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Submitted by: Oussama CHETIOUI
Yacine OUADDANE

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Arabic
« Case of Comics »**

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- | | | |
|------------------------|-------------------------|---------------|
| • Dr. Halima BEN ZOUKH | President | UKM - Ouargla |
| • Prof. Jamel GOUI | Supervisor & Rapporteur | UKM - Ouargla |
| • Mr. Ahmed BELARBI | Examiner | UKM - Ouargla |

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ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية

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من إعداد و تقديم:

شتيوي أسامة

وذران ياسين

بغنوان

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Dedication

This humble work is dedicated to the Department of Letters and English Language. Particularly to the Translation Department and its director Prof. Jamel

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To both of our families who have served as our inspiration; our parents.

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Abstract

Translating multimodal texts, comics in particular, from English into Arabic is a very interesting branch in need of development. In this dissertation, the translation of *Adventures of Tintin in the Congo* by Hergé that is مغامرات تان تان في الكونغو by Mohamed Haitham is analyzed. These comics were published in 1931 as a collected volume and translated into Arabic only in 2008. Reasons to explore the issues of translation of comics are numerous. Besides the amount of comics produced and consumed worldwide due to their avid readership, many comics are translated and, depending on their success or not, offer a lot of case studies for analysis and examples of possible strategies that a translator may use. Significance of comics' translation underlies in the interplay of visual and verbal modes in each page. In fact, comics do not merely rely on texts but also images and the interplay between these two will be demonstrated in this dissertation. Moreover, given their specific language or 'grammar', comics' readers whom the author may rely on to interpret this specific text accordingly. The most interesting and challenging cases involve visual and verbal interplay in communicating a message. Panels in comics offer a multitude of material, messages and challenges that a translator needs to pay a closer attention before translating. This dissertation seeks to explore some of these aspects using case study mentioned above to do so. The first chapter introduces the medium of comics while the second chapter deals with the theoretical aspects of comics' translation, the target reader and the cultural dimension. The third chapter offers a case study of word-image harmony with a detailed analysis.

Keywords: *Multimodality, multimodal translation, visual language, specific literary discourse, culture specific items.*

المخلص

تعد ترجمة النصوص متعددة الوسائط و الرسوم التعبيرية على وجه الخصوص من الإنكليزية إلى العربية فرع ترجمي فائق الأهمية في حاجة إلى تطور. تحلل هذه الدراسة ترجمة الرسوم التعبيرية لهيرجي و المعنونة بـ *Adventures of Tintin in the Congo* أي مغامرات تان تان في الكونغو من محمد هيثم. نشرت هذه الرسوم لأول مرة في عام 1931 و ترجمت فقط في

عام 2008. و تتعدد الأسباب الدافعة إلى استكشاف المسائل المتعلقة بترجمة الرسوم التعبيرية، فألى جانب العدد الكبير من الرسوم التعبيرية المنتجة و المنشورة حول العالم، ترجمت العديد من هذه الرسوم الأمر الذي يفتح المجال لتحليلها من خلال حالات عرضة للدراسة و أيضا من خلال أمثلة للاستراتيجيات الممكن اعتمادها من المترجم. في واقع الامر لا تعتمد الرسوم التعبيرية حصرا على النص اللغوي في نقل المعنى بل أيضا على تلك الرسوم و الصور، و ستعرض هذه الدراسة ذلك التكامل بين هذين الوسيطين. و يعتمد مؤلفو الرسوم التعبيرية على القراء في تفسير و فهم هذا التكامل في صفحات الرسوم التعبيرية، و هذا ما يتجسد في عديد الحالات حيث يتفاعل كل من الوسيط اللغوي و الصوري لنقل رسالة ما. و تعرض لوحات الرسوم التعبيرية العديد من الرسائل و الخصوصيات التي تشكل تحديا جليا للمترجم. تعتزم هذه الدراسة استكشاف هذه الجوانب من خلال دراسة الحالة المذكورة سابقا. و يقدم الفصل الأول نظرة شاملة على عالم الرسوم التعبيرية بشكل عام. بينما يعرض الفصل الثاني الجوانب النظرية لترجمة الرسوم التعبيرية فضلا عن الجانب الثقافي لها و كذا دور القارئ الهدف. و يعرض الفصل الأخير دراسة حالة لذلك التناغم بين الكلمة و الصورة بالتحليل المفصل.

الكلمات المفتاحية: تعددية الوسائط، الترجمة متعددة الوسائط، اللغة البصرية، خطاب ادبي خاص، عناصر ثقافية محددة.

Résumé

La traduction des textes multimodaux, les bandes dessinées en particulier, de l'Anglais vers l'Arabe est un sujet très intéressant besoin de développement. Dans cette dissertation, la traduction des *Aventures de Tintin au Congo* par Hergé, مغامرات تان تان traduit par Mohamed Haitham, est analysée. Ces bandes dessinées ont été publiées en 1931 en tant que volume collecté et traduites en Arabe qu'en 2008. Les raisons d'explorer les problèmes de la traduction de ces bandes dessinées sont nombreuses. Outre la quantité de bandes dessinées produites et présentées dans le monde entier en raison de leur lecture avide, de nombreuses bandes dessinées sont traduites et, selon leur succès ou non, offrent de nombreuses études de cas pour l'analyse avec des exemples de stratégies que le traducteur puisse l'exploiter. L'importance de la traduction des bandes dessinées consiste dans l'interaction du

mode verbal et non verbal dans chaque page. En effet, les bandes dessinées ne se basent pas uniquement sur le texte mais aussi sur l'image et l'interaction entre ces deux éléments sera démontrée dans cette recherche. De plus, compte tenu de leur langage spécifique ou «grammaire», les lecteurs de bandes dessinées sur lesquels l'auteur peut s'appuyer pour pouvoir interpréter ce texte à caractère spécifique. Les cas les plus intéressants et stimulants impliquent une interaction visuelle et verbale dans la communication d'un message. Les panneaux dans les bandes dessinées offrent une multitude de matériel, de messages et de défis qu'un traducteur doit porter plus d'attention avant les traduire. Ce mémoire tente à explorer certains de ces aspects en utilisant l'étude de cas mentionnée ci-dessus pour le faire. Le premier chapitre présente le médium de ces bandes dessinées, tandis que le deuxième chapitre traite les aspects théoriques de la traduction des bandes dessinées, le lecteur visé et de la dimension culturelle. Le troisième chapitre offre une étude de cas de l'harmonie mot-image avec une analyse détaillée.

Les Mots Clés: *Multimodalité, traduction multimodale, langage visuel, discours littéraire spécifique, éléments culturels spécifiques.*

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List of Abbreviations

Abbreviation

Expression

CSIs

Culture Specific Items

VL

Visual Language

CB

Cultural Backgrounds

SLD

Specific Literary Discourse

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INTRODUCTION

1. Research Background

Translating multimodal nature of texts, especially comics from English into Arabic is a very interesting branch in need of development. Its importance underlies in the interplay of both visual and verbal modes contributing to communicate a message. Comics' panels do offer plenty of material, messages and peculiarities being challenges to the translator. This nature of multimodality would affect translation process which has always been verbal mode centered (mainly from English into Arabic), the fact that is not valid rendering the specificity of multimodal texts, comics in particular, for having visual mode not merely depicting verbal mode meaning, but rather building and constituting it. Accordingly, translating comics mainly from English into Arabic may lead to misunderstanding or even distortion of meaning originally well distributed across the very different modes in a comics' page.

2. Statement of the Problem

This study seeks to demonstrate and investigate how multimodality can affect translation process of comics as a Specific Literary Discourse (SLD), making it much harder illustrating different examples of English comics translated into Arabic, as a case study attempting to pinpoint areas of misconceiving outputs. A close scrutiny of multimodal nature of texts is as well subject to this study, exploring the ways translators can deal with when rendering English multimodal texts seeking an ultimate understanding of outputs attempting to bridge the gap between two different linguistic and non-linguistic systems.

3. Aims of the Study

This study aims primarily to have a full understanding of multimodality at large, shedding light on multimodal translation's peculiarities of comics and trying to find a possible solution helpful to achieve an adequate translation. Also, it is to overcome difficulties embedded beyond the specificity of multimodal translation looking to explore how possible is to generalize the findings to encompass all other multimodal texts.

4. Literature Review

“The present article adopts a multimodal perspective on the translation of comics, demonstrating how the relationship between the verbal and visual modes interact and contribute to the creation of meaning on a multimodal page, and on the transformations their relationship may undergo in translation. The article is illustrated with examples from a classic, Franco-Belgian comic book series, *Thogral* and the Polish translations of it”. (Michał Borodo).

The author above has tried to highlight some of the problems that are mostly encountered when translating comics at large, attempting to pinpoint all given specifications throughout the rendition process, which are both hurdles and many times can be an outlet resolving many issues appearing in translating comics. Most clear-cut of them is that complementarity of both visual and verbal modes contributing to build a meaning, and being quite tricky to be separated and translated then.

“Comics in Translation attempts to address this gap in the literature and to offer the first and most comprehensive account of various aspects of a diverse range of social practices subsumed under the label 'comics'. Focusing on the role played by translation in shaping graphic narratives that appear in various formats, different contributors examine various aspects of this popular phenomenon. Topics covered include the impact of globalization and localization processes on the ways in which translated comics are embedded in cultures; the import of editorial and publishing practices; textual strategies adopted in translating comics, including the translation of culture- and language-specific features; and language specific features, and the interplay between visual and verbal messages”. (Zanettin, 2008).

Zanettin, in turn, in his very famous article *Comics in Translation*, has eagerly been focusing on strategies adopted and techniques used when it comes to translated comics from and into whatever language, trying to draw the way leading to have adequate and good renditions serving the work of comics and retaining the peculiarities characterizing their work, in both building meaning and conveying messages then.

Using the aforementioned data, translation of comics has been very narrowly discussed worldwide. Few thinkers in translation studies have written about them, though being very significant kind of translation, and one which translation process passes through quite different phases to arrive at an output. In Arabic region, almost no study is concerned with comics' translation, the fact that is quite detrimental to comics' translation and even to multimodal translation at large.

Therefore, the present study attempts to highlight this very specific translation kind, comics' translation into Arabic, in which all multimodal specifications are present and active which opens the floor then to understand how multimodal translation happens and ways to make it a successful one. Another key point pertinent to this study is having the common term used to refer to comics in Arabic changed into a more relevant one reflecting their reality. Having the overall tendency translating the term "Comics" into other terms in almost all languages, Arabic in particular, bearing the sense of humor, the fact that limits the term to one particular feature of this domain. This dissertation suggests a new translation for this term into Arabic, saying "الرسوم التعبيرية", which is well fitting in with all features of comics, not merely referring to comedy as is the case in "الرسوم الهزلية".

5. Research Question

In an attempt to investigate the effect of multimodality on translation process, it is highly crucial to answer the following main question and sub-question:

❖ Main question

- ❖ To what extent is the task of translator much harder when rendering multimodal nature of comics from English in Arabic?

❖ Sub-questions

- ❖ Which strategies are the best guaranteeing transmission of the very particular meaning of comics' pages?
- ❖ How would translators' decisions affect the output translating multimodal texts, comics in particular?

6. Hypotheses

In an attempt to answer the questions raised by this study, the following hypotheses are set forward:

- The task of the translator can be much harder dealing with multimodal nature of comics from English into Arabic.
- Target culture based strategies can be the best choice insuring, of high degree, the conveyance of the very particular meaning of comics' pages.
- Translators' decisions may hugely affect the translation output of comics.

7. Methodology

Since our field of study belongs to translation studies, this research tends to follow certain translation theories and approaches best fitting in with the specificity of the topic. This research is concerned with the translation of *Adventures of Tintin in the Congo* by Hergé into Arabic that is *مغامرات تان تان في الكونغو* translated by Mohamed Haitham, wherein the chosen comics consider the distinct Cultural Backgrounds (CB) of both the author and the translator. To elicit data, then, it is necessary to explore the cultural references in both source and target texts. Thus, an examination of Culture Specific Items (CSIs) is held. Accordingly, the investigation and analysis go through a comparative and analytical study by which examples of multimodal translations are argued, analyzed and discussed, extracted from the Arabic translated version of the comics comparing the target Arabic multimodal text with the source English multimodal text. Hence, being suitable to data analysis a corpus-based approach is adopted.

8. Structure of the Study

This research is divided into three chapters, the first two chapters are theoretical and the third one is practical. Chapter one is devoted to identifying the main concepts and aspects related to multimodality and comics, while chapter two of the study covers up the relation between multimodality and translation, along with offering methods and strategies induced dealing with multimodal nature of comics being different to any other kind of texts, then systematically go through multimodal translation effects illustrating different strategies adopted by translators laying emphasis on adequacy and culture. Chapter three is allocated to the description,

analysis and comparison of the data collected from the English comics translated into Arabic, where a thorough analysis of the translation strategies and techniques employed by the translator are discussed. Finally, findings of the analysis are presented.

9. Limitations of the Study

The study is limited to the analysis of the translation of Hergé's *Adventures of Tintin in the Congo* into Arabic that is "مغامرات تان تان في الكونغو". Since the thorny task of this research is to narrow the scope of the study, the comics are chosen to meet different cultural backgrounds of both the author and the translator, chiefly that an Arab World translator is translating from an English World writer, so as to examine the translation in terms of culture that may probably lead to convey the specificity of multimodality. Such an examination cannot be held unless an investigation of cultural items and visual language (VL) peculiarities is done, attempting to measure the extent to which the target culture is represented in the strategies and techniques used in the translation.

Chapter I

Conceptual Framework of Comics

Introduction

Over centuries, comics have always been merely referring to this combination of words and images within very colorful pages. In fact, this is true in some way since comics, mainly in form, use this thrust in their storytelling process, but embodied in two different approaches: graphic novels and comic books, each for specific use, orientation and readership's category. Nowadays, comics are no longer a simple and decorative art, as they continue exploring various narrative and visual trajectories using graphics and more complex storytelling approaches that can only be offered through this medium, which makes them a very interesting branch in multimodality. Many experts tend to consider comics as the contemporary literature, this view involves from us all to see comics from a more profound and analytical lens.

1. Concept of Comics

Comics may have different meanings for people, each from their perspective. Some consider them as children tailored collection of funny stories presenting superheroes in colorful pages, for others they are an artistic branch with profound meaning targeting adults. Some scholars went much further and categorized them as an integral part of literature. Basing on the disparity above, a clear definition for comics is needed.

Several attempts to provide a clear definition were given, Eisner (2000) in his *Comics and Sequential Art*, defines Comics as sequential art, as he terms, "It is the arrangement of pictures or images and words to narrate a story or dramatize an idea " (p. 26). This definition has been widely criticized for being broad and vague, since the same can be said to define animation. McCloud (1994) tries to narrow this definition down, in his work *Understanding Comics*, and defines comics as "Juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce aesthetic response in the viewer"(p. 9). What is noticeable in both definitions is that they ignore or exclude single paneled comics (Comics that use only one in each page), although McCloud (Ibid) compares single paneled comics to snapshot taken from a movie, explaining that these illustrations are "only derive part

of their visual vocabulary’’ (p. 9), in a way that clearly reveals that McCloud has no clue that a single panel in comics, unlike snapshots, can stand independently and can be narrative with no need for external elements.

