFX v nově vznikajících překladech komiksů mnohem častěji převádějí do cílového jazyka, než tomu bylo dřív.

Ve třetí kapitole je stručně představen analyzovaný materiál – komiks *Deadpool: Mrtví prezidenti*. Kapitola stručně popisuje charakter komiksu, v čem se odlišuje od ostatních komiksů z dílny vydavatelství Marvel a proč byl právě tento komiks zvolen jako vhodný materiál pro analýzu SFX.

V následující čtvrté kapitole je popsána metodologie, která byla využita pro analýzu SFX ve zvoleném komiksu. Celý rozbor se dělí na dvě základní kategorie – SFX a ideofony nacházející se uvnitř bublin. Porovnání překladatelských metod použitých pro převod SFX s těmi použitými pro ideofony uvnitř bublin pomohlo zjistit, zda se nějak metody a přístupy liší. Porovnávány byly i kategorie SFX a ideofonů, aby byla lépe určena jejich povaha (a také to, zda typ SFX a ideofonů nějak ovlivňuje strategie použité k jejich převodu). SFX a ideofony byly rozděleny podle typu (zvířecí, lidské, zvuky prostředí a zvuky strojů), podle druhu zvukového symbolismu (zvuk, emoce, pohyb, křik a popisné) a podle originality (tradiční a neologické). Kategorie překladatelských metod byly adaptovány z práce P. S. Pischedy (2020), kterou byla celá tato práce inspirována. Použity byly tři základní strategie – repetice (ponechání), adice (ponechání s přizpůsobením cílovému jazyku) a substituce (nahrazení za protějšek v cílovém jazyce).

V páté kapitole byly uvedeny mnohé příklady jednotlivých kategorií z komiksu *Deadpool: Mrtví prezidenti*, které byly v analýze použity. Uvedeny byly především problematické případy (těžko zařaditelné případy nebo ty, které se pohybují na hranici dvou kategorií).

Závěrečná šestá kapitola prezentovala hlavní zjištění a výsledky práce. Ověřila se původní hypotéza, že v situaci kdy má překladatel k dispozici technologie které mu umožňují snadný převod textu mimo textové bubliny (může tedy text mimo bubliny měnit bez omezení), metody použité pro převod SFX mimo bubliny a ideofonů uvnitř bublin budou srovnatelné. Na základě rozhovoru (Šmíd 2022) se potvrdila také premisa, že přístup překladatele k textu mimo bubliny se nijak zvláště neliší a že komiks vnímá spíše jako kompaktní literární celek.

Dalším důležitým zjištěním bylo, že veliké množství tradičních SFX se nepřekládá, i když mají v cílovém jazyce překladatelské protějšky. Jak je popsáno také v kapitole dvě a doplněno v příloze, je to proto, že jde o slova která z angličtiny pronikla do češtiny v době, kdy se ještě SFX obvykle nepřekládala. Tato SFX se stala součástí povědomí cílových čtenářů v češtině a jsou již všeobecně začleněna do jejich mentálního slovníku. Naopak tradiční ideofony uvnitř bublin byly ve velké míře překládány.

Závěr práce poukázal na možné další způsoby zkoumání tohoto tématu – pro širší přehled by podobné analýzy mohly být provedeny na větším vzorku komiksů od různých autorů, překladatelů a nakladatelství. Další rozhovory s více překladateli a dalšími členy překladatelského procesu (grafiky, editory, korektory, ...) stejně tak jako se samotnými nakladateli by také mohly vnést bohatší vhled do této aktuální problematiky.

Annotation

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Key Words:	Comics, Comic book, Comics translation, Comics Studies, Translation Studies, SFX, Onomatopoeia, Sound Symbolism, Ideophone, Deadpool
Language:	English
Abstract:	The objective of the present thesis is to examine and describe the translation methods used for rendering SFX in the comic book <i>Deadpool: Dead Presidents</i> . The focus of the thesis is the analysis of the types of SFX in comparison with onomatopoeic words inside speech bubbles and the examination of the methods of translating them. Based on the results of this analysis, conclusions are drawn for nowadays SFX translation.

Anotace

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Jazyk práce:	Angličtina
Abstrakt:	Cílem této bakalářské práce je prozkoumat a popsat překladatelské metody používané pro převod SFX v komiksu <i>Deadpool: Mrtví Prezidenti</i> . V praktické části jsou analyzovány typy SFX v porovnání s onomatopoeickými slovy uvnitř bublin a poté metody jejich převodu. Na základě výsledků této analýzy jsou vyvozeny závěry pro překlad SFX v dnešní době.