Harvey (2001) in turn, in his *Comedy at the Juncture of Word and Image*, defines Comics as “Pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons) usually contribute to the meaning of pictures and vice versa’’ (p. 76). This definition encompasses single panelled comics, but still excluding wordless comics (Comics that have no words within panels). In fact, not all comics comprise a text, but it is the case for most of them, text in comics can be a sound effect, narration, dialogue, commentary, even image, and more. Using Harvey’s definition as a point of departure, this dissertation presents a new definition to Comics.

Comics are static expositions (one or more) comprising narrative pictures bending both images and non-pictorial elements (symbols). In fact, this definition encompasses all genres of comics, it fits in with single paneled comics, because text and image are formed in one exposition. It is suitable to wordless comics as well, because they mostly contain non-pictorial symbols (peace symbols, non-smoking signs... etc.). This definition and the aforementioned ones do offer a clear notion to understand what ‘‘comics’’ are.

2.1. Difference between Comic Books & Graphic Novels

The word ‘‘Comics’’ is said to mean both comic books and graphic novels, a comic book tells its story in relatively short series and tend to be simple ones and likely are easy for all walks of life to understand, printed in four colors on low quality paper. A graphic novel tends to be much more longer (up to 200 pages), non-serialized, complicated, diversified, detailed and tell the story from beginning to the end in one volume or two in maximum, using a high quality of paper with glittering full colors and is almost set to address adults (or at least older readers than those of comic books). At form level, both comic books and graphic novels are the same, they do both use a combination of illustrations and text, but do differ in presentation which seems to offer some problems when it comes to translate them particularly into Arabic, this is going to be discussed later in this dissertation. It is noteworthy that this dissertation uses the word ‘‘Comics’’ to refer to both comic books and graphic novels.

2. History of Comics

Over the ancient civilizations and since decades, comics have been known in different formats, but the Trajan's Column of Rome is considered as the first printed comics in its own special format unlike current ones, with narrative and informative purposes. Egyptian hieroglyphs are also among the first printed comics in which they combine sequential images and words to tell a story. Also the Bible has been used in different formats of printing comics in Europe in order to teach basics of Christianity to the illiterate people. However, it is in Japan where comics firstly originated in the 12th century. All these formats and works did not affect readers till the emergence of comic books as an industry where all comics have been published and printed. But not as many people may understand about comics' history, and likely as majority of literatures, it has no precise date or place of birth. Comics industry originated in the end of the nineteenth century in USA as Zanettin (2008) claims in his article *Comics in translation: an overview* "... In a socio-historical perspective, comics have a precise time and place of birth: the end of the nineteenth-century, in the USA. While in many respects comics, are not different from other forms of 'sequential art' (Eisner, 1985) such as prehistoric, graffiti, carved Roman columns, painted glass windows of medieval churches, eighteenth-century prints, or twenty-first century Web pages" (P. 1).

American comics history started precisely in 1837, Rodolphe Töpffer's (1799-1946) who published a series of comics in a form of booklets, but in 1942 with the translation of the work (*The Adventures of Obadiah Oldbuck*), published in the United States - as a newspaper supplement (1842) 30 pages, each of which are between one and six illustrated panels & associated text. It is up till the emergence of the newspaper when comics have been used to reach the huge number of readers (comic strips). The first newspaper comic strip in the United States, *The Yellow Kid*, was by Richard Felton Outcault, who is the first to use balloons in comics, his work appeared in the *Hearst New York American* on February 16th, 1896. It was published in *Sunday Supplement* to the paper and was quickly joined by other comic strips.

At the beginning of the twentieth century and precisely in 1930, with the emergence of strips and books such as *The Adventures of Tintin*, United States witnessed a revolution in comics where their format has been changed in the number of pages from 31 to 16 as well as in colors. It is also to mention that the comic books appeared firstly in formats of daily strips, then as periodical publications. But for all intents and purposes, comic book industry actually started with the publication of *Action Comics* in June 1938, such as *Superman* and *The Man of Steel*. Shortly after these works, began what is commonly called the Golden Age of Comic Books. American comics' historians chronologically divide the twentieth century into ages. The first age is called Golden Age (1938 -1949), in this period comics have been considerably used in the World War II as a means mainly against crime and criminals, and the Nazi menace as well. This led American publishers to establish their own regulations called "Comics Code Authority" where they provided a series of guidelines.

At the beginning of the 1950s, with the emergence of television, comic books sales began to decline, they suffered many attacks on their alleged harm to youth. For instance, the introduction of the "Comics Code Authority" incriminated the detective and horror series, though neither comic strips nor magazines were affected by these attacks. Some historians categorized the period from 1949-1956 named Atomic Age which gave birth to science-fiction movies and other types of comics that dealt with the socio-economic issues on that time, but there were other historians and publishers did not take this period into consideration as a real and crucial to be an age.

The second period called the Silver Age, from 1956 up to early 1970s, wherein comics witnessed a new type of comic books, largely known in Europe mainly in France, Belgium and Italy, it was in these countries where comics reached the widest readership as well as cultural recognition in Europe, at most addressed to educated young readers. Very popular superheroes, essentially created by Stan Lee and Jack Kirby, appeared in *Marvel Comics*. It is not easy to precisely set a limit to the end of the Silver Age unlike other ages, since it is still controversial among comics' historians.

The third age of comics is called the Bronze Age of Comic Books (from the early 1970s to 1985), stories became less popular while superhero comics maintained

their hegemony, the reason for that is associated by historians to an event but it is rather a series of changes that affected many aspects of comics world. At the same time, underground comics appeared aesthetically addressing new themes, fields and were of less cost. Comic strips continued to distribute all across the world, such as Peanuts.

Modern Age initially seemed to be a new golden one when writers and artists recreated classic characters and launched new series that attracted millions of readers. However, it was then followed by a series of crises that threatened the financial stability of many agents. Similarly, comic strips experienced a series crisis in the 2000s and linked to that of the press as a whole, while at the same time a new American product started to emerge, Web Comics.

This division is standard but not all the critics apply it, since some of them propose their own periods.

In the Arab world, comics were not largely common as in other countries all over the world. It is only in the second half of the 20th century and in some countries such as Tunisia, Egypt, Morocco, and some parts in the Gulf region where some initiatives took place. In Tunisia for example, comics appeared in June 1966 with the emergence of the first magazine *Ifrane*, which was targeting particularly to children using Classic Arabic language. The series of *Majid* (Magazine of Children published in 1979 in Abu Dhabi) were among the first published and printed comics in the Arab World. In the next period between 70s and 80s up till 90s, a great deal of children magazines and newspapers were established. Nowadays, in Egypt the comics TokTok are largely widespread using the Egyptian dialect. In Morocco, in turn, *Shefkef Comics* have been widely published and printed in different newspapers. As an attempt to encourage designers and to enhance the field in the region, many festivals have been organized, but apparently those initiatives have not been working as it should be and in the way organizers wished.

3. Work of Comics

As any multimodal text, comics are built mainly on the interaction of different modes in one page to construct a meaning and then convey messages, as Eisner (Ibid) says, ‘‘Comics deal with two major communicating devices, words and images’’ (P.

15). To better understand how comics work, it should be mentioned that comics do offer a specific combination of three different media, which are Literature, Painting, and Film, as Scott McCloud (Ibid) labels literature as «perceived information», and painting as «received information», averring that the first are abstract and require certain degree of awareness and knowledge to decode than the latter, he says that comics stand in the mid of these two kinds.

In essence, comics use two interacting methods to deliver their message to readership, textual and pictorial, as Eisner(2000) terms describing this process “The format of comics book presents a montage of both word and image, and the reader is thus required to exercise both visual and verbal interpretive skills. The regimens of art (e.g. Perspective, symmetry, brush stroke), and the regimens of literature (e.g. Grammar, plot, syntax) became superimposed upon each other. The reading of a comic book is an act of both aesthetic perception and intellectual pursuit” (P.10). But comics sometimes use only images to deliver their message, which requires an artist of many skills to make it clear with no words inside the page.

In their process to convey a message, comics do operate on two levels – micro level (single panels) and macro level (tiers and pages). On micro level, visual language is the key element «employing a series of repetitive images and recognizable symbols » (Eisner. 1985, p. 8). Images are used to stand for sounds, movements and emotions. Comics use a series of conventionalized visualizations in both forms, textual (e.g. Sound effects) and pictorial (e.g. Lines representing movements or emotions). In order for a proper visual representation, comics use different elements, besides style of art, like various shapes of panels and speech balloons to identify the nature and the mood of the situation in some cases, they can represent a sound or emotion as well. Panels’ borders may clarify the spatial arrangement of the scene (see fig. 1).



Fig. 1: Representing Spatial Arrangement of the Scene

Moreover, comics use coloring as an element to set the tone of the moment, and lettering in different types to emphasize particular elements, as Eisner states “Lettering...functions as an extension of the imagery” (Eisner. 2000, p.10), he argues that it provides the mood, narrative bridge, and the implication of sound. Comics also use different perspectives to represent sound, emotion and the shape, which resembles in some way the angle of camera in film.

Single panels are often compared to the cinematic frames and deemed as “Stills” or “Frozen movements” containing a single instant or action. This view is quite mistaken, as Eisner (1985) points out “Panels are often part of the creative process, rather than a result of the technology” (P. 38). Single panels may use longer periods when containing a dialogue, or may represent actions of short period of time. The panel duration is indicated by its width, short periods are indicated by small panels, whereas long and constant movements are indicated by wide panels.

On macro level, comics draw on gutters (the space between panels in one page) and super panels in the process of delivering their message. Eisner (2008) calls single panels as “super panels”, which are categorized as tiers (one line series of

panels) or pages. Comics' writers and artists use a particular form of panels emphasizing the mood of the story along with giving the narration of the story a more interesting dimension conveying the flow rhythm of time. Panels' arrangement is not randomly set, since it is an integral part of the creative process. Pages, in turn, are a very key articulatory unit in comics since they create the panoramic view and impression on readers.

Umberto Eco (1994) in his *Apocalypse Postponed* (collection of essays), points out that comics can create a continuum putting static elements together. Thanks to closure (phenomenon of observing the parts but perceiving the whole), readers can correlate panels with narration. Closure together with rhythmization: the way panels are linked together in harmony and panels seize play a significant role enabling comics to depict the time flow (e.g. A great deal of small panels used to depict a short period of time and vice versa). Time in comics is drawn upon the panels, as Eisner says quoting J.B. Priestly "Time is derived from the sequence of events" (Eisner. 2008, p. 30).

Balloons and captions are where text in comics is placed. As Mario Saraceni (2003) in his *The language of comics*, says that captions are often used to provide information to help reader reconstruct the flow between panels and help to fill in the gap represented by a gutter, see Fig. 2 below:

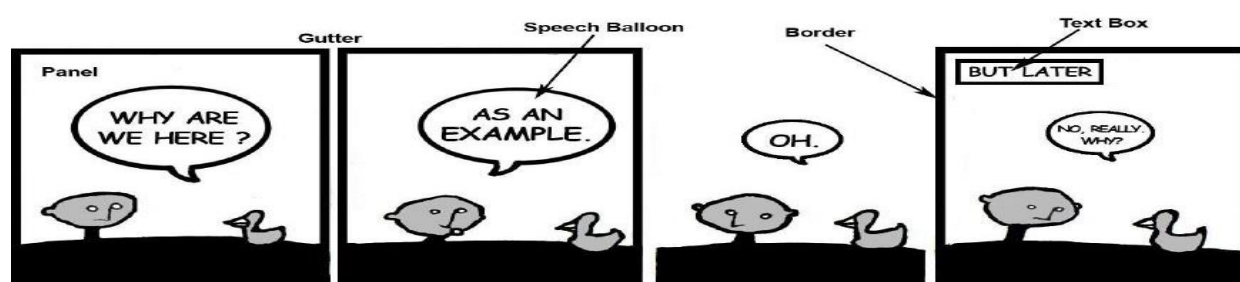


Fig. 2: Representing Components of Comics' page

Text in comics shares the same way as text in literature emphasizing certain details (e.g. Words in italics), and comics' authors usually try not to use text as a mirror for image and vice versa, they instead try to create an interactive work of comics having text and image complete each other resulting a very balanced combination.

Tom Wolf (1977), in turn, writing in the Harvard Educational Review, terms in this context:

For the last hundred years, the subject of reading has been connected quite directly to the concept of literacy; ... learning to read ... has meant learning to read words... But ... reading has gradually come under closer scrutiny. Recent research has shown that reading of words is but a subset of much more general human activity which includes symbol decoding, information integration and organization... Indeed, reading – in the most general sense can be thought of as a form of perceptual activity. The reading of words is one manifestation of this activity; but there are many others: reading of pictures, maps, circuit diagrams, musical notes....

In this passage, Tom Wolf points out to a very abandoned point pertinent to the work of comics. Reading comics is actually something very different of any other kind of reading, because comics' readers are becoming active participants supposed to depict an image in mind using interpretive skills in order to come up with the complete intended message laid in the combination of illustration and word, and to never use only the traditional method of reading. In other words, comics' readership cannot perceive only the text or the image, but they should perceive them both simultaneously to extract the real message.

4. Types of comics

Comics have been written in a several styles and genres, to suit every taste. The classification of comics depends on the purpose, and the category of people to which are addressed and the region in which they have been published and here are just some of the many types to be found in today's comics.

Manga refers to a Japanese style of comics that has recently reached high levels of popularity in United States. Manga contains many genres that are read and commercialized to specific category of readers. Manga which is translated largely into English from Japanese and into other language often printed to be read from right to left, in order to keep and retain the same authenticity of the original version. As Scott McCloud (Ibid) points out "Single panels seem to be more fragmented from each other, while putting the main focus on mood of the story rather than on their narrative

function due to the use of different kind of transition (change form one panel to another), which is not used by western authors " (p. 79). Manga titles are frequently part of a series containing different levels, it is has five main types: Shojo (also spelled Shoujo) ('girls') is a genre locally aimed at young girls, usually including drama and romance. Whereas Shonen ('boys'), refers to manga primarily intended for boys and features funny stories and high levels of action. Also there are Redisu or Redikomi ('ladies'), Seijin ('adult erotica') and Seinen ('young men').

There are also comics intended to specific readership like erotic or horror stories which are exclusively for adults. Furthermore Manga represents currently around 50% of all translated & published comics in Western countries.

Superhero is one of the most celebrated comic book types, superhero comics feature the likes of Superman, Batman, Spider-Man and the X-Men individuals often clad in capes and masks, whom use their extraordinary abilities to protect humanity. Superheroes have captured the public imagination ever since the first appearance of Superman in Action Comics in 1938. Heavy on action, adventure and memorable, iconic characters, superhero comics are often considered to be a modern form of mythology. Moreover, some characters and series have been around since the 1940s, new characters with different abilities, costumes and universes are constantly being invented. There are other types of comics which are not largely known like the two set out above, such as horror, frights, horror science-fiction/fantasy, action comics, romance and adult comics.

5. Features of Comics

Comics (the ninth art as known in France) have witnessed a very wide development since their inception as industry. In the twentieth century, they have been published in many areas across the five continents but with inevitable subordination to the historical and geographical diversity of different cultures all around the globe. Virtually, every country in the world has its own comics industry, including countries in Africa (this is not the case for Algeria, at least nowadays). All the aforementioned lead us to find out what aspects governing the domain of comics since they may directly affect comics' translation.

A very crucial feature that can be used to differentiate comics from other printed products is « genre ». Over the years, comics have developed a wide range of genres (similar to those of literature and cinema). According to their function, comics are mainly read for two main purposes, education and for entertainment, as Federico Zanettin (2008) terms in his *Comics in translation: an overview* "... Comics are mainly produced and read for leisure or for educational purposes and can generally be categorized according to their primary function (entertainment Vs instruction)" (P.5). Though comics all along their historical development have been produced and used for instructional purposes targeting variety of age groups and different readerships, but they have been mainly affiliated to fictional and narrative genres. Federico Zanettin (Ibid), typifies fictional genres into comedy, epics and tragedy, averring that it is quite complicated to draw limits between them.

Using a historical point of view, comedy genre at whole is related to the old perspectives towards comics, being a mere presentation of superheroes aiming at humor and children oriented, although comics have been used many times for more profound purposes (political and social satire) targeting at adults.

Epics, the second genre, is more diversified since it deals with crime and detective fiction, horror, science-fiction, romance, war, sports, adventures in exotics scenarios, historical setting... etc. (Zanettin. Ibid). Graphic novels might be the well representative arena of this genre.

The third genre is "tragedy", recent and in need for more studies and exploration, is more popular than other genres mentioned above since is used to embody peoples' concerns and daily troubles in a multimodal material (the same as film, series... etc.). In Japan, it is virtually impossible to imagine the country without this genre of fictional comics (well developed in Japan as well as in USA).

Eisner (1985) divides educational comics into « technical » and « attitudinal », he argues that they aim at imparting knowledge on different fields, addressing and instructing young readers. Comics are often used to teach young readers various subjects such as history, religion and politics. Language teaching and learning are also very common mediums where comics are used as a source material. Comics circle enlarges to encompass instruction on proper behaviors and moral rules adherence particularly for children and teenagers. In many developing countries, educational

comics play a pivotal role to eradicate illiteracy, both technical and attitudinal comics serve effectively in this process.

A second feature of comics would be of similar importance to the first; comics readership. In fact, there are many variables controlling the target destination of comics, not only the traditional distinction; either addressed to children or adults. Federico Zanettin (ibid) argues that other target group variables such as gender, occupation, etc., can be in the same line with the aforementioned (P.6). Furthermore, the aspect of genre heavily intervenes in this regard, since comics of various types (discussed above) are set to address particular readership upon to their age, gender, social and occupational groups. However, target readership may overlap since the concept of exclusiveness in comics is to some extent difficult to achieve, as Zanettin (ibid) says "... While some genres may be exclusively targeted at adults (e.g. Comics involving violence, sex or philosophy) it is rarely the case that comics addressed primarily to children, like all children's literature, do not imply an adult audience to some extent " (P. 6).

Federico Zanettin (2015), categorizes comics as 'para-or sub literature' opposing them to "serious highbrow" cultural products appearing mainly in written form. Some may look at comics as a very shallow domain in literature, arguing that readers of serious highbrow literature would never degrade to read sub- or low brow literature (comics in their perspective). This view has been fiercely criticized, as mentioned in Zanettin's article, by the Italian Restraino (2004) in *his Storia del fumetto* (Story of comics), who convincingly argues that some comics share the same complexity as profound literature and involve the same effort to be read as works by James Joyce, Franz Kafka ... and others.

The third feature would be comics form and format. Comics, mainly depend on their length, can be classified into three forms. The oldest form is cartoon, which is the shortest one consisting of merely one picture accompanied with a textual commentary. For a long time, magazines were using cartoons to satirical or humorous intents pertinent to political and social problems. Second form is comic strips, usually use three pictures in each page of them, but few exceptions use even more (four or five pictures). Comic strips mainly appear in newspapers of different fields, and there are no limits to the use of them, since they can be found discussing several domains.

Comic book is the third form in which comics are embodied in. Excluding cartoons and comic strips, all comics' works (short stories, graphic novels or comic series) roughly belong to this category, which makes it a very vast one. Comic books are very prevalent in worldwide, the fact that has led many researchers in the field to devote their work, seeking to develop it, to this category in particular.

Comics' formats refer to the publication method of particular comics. Comic strips are published in weekly or daily magazines or newspapers, where those strips usually are humorous or adventure one. As Zanettin (Ibid) says "Among newspaper strips, humorous strips are usually self-conclusive, a series of variations on a restricted number of themes and situations ending up with a final gag, whereas adventure strips develop longer plots" (p. 7). This kind of comic strips offers isolated episodes that can daily be read, but with the use of suspense to call for the coming strips of a given story. More popular than comic strips are comic magazine and particularly comic book, which are highly widespread in many areas all across the continents. Short stories often tend to be published in magazines, while in newspapers where cartoons and comic strips are published. All of these are then reprinted in collections which often contain one author works, co-authored anthologies are quite rare or merely found in very specific areas of the world (quite common in Japan). Comics' series are usually published on weekly or monthly issues that are then republished in trade paperbacks (in case the republished issues form an isolated story but part of larger series) or in graphic novels (standalone stories) appearing in variety of formats, As Zanettin terms adopting Rota words "The publication format of comic books, rather than their genre, usually determines their allocation on the shelves of comic bookshops and bookstores" (P. 8).

Conclusion

Comics have their unique peculiarity since the day they appeared, they certainly use their multimodal nature to deliver a message being quite different from other materials in many various fields. Translation of comics will be of great benefit making people all around the world completely mindful to the specific work of comics. However, translation of comics requires some particular techniques,

procedures and certain disposition to positively contribute to a good understanding of their message, thus, enriching different cultures worldwide.

Chapter II

Comics Translation as a Literary Discourse

Introduction

Translation of comics goes beyond the traditional tendency of translation. In fact, it is primarily their translation into another visual language, in that, not only between different languages, but mainly between different cultural traditions and conventions for comics. Translation of comics entails not only rendering inter-linguistic or intra-linguistic verbal elements, but more necessarily rendering a set of sign systems and non-verbal components, in a way fitting in with target language and culture specifications and addressed readers' expectations.

1. A Multimodal Perspective on Translating Comics

Over previous periods, the multimodal nature of comics has attracted many to conduct several studies concerned with this specificity. The relevance of interplay between verbal and visual modes in comics' pages has been the fulcrum of most of them, discussing and demonstrating how meanings are distributed across the two modes in a comics' page, investigating their specific translation manners. Kaindl (2004) in his pioneering article *Multimodality in the translation of humour in comics*, points out that images in comics might be particularly culture specific, which in turn may pose problems in the translation process, and hence adds to the peculiarity of multimodality at large. Kaindl (ibid) also refers to the multimodal characters of comics averring that the translation process should encompass them as well since they are an integral part as elements contributing to the construction of meaning.

Some other studies refer to this multimodal specificity in comics. Celotti (2008) in his *The translator of comics as a semiotic investigator*, argues that translator of comics has to have certain resilience while translating this interdependence interaction between visual and verbal modes, averring that a comics' translator should adopt the role of a semiotic investigator seeking to achieve coherence between the two modes. Celotti (Ibid) also utterly rejects the notion of constrained translation for comics, arguing that "Visual language can be a resource rather than a constraint for the translator" (P. 35), i.e. this spatial limitation of speech balloons and panels may in some way be restricting for the translator, whereas the visual mode (images or pictures) should never be deemed as an obstacle. In many cases, if not all, the visual

element plays a primordial role clearing up confusion, unlocking mysteries, offering clues, and even facilitating the translation process. Thus, visual mode in comics or in multimodal texts in general actually has a very similar role to play to that of the verbal, though sometimes it plays all the role as is the case of wordless panels discussed earlier in this dissertation, a fact that is widely neglected by many.

Another noteworthy point pertinent to the context of multimodality and comics is that both modes, visual and verbal, have to be transformed in translation. Occasionally, the mere insertion of text in a pre-existing panel and speech balloon would have plenty of flaws and heavily distort the intended meaning. Consequently, in such cases redrawing characters or even whole panels is of utmost importance. In some cases, comics translation involves omitting various visual signs or replacing them with others that can serve to convey the same message and importantly to relatively realize similar effect on target readership at different moments in time, which is particularly crucial for the translation of comics, since as mentioned in the previous chapter, comics are used for a variety of purposes. For instance, humorous comics should maintain their mood in any language they are translated into.

Another key issue regarding the transformation of the verbal mode, is that some translators do liberally translate the text offered in a speech balloon, whether being condensed or expanded. In fact, both of these methods, might in turn have a great impact on the relation between text and picture and more seriously on the way they are set to create a meaning.

Moreover, comics' formats often pose some problems when translating, some formats are set to be exclusively expressing particular cultures pertinent to their size, reading direction, font and the use of colors, which to some extent would have a series of consequences for the perception and interpretation of text by target readership. The reading directionality of comics is in turn decisive when it comes to translate them into a language of its own different reading directionality from the original one, which is the case in our dissertation. English readers are accustomed to read from left to right, and comics are designed on this basis, that is to say that they only perceive information and get meaning using this direction. For Arab readers, it is completely

the opposite, they have a right to left reading directionality, the fact that may change the relation between words and images, so that probably each of readers would receive the meaning in two different manners, but not necessarily getting the same meaning.

In an attempt to solve this problem, publishers recourse to use the mirror inversion of pagination, but this strategy in turn seems to have consequences on the way meaning is expressed and interpreted across the two modes. As Rota (2008) writes in this regard in his *Aspects of adaptation. The translation of comics formats*:

[I]t is known that samurai followed a strict code of honor called bushido, whose rules obliged them never to hold their sword with their left hand. Unfortunately, inversion transforms what for samurai was a profound source of shame (i.e., swords held in left hands) into a rule. (P. 94).

Both mirror inversion and non-inversion of pagination in comics would influence the interpretation of given actions and movements, since target readers are merely familiar with particular gaze, gesture and directionality of language. Hence, the translation process would be exposed to some gain and loss even in meaning, which might be quite detrimental to the storytelling at large.

Some other thinkers on translation studies have written a lot in this regard. Jeremy Munday (2004, 2016) for instance, argues that it is high time for translation studies to move beyond the written word and merge the visual or any multimodal components in general into a very complete study of translation, since today's communication is almost heading to be based exclusively on multimodal texts, also because the understanding of such specific materials of communication is reaching a very fine degree across various cultures all around the globe.

2. A Semiotic Perspective on Translating Comics

Semiotic signs are one of the founding pillars of a multimodal page in comics, it can be said that their role is as primordial as that of text in particular, even

sometimes they are of a superlative one. In semiology, meaning is persistently transformed among different semiotic systems, the fact that led to a new field to emerge: multimodal and multi-semiotic communication. This last is keenly correlated to the concept of cultural translation, in which culture is used as a translation mechanism, as Torop (2008) terms “translation of semiotics itself can be regarded as a discipline that deals with mediation processes between various sign systems and, on the macro-level, with culture as a translation mechanism” (P. 256). The translator thus is required to navigate the iconic dimension of language transcending the conventions and obligations of dictionary to be in the core of the live inter-lingual dialogue, and among verbal and non-verbal signs.

From a historical standpoint, translation processes related to semiotic materials suffered a very large vague, and unimproved renditions (in comics in particular). Thus, accepting that translation, though its centralism on linguistic activities, belongs most properly to semiotics would open the floor for a useful examination of these processes and ultimately for renditions to be better off. Pertinent to the translation of comics, Mona Baker (1992) considers in this regard:

Is useful option if the word which lacks an equivalent in the target language refers to a physical entity can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point (P. 42).

In these quoted words, Mona Baker points out to a very crucial point highly pertinent to translation of comics. A high degree of respect to comics’ restrictions of space and text condense has to be set in translator’s mind throughout rendering them, especially if the target language is much more expressive than the source one (this is going to be discussed later in this dissertation).

In comics, all semiotic components work in a very remarkable complementarity, though the unequal relation of text and image since visual mode is quite prevailing over other modes. Thus, translation process has to pass through three main levels ensuring the preservation of such complementarity: ideational, textual, and interpersonal. The ideational level and as Royce (2007) terms, refers to visual message elements including participants (animate and inanimate components

appearing in a comics' page) along with their processes, circumstances and attributes they represent in a multimodal page. Translation process of such materials requires identifying these elements at first. Then, tracing lexical elements in connection with these elements semantically using a verbal plane in a way that eagerly retains the naturalism of this combination, constituting the second phase. Third and last, translator, in order for a better rendition, has to seek adapting both aforementioned stages to be in line with norms prevailing in target language and culture when it comes to comics, hence issues like reading directionality (left to right and vice versa) should be highly prioritized in an attempt to avoid having a misleading or even distorted meaning. As such, as is the case of this dissertation, comics' translators have to be keenly aware of this specificity in order to guarantee observing one of the main pillars of any translation process: having a similar response. Textual level refers to the interaction of visual and verbal modes, i.e., the very usual process of composing text within image borders.

Interpersonal level is a very crucial one, in which characters' body movements in a comics' page are of utmost importance to be taken into account and hence to be rendered. Comics' characters do never merely communicate meanings through speech balloons, their gestures, postures, eye gaze or facial expression do share similar importance in the communication process. The specificity underlies in that protagonists are placed deliberately in a specific way inside panels revealing their relationship (being friendliness, indifference, superiority, suspicion, tension, irritation or hostility). These nonverbal interactions play a pivotal role communicating some crucial messages, or even making meaning in which comics' reader, as an active participant, would extrapolate. Such body movements can be categorized, as Allywood argues, into facial gestures, direction of gaze, movements of hands and arms, body posture, distance between communicators and even their spatial orientation.

3. Strategies Translating Comics

Translators in their work mainly tend to adopt one strategy among three main ones (Domestication, foreignization or localization), serving their intention and more importantly meeting target text readers expectations. In case of multimodal texts

(comics in particular), the strategy chosen by translator is the most determining factor of the communicative purpose realization and mainly of the rendition quality.

Foreignization in comics takes a more profound perspective, in that, translator seeks merely to render the linguistic components written within speech balloons with a huge respect to the original text and author, neglecting any other components contributing to the construction of meaning. In fact, foreignization strategy never serve the work of comics (or multimodality at large), for keeping many other meaning pillars operating in comics non-rendered, the fact that would have a particular damage to the message communicated by all comics' pages components discussed earlier. Moreover, using the aforementioned data, foreignization in comics leads to 'non-translation', conveying only one part among many building meaning and all together transmitting a message. That is to say, it doesn't even meet translation standards of communication. It is noteworthy that foreignization falls beyond the practical scope of this dissertation, since Arabic and English do scarcely share things in common at both levels, linguistic and cultural.

Zanettin (2014) in his *Visual Adaptation in Translated Comics*, describes localization in comics as taking a product and making it linguistically, technically and culturally appropriate to the target local where it will be used and sold (P. 1). In this regard, the two remaining strategies are deemed as a part of this process. Translator domesticating comics tends to bring the original and render it in a way that fits in with target text local color, abandoning original characteristics (this is exactly the case of this dissertation) along with some alterations needed at the level of visual language.

Drawing on the degree comics' translator intends to domesticate or localize, comics' format may undergo to some adjustments. In this context, adopting a domesticating strategy touches even the type of the publication (i.e., from a paperback to a hardcover or vice versa), pages and panels might be re-arranged, shrunk, magnified or even omitted. Coloring, in turn, might be subject to some changes, in that, having the original in black and white would be rendered in full colors and vice versa (Rota. Ibid). Moreover, some comics involve being all redrawn or at least updated when republished, i.e. translator may seek to have another pictures and covers.

Rota (ibid) argues that translator adopting domestication to verbal parts of comics would to some extent mutilate texts. The translator may recourse to shorten some texts or graphically adjusts onomatopoeic expressions and titles. Unlike foreignization in which onomatopoeic expressions and other graphically rendered textual elements along with culture-bound terms and names are kept unchanged. In comics in particular, translator tends to amend both verbal and visual tenor to meet target readership expectations, the fact that is unique in comics translation since these strategies should be applied both to verbal and visual modes of comics alike, which opens the floor to update the original product being translated into another language.

Adaptation as well can be adopted as a strategy translating comics addressing children. Being part of children literature, this kind of comics, even when domesticated or localized, would probably fail to contain target children, especially very younger ones, for having some shocking elements still appearing in comics' pages. In this context, adopting a strategy of adaptation would tremendously help communicating the message intended and even, to some extent, producing an effect similar to the one realized on original product readers (children), the fact that is highly important in comics' translation since multimodal texts are not just a plain communication of facts as in verbal one-mode texts, facts in comics are set to be demonstrated throughout the multimodal storytelling process.

4. Constraints in Translating Comics

Comics are unique in their combination of pictorial and verbal content. Text in comics is incorporated in and surrounded by the pictorial content, in a relation of integration, reaction, addition and support. In fact, comics require the reader to blend the print and the graphics to comprehend the intended communication (Mc Vicker 85).

One of the basic elements making comics different from any other type of texts is the existence of different modes, i.e. pages containing different elements, in this particular case; text, images, and graphic elements. These verbal and nonverbal elements complement each other and, in different cases, affect the way readers

understanding of comics. Images and visual elements do not merely illustrate and support textual message, but they play an equally important role within pages as verbal elements do. Since text is not the only component building comics' pages, as Federico Zanettin mentions, translation of comics requires an interpretative skills supporting translator to fully understand the meaning being transmitted. Without rendering nonverbal elements, message would inevitably be changed, and in particular, necessary effects would not be transmitted to the readers. As Eisner (1985) states "the recognition by the reader of real-life people portrayed in the art and the addition of 'in-between' action are supplied by the reader out of his own experience" (P.140), in case translators tend only to translate verbal elements, they may encounter different constraints at several levels while translating. Some scholars argue that besides linguistic skills translator should have, there are extra key skills are required enabling translator to fully decode and well interpret a comics' page.

One of the constraints translator encounters translating comics from English into Arabic is the ability to render the target text using the same format, since text in English starts from left to write whereas Arabic produces text reversibly, as Jehan Zitawi (2008) states in her *Textualizing Disney Comics within the Arab Culture* « since Arabic comics, unlike Western ones, are read from right to left, panels are reversed in printing », which is due the language specifications, however it cannot be the case between other languages similar in structure such as French, English and others.

During the process, translator should take into consideration several aspects of highly importance while rendering. Some of them are appearing exclusively in comics, whereas others appear in the process of translating other media. The most important element is the presence of untranslatable units being parts of the discourse, which are unchangeable, permanent and translator cannot modify them (however, they might be modified by the publisher or due to censorship, but these decisions cannot be influenced by the translator and this dissertation has nothing to do with them). These units should remain untouched in every publication in any language or format. In comics, untranslatable units are images, compositions of panels and the style of illustrations. Tatiana Tartan in her article *Problems in the Translation of Comics and Cartoons*, states that cultural constraints are highly found during comics' translation more particular when dealing with feelings, humor which has to be treated

in cultural way into the target language. Many scholars argue that translator may face problems of colors and words that have a special cultural meaning to the source language, but does not make sense or has its meaning lost in other language fall under this category. Moreover Zanettin suggests that translator should not focus only on the text, but also on other parts of the discourse, even if these parts remain unaffected by the translation.

One of the most obvious constraints in the translation of comics and mainly raised by different scholars during translating is the limit of space and size of the caption or speech balloon translators have at their disposal during the process, since text in comics is often placed into balloons (direct speech) or into captions (which represent narration) some might be modified to introduce the same text, but modification can be performed only to some extent, otherwise, the balloon or the caption would blot out the images, that may lead to message distortion or even omission.

Over and above the constraints raised earlier, translator should take into consideration the main objectives intended rendering comics making the work fulfilling the informative aspect of the text and comics as whole, since Eugene A. Nida (1964) lists in his volume *Toward a Science of Translating*, three main objectives necessary to be met by every translator:

It is not easy to judge the relative merits of two or more translations. However, three fundamental criteria are basic to the evaluation of all translating, and in different ways help to determine the relative merit of particular translations. These are: (1) general efficiency of the communication process, (2) comprehension of intent, and (3) equivalence of response (P. 182).

5. Special Signs

Specificity of comics' translation is not merely in the existence of pictorial content, speech balloons, pictograms, and others inserted into the verbal content (excluding punctuation marks). Visual metaphors usually add more to the pictorial content, they may specify a character's feeling, but having no effect on verbal content of comics. This kind of signs mainly is extremely culture-bound and rendered through

redrawing or retouching. Signs inserted into the verbal content are of utmost importance, that translator has to consider their specificity encountering them, for they add ancillary quality to the verbal parts in comics, similar to pictures and balloons.

Special signs used in comics can be an asterisk, a breath mark, a foreign language sign, a music note sign, a lower case and special characters such as &#@. An asterisk is used referring to the narrative caption on the page or in panel, can be standing for editor's note directing reader's attention to additional information, it is hence a footnote used in comics. Breath marks usually come before or after a cough or a breath expressed by an onomatopoeic word. This kind of signs can be an asterisk indicating the character's unconsciousness or death. Foreign language signs are usually accompanied with an asterisk referring to the narrative caption informing about the language from which the utterance is being translated from. A music note is simply used to show that the text is not said but singed. Non-verbal vocalizations such as 'Uh', 'Heh', 'Hum', and so on, are signs of lowercase, they can be categorized as noises not words. Special signs &#@ are used as the indistinguishable swearing or speech. (See fig. 3 below):

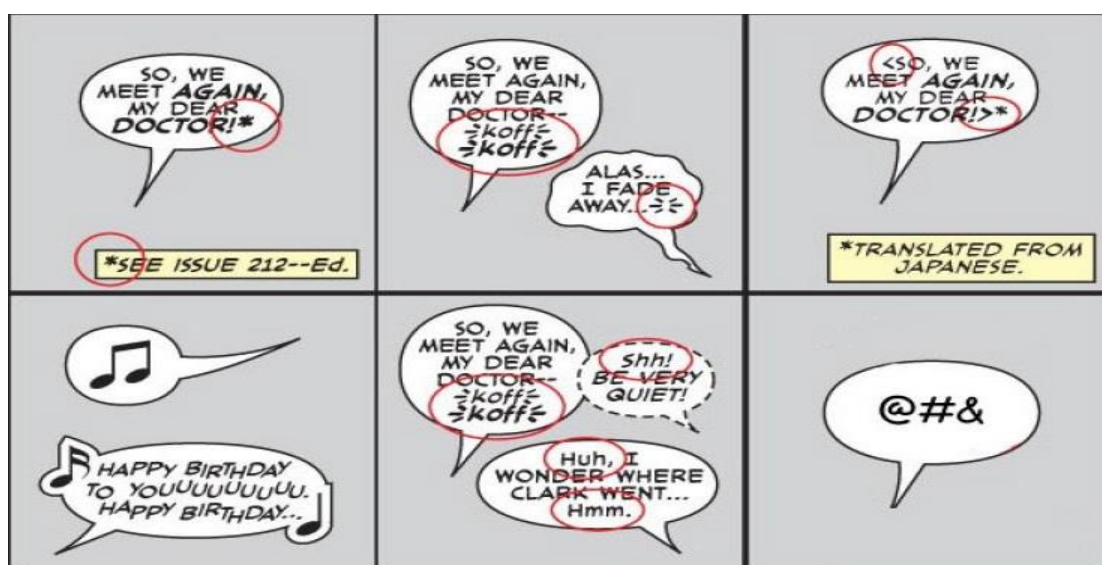


Fig. 3: Representing Special Signs in Comics (Piekos)

Music note in comics alerts the translator to the fact that a song is sang in this particular moment, who, in turn, would make a decision whether to retain it as the original, substitute and adapt the song to the target culture, or merely referring to the

song using particular elements or even verbal signs. Breath marks as onomatopoeic sounds can be argued as the most challenging signs, since it is out of guarantee to find a real equivalent in the target language representing the same charge, which is quite crucial point in this dissertation some English breath marks are even opposing their onomatopoeic equivalents in Arabic. Using the aforementioned, special signs not only add qualities to the text, but directing translator's attention to words in their closeness being difficult to translate, they even offer a new, to some extent, helpful context in the rendition at large.

6. Onomatopoeic Words

Onomatopoeia is defined as a Greek term that is divided to 'Onomat' meaning 'name' and 'Poios' meaning 'making', hence the term means 'making names'. The dictionary provides a more deep definition to the term, onomatopoeia is "the formation of the words whose sound is imitative of sound of noise or action designated". Writers choose these words as a way of conveying the sound of things that they are describing and emphasizing something about the scene being described. Examples of onomatopoeia are "boom", "meow", "crash", "sizzle", "crunch" and "buzz".

In comics (English ones in particular), different onomatopoeic words are found. These words are set in a way attempting to convey the same situation and sounds the writer has thought about transmitting them to the reader. The use of onomatopoeic words in comics dates back to the early twentieth century. Well known culture historian Tim De Forest (2004) states the impact of Roy Crane, the creator of Captain Easy and Buz Sawyer, on the popularization of onomatopoeic words:

It was Crane who pioneered the use of onomatopoeic sound effects in comics, adding "bam," "pow" and "wham" to what had previously been an almost entirely visual vocabulary. Crane had fun with this, tossing in an occasional "ker-splash" or "lickety wop" along with what would become the more standard effects. Words as well as images became vehicles for carrying along his increasingly fast-paced storylines (P. 114).

Zanettin in his article (ibid) argues that onomatopoeic words in comics are used to express sounds, produced in many different cultures each for specific effect and function, hence well selected strategies and methods have to be adopted in their translation, being quite distinguished for those of animals and others produced by humans. However, Jehan Zitawi (2008) in her study mentions differences when translation onomatopoeic words from English into Arabic, giving the example as follows:

In two panels from Buttut (No. 306, Al-Qabas, 2001). In the original version, Donald's speed is emphasized by the curved lines and the objects that seem to be trailing behind him, while in the translated version, ‘‘Vooo!’’, an Arabic onomatopoeic expression, has been added twice to the target text to highlight the fast movements of Donald, who is late for work and is trying his best to get there on time (P.142).

Very crucial point in connection with onomatopoeic words translation is highlighted by Jihane Zitawi. In fact, it is not necessary, even when having a correspondent onomatopoeic word in target language to the original one, to bear all the charges and to transmit the full intended meaning and pace. Specifications as fast and slow movements might be of certain importance to the action in a particular moment, that is to say, characters' features are probably subject to some alterations or even distortions, which may at length be crucial to the respective actions in the story being recounted.

7. Proper Names, Nicknames and Neologisms

As any narrative text, proper names, nicknames and neologisms do represent an essential part in comics through different formats, i.e., they may stand alone as single words or they may come in a sentence or in a fully phrase.

Proper names actually receive a quite heated debate being translated linguistically or an equivalent for each should be browsed. Although proper names may reflect religious, historical or political aspects, Pym (2004) in his *The Moving Text: Localization, Translation, and Distribution*, argues that proper names not be

translated, and should be kept in the same letters of the target language (p.92), thus names as William or Stephen, have to be transliterated using Arabic letters. Newmark (1993), in turn, in his *Paragraphs on Translation*, argues that proper names including personal names do represent a translation difficulty in different text types (p.15), making the role of the translator of high importance, since decision he or she makes (rendering or keeping them) is the determining factor in this process. Additionally, different spelling of characters names while translating, each translator render upon his or her background (this is quite frequent in Arabic), would to some extent have some impacts on the rendition at the end of the day, especially if these names bearing a particular charge pertinent to either original and target culture.

Some scholars define nicknames as a referring expression identifying an individual and that differs from the formal given names of the referring. This phenomenon is clearly widespread in comics aiming at facilitating the transmission of the message. From a historical standpoint, the emergence of nicknames was highly connected to social causes. As Cassidy (1993) writes, “when there are many people named John in society, it is necessary to add a word, which would distinguish this John from another, for example, John Baker (from “to bake”), John Brown (from “brown”) and the like”, in these words, Cassidy is pointing out to names bearing meaning that may have little impact on translating comics, though English, unlike Arabic, uses capital letters to distinguish proper names from other adjectives.

Neologism, as a phenomenon incepted in 1772, as a linguistic phenomenon, it can be seen from different perspectives: time (synchronic), geographical, communicative and social. According to Oxford Dictionary:

Neologism is a unit of the lexicon, a word, a word element or phrase, whose meaning, or whose signifier-signified relationship, presupposing an effective function in a specific model of communication, was not previously featured as a linguistic form in the immediately preceding stage of the lexicon of the language.

Nowadays comics, neologisms are used to reflect the way of thinking for newly respective generations. Newly invented fantastic words are full of characters encountering newly invented things and surroundings. For old words with new senses a descriptive equivalent often can be found, derived words can be similarly derived

with the target language equivalent and new coinages of words are mostly derived from various morphemes, are phono-aesthetic or synesthetic and as such they can be recreated in translations (Newmark, A Textbook, p. 142).

The context plays an important role translating neologisms. Translator's choices in are the same his/her choices rendering names, hence target language equivalents need to be browsed for (even the equivalents of parts of the words) and every original words needs to be checked for double meanings, connotations, intertextualities and cultural specificities which should be preserved in the translation. It is noteworthy that English is quite updated comparing it to Arabic, which seems to be an extremely hard barrier for translator to override, the fact that opens the floor for many renditions full of neologisms being naturalized into Arabic.

Conclusion

This Chapter discussed some main issues regarding how comics are translated, on one side, the strategies translators are to take into account while translating comics. On the other side, how important is an accurate translation rendering the original message, and contributing precisely to offer a clearer and closer meaning provided by the original. The chapter has also discussed the effect of an accurate translation in reaching good renditions of English comics into Arabic, and how translation of multimodal texts (comics in particular) is different from any other process of translation in terms of interpretation, grasping the adequate meaning, and importantly comics numerous peculiarities, attempting to find the way it should be rendering them into Arabic.

Chapter III

Analysis of Multimodal Translation in the Treatment of Comics
Specific Features in the Translation of Hergé's « *Adventures of Tintin
in the Congo* »

Introduction

English comics, as part of literature, are perceived as a documentary record of different conditions of the society with a very high value since the very early 19th and 20th centuries. However, this historical fact has actually motivated little Arab translators to have them rendered into Arabic, though being quite important to widen the cultural view of Arabic language worldwide. Thus, this chapter investigates one of the very popular comics' series written in English, adopting one of them, which is Hergé's "*Adventures of Tintin in the Congo*". The study is held using a multimodal treatment and cultural referencing in these comics' translated version into Arabic by discussing and analyzing strategies adopted, techniques used and dispositions undertaken by the translator.

1. Methodology

Since our field of study belongs to translation studies, this research tends to follow certain translation theories and approaches best fitting in with the specificity of the topic. This research is concerned with the translation of *Adventures of Tintin in the Congo* by Hergé into Arabic that is *مغامرات تان تان في الكونغو* translated by Mohamed Haitham, wherein the chosen comics consider the distinct Cultural Backgrounds (CB) of both the author and the translator. To elicit data, then, it is necessary to explore the cultural references in both source and target texts. Thus, an examination of Culture Specific Items (CSIs) is held. Accordingly, the investigation and analysis go through a comparative and analytical study by which examples of multimodal translations are argued, analyzed and discussed, extracted from the Arabic translated version of the comics comparing the target Arabic multimodal text with the source English multimodal text. Hence, being suitable to data analysis a corpus-based approach is adopted.

2. Definition of the Corpus

Adventures of Tintin in the Congo is a collection of comic strips written by the Belgian cartoonist Georges Remi (Hergé). They depict various comical adventures of a young Belgian reporter Tintin and his dog Snowy, who are sent to the Belgian

Congo to report on events in the country. These strips were regularly published in Belgian newspaper « Le Vingtième Siècle » for its children's supplement ‘Le Petit Vingtième’, being serialized weekly from May 1930 to June 1931 before being published in a collected volume by « Éditions de Petit Vingtième » in 1931. In the Arab region, they were first published in Arabic in 2008 by Arab Comics (Juventude Casterman) and translated by Mohamed Haitham.

3. Corpus Analysis and Discussion

In order to study the different aspects of translation in *Adventures of Tintin in the Congo* by Hergé, Mohamed Haitham’s decisions, strategies, techniques as well as the publisher’s role in the translation are analyzed and discussed.

3.1. Publisher’s Role

The publication format of both the original and the translation is a paperback, having the Arabic version with less pages and a lower size compared to the original. The cover picture has been changed. The strips are originally published in black and white with the exception of the cover, which is printed in colors. In the Arabic version, the stories are printed in full colors and their panels were re-arranged (see fig. 4 below). The re-arrangement is performed to adjust the sequencing of strips on pages, a regular *Adventures of Tintin in the Congo* strip consists of three rows of (usually) two panels. The Arabic version, in turn, consists of four rows of (usually) three panels.

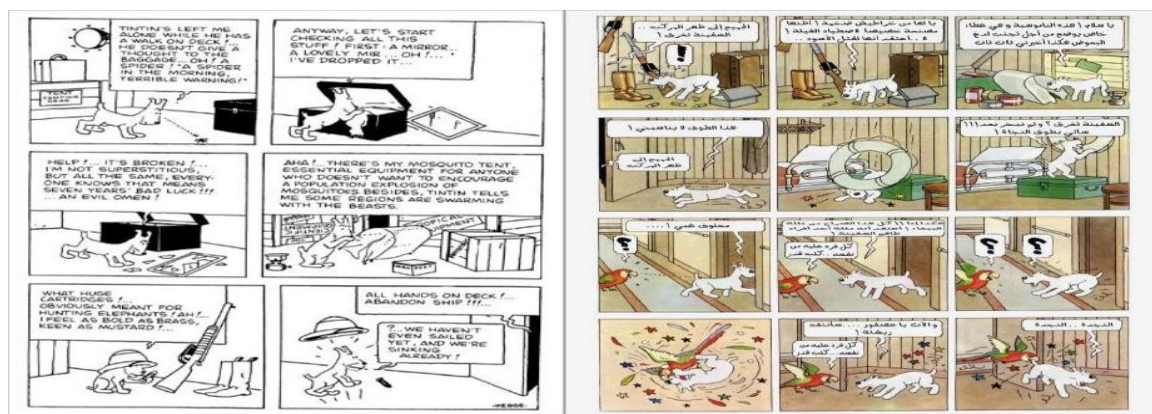


Fig. 4: *Adventures of TinTin in the Congo* – Page Re-arrangement

4. Translation Analysis

Translation analysis goes through five items extremely clear-cut in the rendition of these comics from English into Arabic. Additionally, translator's decisions throughout translating are statistically discussed.

4.1. Proper Names

Some names of the main characters are translated and culturally adapted. Tintin strips are well known from newspapers and the internet despite the fact they had not been published in the Arab world before 2008, having the main character's name (Tintin) unchanged so that to keep the comics more recognizable. As far as the names and the nicknames of others are concerned, the list of their translations is as follows:

English	Arabic
Tintin	تان تان
Snowy	ميلو
Coco	كوكو
Snowball	كرة الثلج
Juju Man	الساحر جوجو
Papa	الأب
Sebastian	سيباستيان
Tom	توم

Table.1: Representing Variations in Proper Names Use

There is quite a huge number of characters appearing in *Adventures of Tintin in the Congo*, but with low number of names for having the main emphasis is put on the two main protagonists (Tintin and his dog). The stories are depicted through Tintin's thoughts, speeches and interactions so the reader learns other characters' names from Tintin, who interacts with them and thus needs to address them somehow.

4.2. Captions

The strips are situational and as such they are mostly based on dialogues and Tintin's comments. Most of texts are thus renderings of spoken words appearing in three types of balloons: ordinary balloons, emanating speech balloons and burst balloons. Captions are frequently used mostly inside panels to indicate time changing and to introduce a new situation. Their role in such cases changes into a narrator's voice:

Pattern 1

- **ST:** At dawn Tintin sets off for the mission having first removed the precious elephant tusks (Hergé, English Version, 1991. P. 75)
- **TT:**(44. صفحة. 2008، محمد هيثم)...و في صباح تلك الليلة

Pattern 2

- **ST:** The stranger ties up the unconscious Tintin, dumps him in a dugout canoe, and pushes him into the current ... (Hergé, English Version, 1991. P. 77)
- **TT:** هذا يعلمك ألا تعبث بأغراض غيرك مرة أخرى
سأحكم القيد هذه المرة
و أحملة على كتفي
كدنا نصل
و الان المرحلة الأخيرة
رحلة موفقة يا تان تان ((محمد هيثم. 2008، صفحة ، 45)

Such captions are used to further emphasize the change of the situation, time and to reach out the reader. In that, the author intervenes using third person narration technique. The first example above shows typical use of objectivity in captions, which translation basically sticks to the same technique, though is shorter and full of loss, but retains both objectivity and the “reaching out” method of the addressing. Whereas the second example is manipulated by another technique, where a single caption is translated using a series of one-person dialogue in a set of panels, in a way showing that the translator was freely able to dispose throughout his translation, surpassing the orthodox claims that comics translation subsumes under the constrained translation type (See fig. 5 below):

Pattern 3

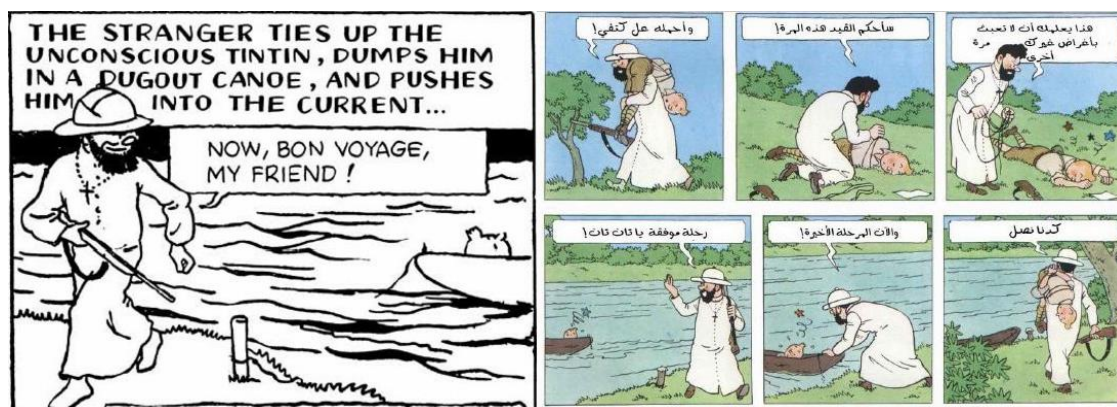


Fig. 5: Different Technique Translating Caption

There are not only narrative captions in this comics, but also location and time captions, which seemingly the prevailing ones in these comics. Some balloons in the original are surrogated by narrative captions in the Arabic version. This is not only influences the continuity and the cohesion of the text, but also influences the reader’s vision to the sequentionality of events (See fig. 6 below):

Pattern 4

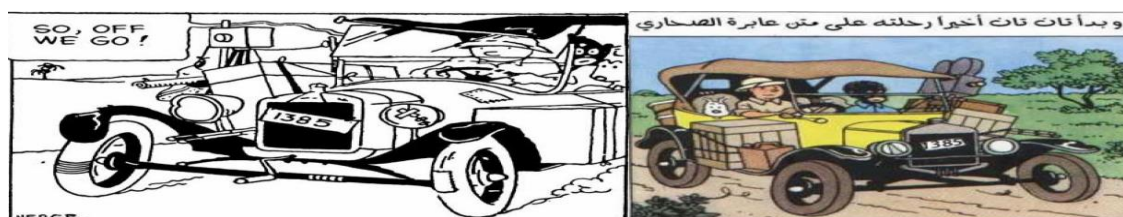


Fig. 6: Different Technique Using Captions

4.3. Onomatopoeic Expressions

Considering the coloring of comics and its size, the translator's and the publisher's choice was to translate the onomatopoeic expressions placed outside the balloons, their adjustments were graphically difficult and expensive, because full colors were used unlike the original. The stories presented – short, humorous, sometimes satirizing, strips about Tintin and his dog and glossing the world around him, are expected to attract mostly adults who are not regular comics readers. The onomatopoeic expressions represented graphically are translated in *Adventures of Tintin in the Congo*, here are some examples:

English	Arabic
Ouch	أي غايوووو
Rat Tat Tat	توك توك توك
Bang	بام
Boom	بووم
Whoaah	ووواه هرررر
Whack	تشك
Broof	أبروووف
ZZZZZZ	ززرززرز
PSSCHHH	سشششش
Crack	كراك
Bop	بوب

Table. 2: Representing Onomatopoeic Words

Words representing sounds made by characters: “Ouch” or “Whoaah”, words representing noises of things: “Boom”, “Bang”, “Whack”..., and words representing

noises of people's doings: "Rat Tat Tat" ...etc., these all are translated or transcribed into the sound system more natural for the Arabic language and Arab readers are familiar with. However, a great deal of other onomatopoeic words are notably omitted, mainly for having the Arabic version published in full colors. Hence leaving all the role be played by the pictorial context conveying these virtual sounds, the fact that in turn, increases the number of single panels, enhancing the idea that in multimodality a pictorial dimension may stand alone in panels with no need to the verbal one, and be definitely successful to transmit all the intended meaning.

4.4. Balloons

The amount of information conveyed by Tintin's comments and other characters' dialogues is large. Therefore some balloons seem to be filled with text (See fig. 7 below):

Pattern 5

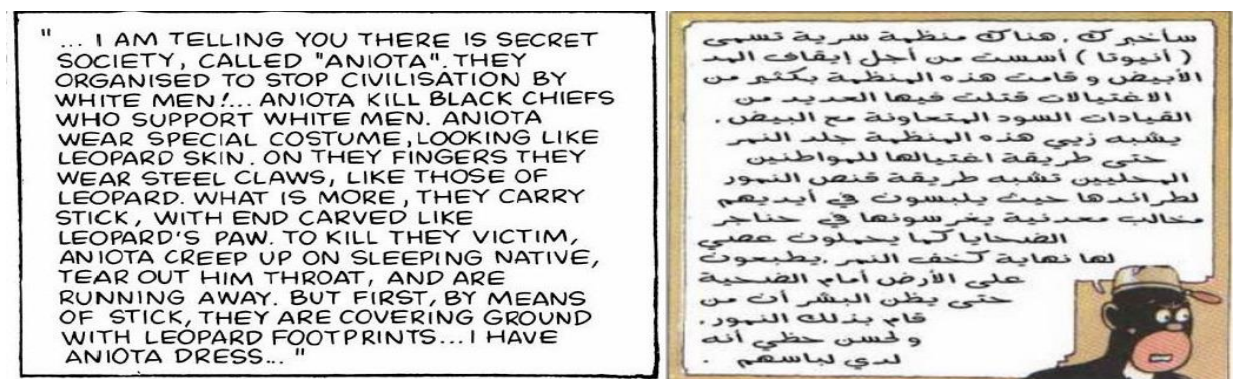


Fig.7: Text Overload of Panels

The space limitation of balloons certainly was an issue, however, not for the translator, but rather for the author himself. In the following example, the translator has actually chosen a quite lengthy solution instead of the original's simple and short sentence (6th pattern), and in some cases, the translator has done exactly the opposite, translating a compound original sentence by a very simple sentence into Arabic, omitting a great deal of words (7th pattern):

Pattern 6

- **ST:** Now, bon appetite. (Hergé, English Version, 1991. P. 65)
- **TT:** صحة و عافية أرجو أن تشبعك هذه الوجبة. (محمد هيثم. 2008، صفحة، 37)

Pattern 7

- **ST:** Stupid creature! with that sort of racket, anybody nervous could be frightened to death, and start a panic!(Hergé, English Version, 1991. P. 6)
- **TT:** مخلوق غبي ... (محمد هيثم. 2008، صفحة، 4)

There are more instances of translations which are lengthier than the original. Hence in *Adventures of Tintin in the Congo*, balloons were not a constraint for the translator, but rather extremely helpful to transmit the whole speech appeared in the original.

The complementarity of both the pictorial and the verbal content of these comics extensively influenced the translator. One of strips depicts Tintin climbing a tree thinking of a way to get rid of his chasing elephant. In subsequent panels, he appears implementing his idea heavily depending on pictures (See fig. 8 below):

Pattern 8

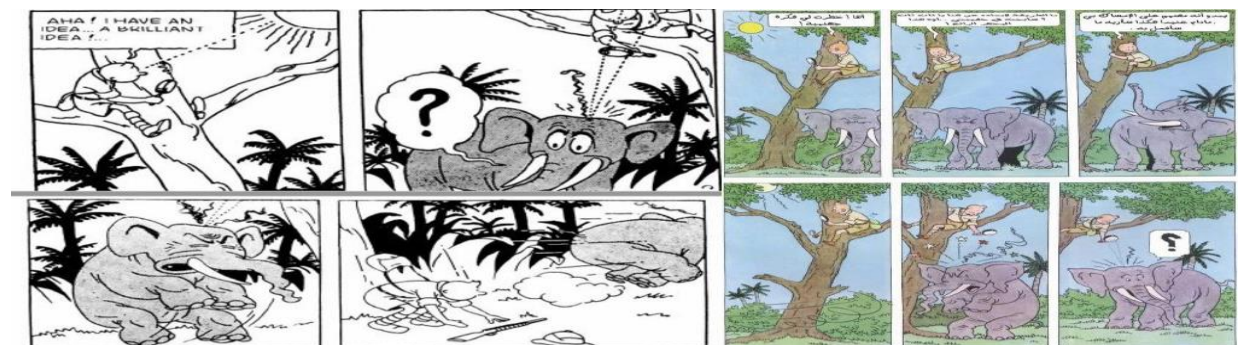


Fig. 8: Pictorial-Verbal Modes Complementarity

Without the verbal context of the previous panels, and without the picture of Tintin's movements followed, the translator could be at loss which idea is meant, since no additional textual context is added. Thus, the needed context and the climax of the action is provided by the pictures.

Cases in such a way are frequently appearing in *Adventures of Tintin in the Congo*. It is given by the nature of the strips, which are situational and comical, that the writings often comment on, add to and complement pictorial contexts.

Similarly to the onomatopoeic expressions placed outside the balloons, some very culture-specific terms are, to some extent, appearing considerably throughout the strips, especially those related to the African tribes (Congo) such as: “Assega”, “M’hatavo”, “Matadi”, which the Arabic translator tended not to render, and completely discarded them, except the term “BoulaMatari”, which the translator has used footnotes attempting to clarify this term. Additionally, some other specific terms, mainly animals’ language, appearing in the original where the author’s and the translator’s choice was to use them as quite shocking elements accompanied by their translation into English for the author and into Arabic for the translator set between brackets (See fig. 9 below):

Pattern 9



Fig. 9: Specific Technique Translating Shocking Elements

The translation of the box inscription gives away that the translator had to deal with several culture-specific terms. There were some instances of currency references:

Pattern 10

- **ST:** 1500 Dollars for your dispatches from the Congo (Hergé, English Version, 1991. P. 20)
- **TT:** (1500 دولار إذا قبلت أن تكون مراسلنا في الكونغو (محمد هيثم. 2008، صفحة، 13)

Pattern 11

- **ST:** 250 Sterling for your dispatches (Hergé, English Version, 1991. P. 20)
- **TT:** (13، صفحة، 2008، محمد هيثم. و نعرض عليك 250 جنيه استرليني)

Pattern 12

- **ST:** To pay your Excellency, 20.000 Escudos (Hergé, English Version, 1991. P. 20)
- **TT:** (13، صفحة، 2008، محمد هيثم. نقدم لك لقاء ذلك مبلغا محترما و قدره 20000 اسكودوس)

Which the translator have chosen not to convert neither to culturally adapt, and all of them are retained possibly because they're all known, though the pictorial content referring to them allows to substitute them by the suitable target equivalents more natural for Arab readers of different walks of life.

Adventures of Tintin in the Congo are an action based comics where the position of panels and their sequentionality play an important role. Characters' movements are often phased into several panels to give the story a feeling of action and a quicker pace. This is the way in which the pictorial content of this comics frequently influences its verbal content. For example, in the very beginning of the story Tintin suddenly opens his cabin door to surprisingly discover the fighting of his dog and the parrot asking "what's going on", all appearing in one panel in the original. The translator mainly has chosen to give it a quicker pace and to divide the action into two panels (See fig. 10 below):

Pattern 13

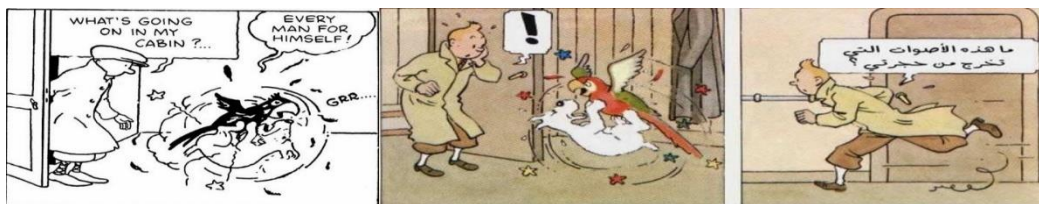


Fig. 10: Change of Action Pace

The translator needed to construct a sentence putting the main sentence in the first panel, and the second panel is meant to provide some action to this moment, merely adding an exclamation mark. In addition, a panel order of this sentence had to allow such a division, being necessary for the two panels to be at the same line. This sentence should also be read naturally and be coherent, and importantly be serving the characteristics of these adventure-based comics.

4.5. Special Signs

Considering special signs, these comics seem to be very lacking of them (excluding punctuation marks). In fact, there has been only one special sign used by the author, attempting to describe a moment of joy; a group of people are drawn in one panel singing their cultural well known song. Additionally to the lyrics, the author used the universal music sign. The translator, in turn, followed the same technique conveying this moment, using one panel, without any attempt to adapt these very unfamiliar lyrics, but with the same music sign to indicate the song (See fig. 11):

Pattern 14



Fig. 11: Music Special Sign

In order for a clearer and meticulous view on the frequency of comics' specifics discussed in chapter two. This dissertation offers a chart classifying the frequent use of some particular specifications that are highly existed in multimodal texts at large, and especially in comics in both versions, English and Arabic of *Adventures of Tintin in the Congo* (See Fig. 12):

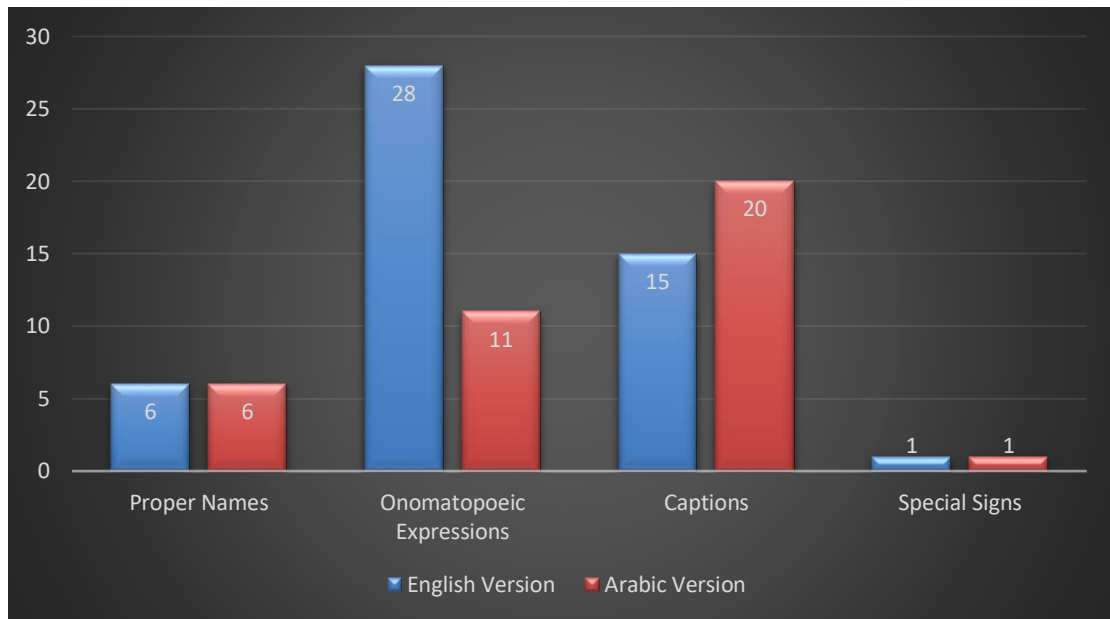


Fig. 12: Different Frequency of Some Comics' Specifications

This chart shows some variations between the two versions concerning the use of comics' particular specifications. Putting both proper names and special signs apart of discussion, the translator has actually disposed quite freely throughout his rendition process, bringing about some alterations that would ultimately serve the big umbrella or strategy adopted at the very beginning.

5. Techniques Used

Using all the aforementioned data, Mohamed Haitham, translator of these comics, is conspicuously domesticating his rendition translating from English into Arabic. This tendency is clear-cut since the very beginning of his translation, starting from the cover itself along with the quite considerable alterations analyzed and discussed through the patterns and figures above in this sub-chapter. The strategy adopted is by no means very well studied before chosen, for having it extremely fitting in with the multimodal specificity discussed earlier, especially when it comes to translate from a very distinct language systems and backgrounds as is the case of English and Arabic. Accordingly, throughout the domestication process of the comics, a set of techniques or procedures are used, which this dissertation attempts to categorize them into five main taxonomies.

5.1.1. Translation Proper

A great deal of dialogues and narrative thoughts seem to get translated without any attempt of adaptation, omission or addition. Cases in such a way are subsumed in this dissertation under the category of “Translation Proper”, i.e. instances where the target text is translated as is in the source text.

5.1.2. Non-translation

Instances of non-translation (transcription is categorized as non-translation) seem to be scarcely found in dialogues, but very active in proper names, for having five out of eight characters’ proper names appearing in the original remain untranslated. Onomatopoeic words are as well subject to non-translation. Six of eleven onomatopoeic words appearing in the Arabic version are merely transcribed into Arabic letters, additionally to twelve others appearing in the original totally discarded in the translation process. This technique is, also, applied in the rendition of songs’ lyrics of the original, being merely once again transcribed as shown in figure 10 above. A very clear non-translation instance is the one related to currency reference discussed in patterns 10, 11 and 12 above.

5.1.3. Cultural Adaptation

Though translator is apparently adopting a target culture oriented strategy (domestication), cultural adaptation instances are quite rare in his translation. There are two main examples that could be categorized as cultural adaptation. A very noticeable instance is when the translator has chosen to adapt a geographical part throughout the trip of Tintin and his dog on the ship. Tintin in the original comics appears directing his dog’s attention to the Tenerife Islands, describing its geographical position. The translator’s decision was seemingly to adapt the situation to Arab readers (Children in particular), for being less familiar to them than “إفريقيا”, which he has chosen to substitute the original’s very different area, attempting probably to eliminate shocking elements for young readers as much as possible (See fig. 13):

Pattern 15

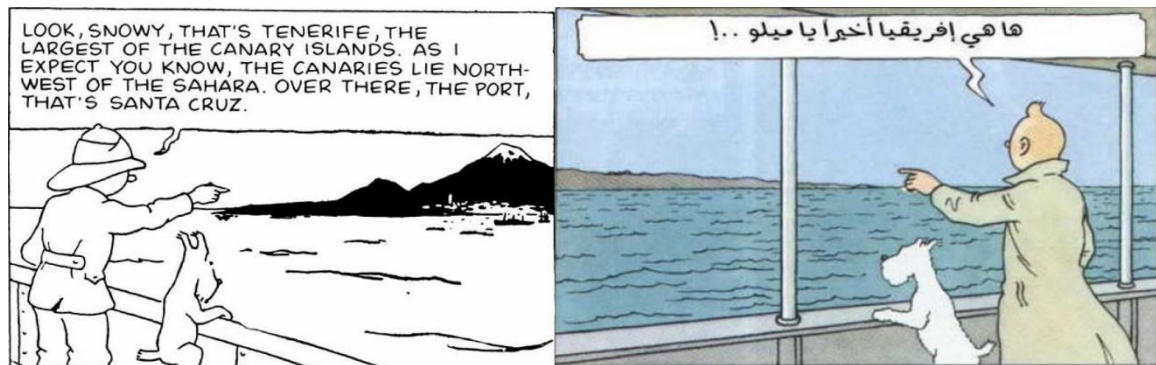


Fig. 13: Adaptation of an Area Name

A second instance is, to some extent, pertinent to religion. A very common expression used in English to thank God is seemingly adapted to another very common expression used in Arabic for the same reason. In one of the panels, Tintin is thanking God for having his dog not died saying “Heaven be praised”, which the translator decided to adapt into a more natural and common expression “الحمد لله”, eliminating a possible shocking element for both target readers, children and adults (See fig. 14 below):

Pattern 16

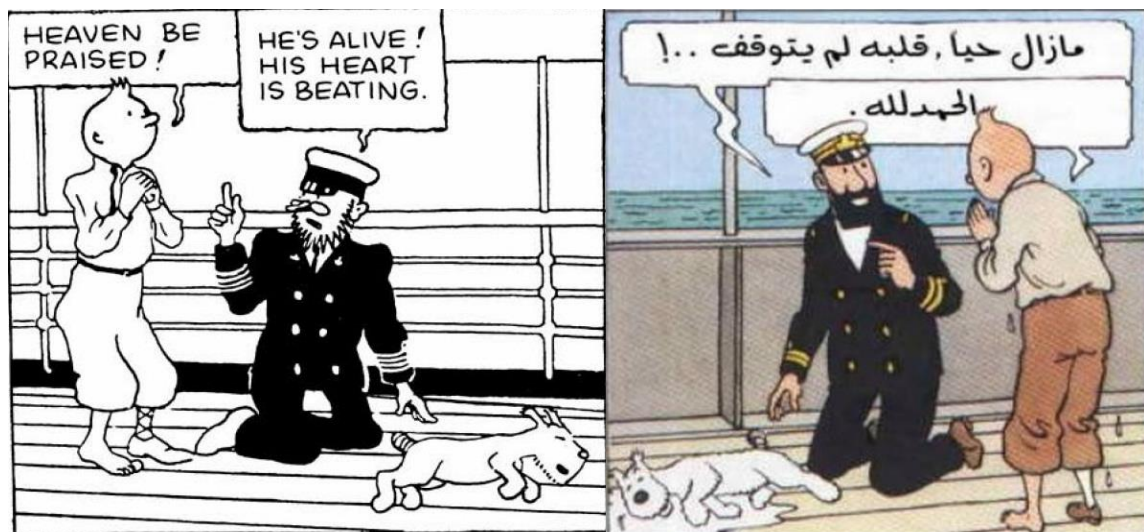


Fig. 14: Cultural Adaptation of Religious Expression

5.1.4. Omission

Omission technique is highly used by the translator throughout the rendition process. Many instances reveal frequent decisions to delete some words or even expressions that seemingly considered of no use by the translator. Thus, it is very interesting pointing out that the original comics do offer much space and big panels, unlike the Arabic version's less space and small balloons, which certainly means that the translator had to manipulate the issue using this particular technique, omission, as a necessity in order to fit in the available space and probably for the need to produce natural flowing speech. As said before, there are numerous instances of such technique in the comics. However, this dissertation provides some instances where are important for the context at large.

In the following instance, the translator decides to eliminate a whole speech balloon that would possibly change the tone and the text flow in the comics.

Pattern 17

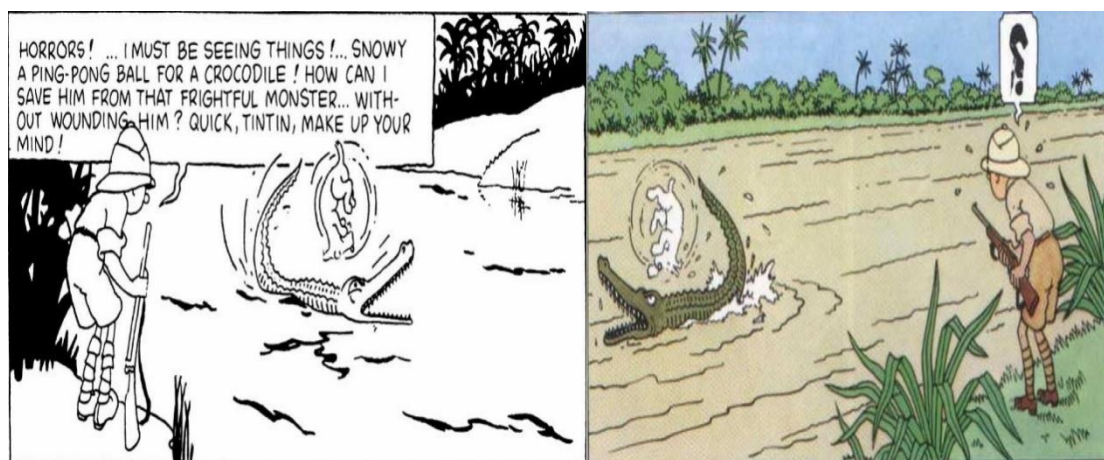


Fig. 15: Omission of a Whole Speech Balloon

Another instance where the flexibility of comics' translation is embodied, having the translator once again omitted a whole speech balloon. But, in a way very serving the multimodal context of comics, depending largely on the pictorial dimension to convey the conceived image without any loss of meaning and possibly much better fitting in with multimodal interplay (See fig. 16 below):

Pattern 18

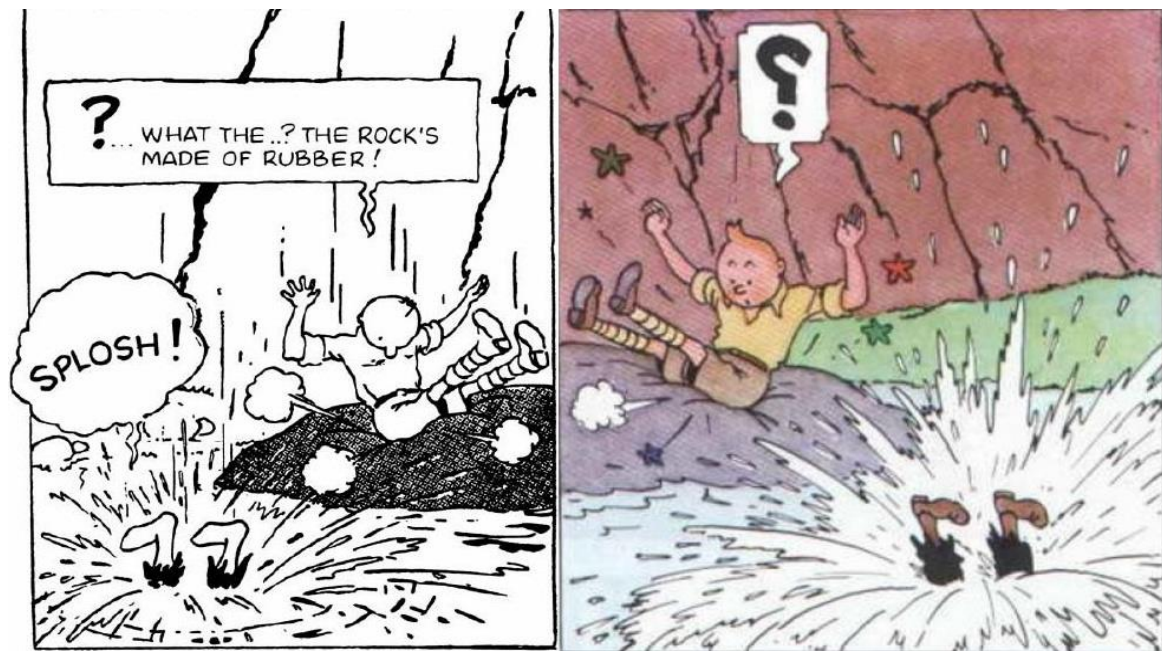


Fig. 16: Second Instance of Omission Use

5.1.5. Addition

Addition technique is quite extremely rare (Addition which is meant here is the one of meaning). This technique is appearing only in some narrative captions discussed earlier in this chapter, probably for having the Arabic version less paged and less space is offered then. Some other additions are merely appeared at the linguistic level, mainly because of the very different language systems of English and Arabic.

Using the five taxonomies provided above, this dissertation shows the frequency of the use of each technique, as applied to the comics in use, on a pie chart (Fig. 17 below). The percentages indicate the absolute number of instances in which each technique is used. When two techniques are used in the same text field, each technique is given half a point. This pie chart gives a clear signal that the overall translation strategy, domestication in this case, should encompass some particular techniques that certainly serve the tendency of the translation process.

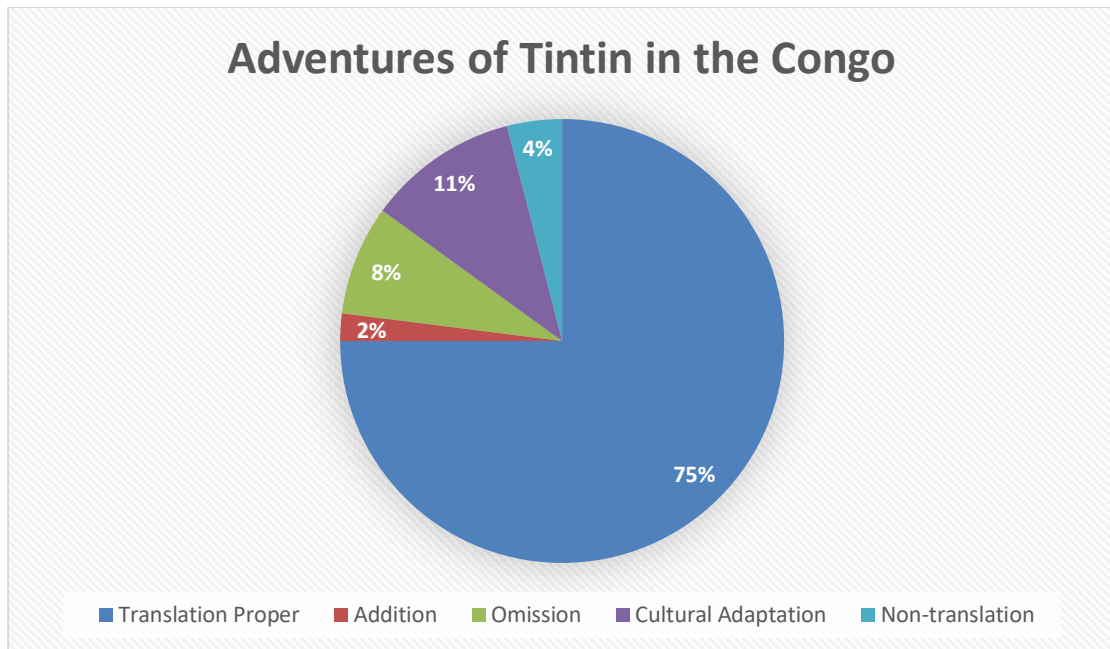


Fig. 17: Frequency of the Use of Translation Techniques

Conclusion

The thorny task of the translator is to render the specific multimodal nature of comics attempting to produce similar effect on target readers. In this process, the translator tends to highlight, additionally to the linguistic part, both cultural and extra-linguistic dimensions embedded in the original and then rendering them adequately into the target language. Being a specific literary translation, comics' translation has to be subject to the criteria of meaning production. Therefore, cultural view is a very significant tool dealing with multimodal translation, though being not that hard to highlight the most cultural terms in both source and target text, mainly for being accompanied with a very particular language. Accordingly, Hergé's *Adventures of Tintin in the Congo* gives a particular platform of where culture and multimodality are merged, marking the translator's task much challenging in their way to convey the true and intended message.

CONCLUSION

At last, this dissertation sought primarily to highlight the multimodal texts' specificity, adopting the richest domain in multimodality, comics, in which peculiarities are all together combined and open for investigation. Hence, and as a specific literary discourse, cultural dimension was well investigated to demonstrate the effect of such very specific texts' construction on translator's dispositions throughout the translation process. Using the theoretical and practical analysis above, this dissertation deduces the following findings:

Multimodal translation is a very specific kind of translation, entailing an investigation of different cultural aspects, textual and non-textual components building a text. In fact, multimodality in translation reflects the cultural background of the translator along with their familiarity with such specificity in both original and target versions.

Translators show a relative flexibility dealing with multimodal nature of comics in particular, with further consideration to their own culture and language.

Multimodality hugely affects translator's decisions made while translating, particularly when it comes to translate from English into Arabic.

Culture is conspicuously present in multimodal translation, being the key element determining the way of their perception.

Being specific literary discourse, multimodal texts do open the floor for the translator to be relatively faithful to the target culture's specifications, and hence to be adherent to the norms active and prevailing in the target culture.

Source culture based strategies do little in preserving the multimodal peculiarity in the translation output. They actually negatively affect the mission of having similar effect on target readers, Arab readers in particular.

Foreignization, for instance, can increase distortion and deviation in source text meaning, since it retains the verbal-pictorial combination laid in English and other components, neglecting the Arabic contribution.

Domestication strategy does reduce the overlap between verbal and pictorial dimensions in a multimodal text, and increase on the other hand, their complementarity. Furthermore, by adopting this strategy, as is the case in the comics

studied in this dissertation, helps translators in their mission attempting to produce an effect similar to the one produced on original text readership.

Transmission of culture specific items (CSIs), in turn, may cause many difficulties, mainly if an Arab translator is rendering from an English one.

Translator of *Adventures of Tintin in the Congo* has apparently used more than one strategy, though the tendency towards domestication is quite prevailing. However, the patterns and charts presented and discussed above, show that translator encountered very particular issues in translation, which he dealt with using a set of techniques helpful to arrive at an output adequately fitting in with target readers' expectations.

At length, translating multimodal texts could not be rendered unless having a clear vision towards the work of such texts, their specific meaning production and the strategy best guaranteeing transmission of such peculiarity. Translators should strive to have all cultural features appeared in the ST well reflected in the TT. Therefore, domesticating multimodal texts for target readers, Arab readers in particular, unlike foreignizing them, would help to maintain the multimodal nature of such texts and would keep the readers' share to conceive their particular meaning.

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Glossary

English	Arabic
Aesthetic Perception	الإدراك الجمالي
Caption	عنوان فرعي لإضافة معلومة ما
Comics	الرسوم التعبيرية
Comics' Panel	لوحة تعرض رسم تعبيرى
Complementarity	التكامل
Constrained Translation	الترجمة المقيدة
Cultural References	المرجعيات الثقافية
Culture Specific Items	الكلمات ذات الدلالة الثقافية
Distortion	التشويه
Domestication	التوطين
Foreignization	التغريب
Gutter	فراغ بين اللوحة و الاخرى
Interpretive Skills	مهارات التفسير
Localization	الأقلمة
Multimodal Translation	الترجمة متعددة الوسائط

Multimodality	تعددية الوسائط
Peculiarity	ميزة خاصة
Reading Directionality	إتجاه القراءة
Regimens of Art	نظم الفن
Regimens of Literature	نظم الأدب
Semiotic Signs	العلامات السيميائية
Single Panels	الرسوم التعبيرية ذات اللوحة الواحدة
Specific Literary Discourse	الخطاب الأدبي الخاص
Speech Balloon	مكان عرض الحوارات في الرسوم التعبيرية
Storytelling	سرد قصصي
Tier	سلسلة من اللوحات في صفحة الرسوم التعبيرية
Verbal Mode	الوسيط اللغوي
Visual Language	اللغة البصرية
Visual Mode	الوسيط البصري او الصوري
Wordless Panels	اللوحات الخالية من الكلمات

ملخص الدراسة

ترجمة النصوص متعددة الوسائط

دراسة حالة الرسوم التعبيرية

مغامرات تان تان في الكونغو أنموذجا

مقدمة

تعد ترجمة النصوص متعددة الوسائط و الرسوم التعبيرية على وجه الخصوص من الإنكليزية إلى العربية فرع ترجمي فائق الأهمية في حاجة إلى تطور. و تكمن أهميته في ذلك التفاعل بين وسيطين، الصوري و اللغوي، الذين يسهمان في نقل رسالة بعينها. و تعرض لوحات الرسوم التعبيرية العديد من الرسائل و الخصوصيات التي تشكل تحديا جليا للمترجم. و تؤثر طبيعة النصوص متعدد الوسائط على عملية الترجمة و التي لطالما ارتكزت على نقل المعنى اللغوي للنصوص (خاصة من الإنكليزية إلى العربية)، الأمر الذي قد لا ينجح في نقل خصوصية هذه النصوص، لكونها لا تعرض الوسيط الصوري فقط لتصوير المعنى اللغوي للمفردات، بل لكونه يسهم في بناء و تشكيل المعنى. لذا قد تؤدي ترجمة النصوص التعبيرية خاصة من الإنكليزية إلى العربية إلى حالات من سوء الفهم أو حتى التشويه للمعنى الموزع في النسخة الأصلية بشكل يتناسب بين الوسيطين المختلفين .

تحديد الإشكال

تهدف هذه الدراسة إلى بحث كيفية تأثير تعددية الوسائط في النصوص على عملية ترجمة النصوص التعبيرية كخطاب أدبي خاص، الأمر الذي قد يصعب أكثر من المهمة. بالاعتماد على تحليل أمثلة من رسوم تعبيرية إنكليزية مترجمة إلى العربية كدراسة حالة، محاولة تقصي النقاط المبهمة في العملية. وتتحرى الدراسة كيفية تعامل المترجمين معها عند تقريب الأعمال الأدبية الإنكليزية سعيا إلى التوصل في الأخير إلى فهم صحيح للنواتج الترجمية في محاولة لسد الفجوة بين نظامين لغويين وثقافيين مختلفين.

أهداف الدراسة

الغرض الأساسي من هذه الدراسة هو الفهم الشامل لتعددية الوسائط في النصوص، مع تسليط الضوء على خصوصيات ترجمة هذه النصوص في الرسوم التعبيرية، محاولة إيجاد حل يرمي إلى ترجمة مناسبة لها. تهدف هذه الدراسة أيضا إلى التغلب على الصعوبات الكامنة في خصوصية ترجمة هذه النصوص، و كذا استكشاف مدى إمكانية تعميم النتائج لتشمل كل النصوص متعددة الوسائط الأخرى.

إشكالية البحث

في محاولة للتحقيق في اثر تعددية الوسائط في عملية ترجمة الرسوم التعبيرية، من المهم الاجابة على الإشكاليات التالية:

❖ الإشكالية الرئيسية

❖ إلى أي مدى تعد مهمة المترجم صعوبة في ترجمة الطبيعة متعددة الوسائط للرسوم التعبيرية من الانجليزية بالعربية؟

❖ الإشكاليات الفرعية

- ❖ ما هي الاستراتيجيات الأفضل لضمان المعنى الخاص لصفحات الرسوم التعبيرية؟
- ❖ كيف تؤثر قرارات المترجمين في ترجمة النصوص متعددة الوسائط، الرسوم التعبيرية على وجه الخصوص؟

الفرضيات

- في محاولة للإجابة على التساؤلات التي اثارها هذه الدراسة، تم وضع الفرضيات التالية:
- قد تكون مهمة المترجم أكثر صعوبة في نقل الطبيعة متعددة الوسائط لنصوص الرسوم التعبيرية من الانجليزية إلى العربية.
 - قد تكون الاستراتيجيات المتمركز على الثقافة الهدف الأكثر ضمانا لنقل المعنى الخاص لصفحات الرسوم التعبيرية.
 - قد تؤثر قرارات المترجمين بشكل كبير على نتيجة الترجمة.

المنهجية

بما ان مجال هذه الدراسة ينتمى إلى دراسات الترجمة، يميل هذا البحث إلى اتباع بعض نظريات ونهج الترجمة التي تتناسب بشكل افضل مع خصوصية الموضوع. يعنى هذا البحث بترجمة مغامرات *Adventures of Tintin in the Congo* من تأليف Hergé من الإنكليزية إلى العربية، أي *مغامرات تان تان في الكونغو* في ترجمة محمد هيثم حيث اختيرت هذه الرسوم على اعتبار الخلفيات الثقافية المختلفة (CB) لكل من المترجم و المؤلف. و لغرض استخلاص البيانات، كان ضروريا تقصي المصطلحات ذات المرجعية الثقافية في كل من النص المصدر والهدف. و بهذا تمت هذه الدراسة على البنود الثقافية و الاستراتيجية المحددة. وبناء على ذلك،

اعتمدت هذه الدراسة على التحقيق والتحليل و الخوض في دراسة مقارنة و تحليلية من خلال مناقشة نماذج منالنصوص متعدد الوسائط مستخرجة من النسخة العربية المترجمة للنسخة الإنكليزية.

هيكلية البحث

ينقسم هذا البحث إلى ثلاثة فصول، الفصلان الأول والثاني نظريان أما الثالث فهو تطبيقي. تم تخصيص الفصل الأول لتحديد المفاهيم والنظريات الرئيسية المتعلقة بالرسوم التعبيرية، في حين يتناول الفصل الثاني من الدراسة العلاقة بين النصوصو متعددة الوسائط للرسوم التعبيرية والترجمة، ثم يتطرق إلى أهم النقط في ترجمة هذه النصوص من خلال توضيح الاستراتيجيات المختلفة التي يعتمدها المترجمون مع التركيز على الثقافة. في حين تم تخصيص الفصل الثالث لوصف وتحليل ومقارنة البيانات التي تم جمعها من الرواية الإنكليزية المترجمة باللغة العربية، حيث تمت مناقشة وتحليل الترجمة والإستراتيجيات والتقنيات التي استخدمها المترجم. وفي الأخير، تم عرض نتائج التحليل في خاتمة الدراسة.

حدود الدراسة

تقتصر الدراسة على تحليل الترجمة العربيةلمحمد هيثم "مغامرات تان تان في الكونغو" للنسخة الإنكليزية من هيرجي وهي "*Adventures of Tintin in the Congo*". وبما أن المهمة الشائكة لهذا البحث تكمن في تحديد نطاق الدراسة، فقد تم اختيار الرواية بناءا على الخلفيات الثقافية المختلفة لكل من المؤلف والمترجم، بحيث أن المترجم من العالم الغربي يترجم لكاتب من العالم العربي وذلك لدراسة الترجمة من حيث الثقافة و الاستراتيجية المتبعة التي قد تؤدي حتما إلى نقل خصوصية تعدد الوسائط. ولا يمكن إجراء هذه الدراسة إلا إذا تم التحقيق في الكلمات ذات الدلالات الثقافية و كذا خصوصيات لغة الصور لقياس مدى استخدام الثقافة الهدف الممثلة في الاستراتيجيات والتقنيات المستخدمة في الترجمة.

دراسات سابقة

سعت دراسات قليلة سابقة إلى التركيز على ترجمة الرسوم التعبيرية، حتى اللغات السائدة عالميا كالإنجليزية و الفرنسية على سبيل المثال. الأمر الذي أدى إلى عدم فهم خصوصية هاته الرسوم و مدى خصوصية ترجمتها أيضا.

"يتبنى المقال الحالي منظورا متعدد الوسائط لترجمة الرسوم التعبيرية، من خلال عرض العلاقة الكامنة بين الوسيطين اللغوي و البصري أو الصوري في تفاعلها و مساهمتهما في إنشاء

المعنى في صفحات الرسوم التعبيرية، و يركز هذا المقال أيضا على تلك التحولات التي تطرأ على علاقتها خلال عملية الترجمة، مستعينا برسوم تعبيرية فرنسية بلجيكية و المتمثلة في "ثوغرال" و ترجمتها إلى البولندية" (ميشال بورودو، 2008).

حاول كاتب هذا المقال التركيز على بعض المشاكل التي يواجهها مترجم الرسوم التعبيرية، محاولا تحديد الخصوصيات في عملية الترجمة، و التي قد تشكل حازا أو قد تساعد في إنجاح هذه العملية من خلال عرض بعض الحلول. قد يكون أهم تلك الحواجز ذلك التكامل بين الوسيطين اللغوي و البصري في إنشاء المعنى، الامر الذي قد يعد تحديا كبيرا للمترجم.

تطرق عدد قليل من المفكرين في مجال الترجمة و دراسات الترجمة إلى ترجمة الرسوم التعبيرية، رغم كونه ميدان خصب مليئ بالتحديات لكل من المترجم و القارئ. بالنسبة للغة العربية، فقد تخلو تماما من أية دراسات من هذا القبيل، الأمر الذي يعد ضارا لمثل هذا النوع الخاص من الترجمة خاصة، و لترجمة النصوص متعددة الوسائط بشكل عام.

لذا، تركز هذه الدراسة على هذا النوع الخاص من الترجمة من خلال ترجمة الرسوم التعبيرية إلى العربية، حيث تنشط كل مقومات النصوص متعددة الوسائط، ما يفتح المجال لفهم شامل لعمل هذه النصوص و بالتالي يسهم في الحصول على ترجمات مناسبة و متناسبة مع هكذا خصوصية. و تترجم معظم لغات العالم مصطلح "Comics" إلى مصطلحات تحمل معنا فكاهيا بما في ذلك اللغة العربية. الأمر الذي يجعل هذا المصطلح محصورا في جانب واحد من هذا المجال. لذا تقترح هذه الدراسة ترجمة جديدة لهذا المصطلح إلى العربية، بقول "الرسوم التعبيرية" و الذي يتناسب تماما مع كل جوانب هذا الميدان و لا ينحصر في المعنى الكوميدي الذي يحمله مصطلح "الرسوم الهزلية".

الفصل الأول: الإطار المفاهيمي للرسوم التعبيرية

مفهوم الرسوم التعبيرية

قد يختلف مفهوم الرسوم التعبيرية كل حسب وجهة نظره. البعض يراها مصممة خصيصا للأطفال لعرضها قصصا مضحكة و قصص أبطال خارقين في صفحات ملونة، و للبعض الآخر هي فرع فني ذو معنى عميق تستهدف الكبار. بعض العلماء أخذ منا ابعده و اعتبرها جزءا لا يتجزأ من الأدب. استنادا الى التباين أعلاه، وجب وضع تعريف واضح للرسوم التعبيرية.

لطالما كانت هناك محاولات لوضع تعريف واضح للرسوم التعبيرية. إيزنر (2000) في كتابه Comics and Sequential Art عرفها على أنها "ترتيب الصور أو الصور والكلمات لتحكي قصة أو لتهويل فكرة" (ص 26). تعرض التعريف إلى نقد شديد لكونه عام وغامض، و لأنه صالح أيضا لتعريف الرسوم المتحركة. حاول سكوت ماكلاود (1994) تقديم تعريف أكثر تحديدا في كتابه *Understanding Comics*, قائلا أنها "سلسلة من الصور و الرسوم موضوعة في تسلسل معين تعتزم نقل و/أو انتاج استجابة جمالية عند المشاهد (ص 9). اللافت في هذه التعاريف هو تجاهل أو استبعاد الرسوم التعبيرية ذات اللوحة الواحدة (التي تستخدم صورة أو رسمة واحدة في كل صفحة).

هارفى (2001) بدوره في كتابه "الكوميديا عند منعطف الكلمة والصورة"، عرف الرسوم التعبيرية بأنها "مسرودات رسومية حيث تسهم الكلمات في إعطاء معنا للصور والعكس" (ص 76). يشمل هذا التعريف صفحات الرسوم التعبيرية ذات اللوحة الواحدة، لكنه مازال يستثني الصفحات الخالية من الكلمات. بالاعتماد على هذا التعريف و التعريفات الأخرى، تقدم هذه الدراسة تعريفا جديدا للرسوم التعبيرية.

تعد الرسوم التعبيرية معروضات ثابتة (واحدة أو أكثر)، تتضمن صوراً سردية مشكلة من عناصر رسومية و غير رسومية (رموز). و يشمل هذا التعريف كل أنواع الرسوم التعبيرية فهو يتناسب مع الرسوم ذات اللوحة الواحدة كون النص و الرسوم يجتمعان في معروضة واحدة. و يتناسب هذا التعريف أيضا مع الرسوم التعبيرية الخالية من الكلمات، لاحتوائها في الغالب على رموز غير لغوية كعلامات السلام و التدخين و بعض العلامات الأخرى. و بهذا التعريف و التعريفات الأخرى المذكورة سلفا، يمكن فهم ماهية الرسوم التعبيرية.

نبذة تاريخية عن الرسوم التعبيرية

على مر الحضارات القديمة، عرفت الرسوم التعبيرية في اشكال مختلفة، رغم كون "عامود تراجان" في روما ذو الطابع الهزلي و في شكل خاص على عكس الحالية. و نشرت الرسوم التعبيرية لأول مرة كعمل أدبي كوميدي تجمع فيه صور و كلمات متتابعة تحكي القصة. كما استخدمت أيضا في شرح الإنجيل باستخدام مختلف أشكال الطباعة موجه للأطفال في أوروبا

بغية تلقين أساسيات المسيحية إلى الأميين. كما أنها نشرت كثيرا في اليابان حيث تشهد الرسوم التعبيرية رواجاً كبيراً منذ القرن الثاني عشر. لم تلقى جل هذه النماذج ذلك الانتشار الكبير لدى القراء حتى ظهور الرسوم التعبيرية ذات الطابع الهزلي كصناعة لأول مرة حيث طبع عدد كبير من المجالات لهذا الغرض. رغم قدم تاريخ الرسوم التعبيرية حسب المؤرخين، إلا أنهم لم يستطيعوا إلى الآن تقديم فترة جازمة لبداية هذه الرسوم.

مع انتشار الرسوم التعبيرية بشكل كبير في بدايات القرن العشرين، شهدت الترجمة بدورها حركة كبيرة في هذا المجال، حيث ترجمت هذه النصوص بأعداد كبيرة في لغات بعينها، خاصة الانكليزية و الفرنسية و اليابانية. مع الغياب الكبير للترجمات العربية و التي وصلت في أواخر التسعينيات و بداية الألفية الثانية، الأمر الذي أسهم في الوصول القليل للقراء العرب إلى هذه الرسوم التعبيرية.

الفصل الثاني: ترجمة الرسوم التعبيرية كخطاب أدبي خاص

إستراتيجيات ترجمة الرسوم التعبيرية

يميل المترجمون في ترجماتهم في الغالب إلى تبني استراتيجية واحدة من بين ثلاث أساسية (التوطين، التغريب و الأقلمة)، بحيث تخدم نواياهم و تتوافق مع تطلعات القراء. و في حالة النصوص متعددة الوسائط و الرسوم التعبيرية على وجه التحديد، تلعب الاستراتيجية المتبناة دوراً محورياً فاصلاً في تحقيق الغرض التواصلية و خاصة في جودة الترجمة.

التغريب

تأخذ استراتيجية التغريب منحاً أكثر عمقا في ترجمة الرسوم التعبيرية، كون المترجم يسعى فقط إلى نقل الجانب اللغوي الظاهر في الإطار المخصص للكلمات و عرض الحوارات مع وفاء كبير للنص الأصلي، ما يقود إلى تجاهل العناصر الأخرى المسهمة في تشكيل المعنى. في واقع الحال، لا تخدم استراتيجية التغريب عمل الرسوم التعبيرية و النصوص متعددة الوسائط بشكل عام، لإبقائها على العديد من أعمدة المعنى غير خاضعة للترجمة، الأمر الذي يضر ليس فقط بالمعنى بل بالرسالة المعترزة إرسالها من خلال كل العناصر الظاهرة في صفحة الرسوم التعبيرية. و بذلك تجزم هذه الدراسة إلى اعتبار التغريب في الرسوم التعبيرية ليس بترجمة

بالمعنى الحقيقي للترجمة، فنقل جزء واحد فقط من كثيرين يسهمون في بناء المعنى يعد خلافاً
ترجمياً واضحاً. أي أنها لا تتماشى مع معايير الترجمة التواصلية.

الأقلمة

يعنى بالأقلمة في الرسوم التعبيرية نقل النص و ترجمته بما يتوافق لغوياً و ثقافياً
بما يتناسب مع الثقافة المحلية المستهدفة لمنطقة ما. و هي ما أجزم زانيتين (2014) في مقاله
Visual Adaptation in Translated Comics على أنها الأنسب و الأكثر توافقاً مع عمل الرسوم
التعبيرية.

التوطين

تبنياً لاستراتيجية التوطين، يستهدف المترجمون للنصوص متعددة الوسائط و الرسوم
التعبيرية الوصول إلى ترجمة ذات لون ملائم للثقافة الهدف، مع تجاوز خصائص النص
الأصلي، فضلاً عن إحداث بعض التغييرات على اللغة البصرية أو التصويرية إن استلزم الوضع.
يمكن للمترجمين بتبنيهم هذه الاستراتيجية في ترجمة الرسوم التعبيرية إحداث ما يمكن إحداثه من
حذف للعناصر المتعلقة أساساً بالنص الأصلي أو تغييرها، و قد تخضع الصفحة بأكملها إلى
إعادة ترتيب دائماً بما يتناسب مع تطلعات القراء المستهدفين، فقد نجد النص الأصلي عامراً
بالألوان بينما يكون النص المترجم باللونين الأبيض و الأسود. و بذلك قد نرى صوراً و رسوماً
جديدة في النص المترجم.

التكيف

كونها تصنف أيضاً ضمن أدب أطفال، قد يلجأ المترجمون إلى تبني التكيف كاستراتيجية
شاملة لعملية الترجمة. حيث تعرض العديد من الرسوم التعبيرية عدداً كبيراً من العناصر و
المصطلحات الخاصة فقط بالنص و الثقافة الأصليين، فيصبح الإبقاء عليها (أو حتى ترجمتها كما
هي) يشكل عبئاً و عائقاً في سبيل الوصول إلى الأطفال و احتوائهم. لذا تعد استراتيجية التكيف
جد فعالة في هذا السياق لضمان نقل صحيح و تام للرسالة المراد إيصالها و خلق أثر مشابه لذلك
المحقق لدى قراء النص الأصلي. و تعد الفكرة الأخيرة بالغة الأهمية في ترجمة النصوص
متعددة الوسائط و الرسوم التعبيرية على وجه الخصوص.

الفصل الثالث: تحليل الترجمة متعددة الوسائط في معالجة خصائص الرسوم التعبيرية في ترجمة مغامرات تان تان في الكونغو لهيرجي

نبذة عن المدونة المعتمدة

Adventures of TinTin in the Congo هي تجميعية لعدد من الرسوم التعبيرية، كتبها الكرتوني البلجيكي جورج ريمي (هيرجي). تصور هذه الرسوم مغامرات الصحفي البلجيكي الشاب تان تان و كلبه سنوي الذين أرسلوا إلى الكونغو لتغطية الأحداث في هذا البلد إبان الاستعمار البلجيكي لها. كانت هذه الرسوم تنشر بانتظام في الصحيفة البلجيكية «Le Vingtième Siècle» المخصصة للأطفال، حيث كانت تنشر أسبوعيا على شكل سلسلة من عام 1930 إلى 1931 قبل أن تنشر في مجلد جامع لها في نفس العام. نشرت هذه الرسوم لأول مرة باللغة العربية في عام 2008 من عرب كوميكس حيث ترجمها محمد هيثم.

المنهجية

بما أن مجال هذه الدراسة ينتمي إلى دراسات الترجمة، يميل هذا البحث إلى اتباع بعض نظريات ونهج الترجمة التي تتناسب بشكل أفضل مع خصوصية الموضوع. يعنى هذا البحث بترجمة مغامرات *Adventures of Tintin in the Congo* من تأليف Hergé من الإنكليزية إلى العربية، أي *مغامرات تان تان إن الكونغو* في ترجمة محمد هيثم، حيث اختيرت هذه الرسوم على اعتبار الخلفيات الثقافية المختلفة (CB) لكل من المترجم و المؤلف. و لغرض استخلاص البيانات، كان ضروريا تقصي المصطلحات ذات المرجعية الثقافية في كل من النص المصدر والهدف. و بهذا تمت هذه الدراسة على البنود الثقافية و الاستراتيجية المحددة. بناءا على ذلك، اعتمدت هذه الدراسة على التحقيق والتحليل و الخوض في دراسة مقارنة و تحليلية من خلال مناقشة نماذج من النصوص متعدد الوسائط مستخرجة من النسخة العربية المترجمة للنسخة الإنكليزية.

المقارنة بين الرسوم التعبيرية الأصلية و الترجمة

نشرت *Adventures of TinTin in the Congo* الأصلية باللونين الأبيض و الاسود باستثناء صورة الغلاف و التي كانت ملونة، و بعدد صفحات كبير نسبيا بالنظر إلى

طبيعة الرسوم التعبيرية و تاريخها. و يعرض هيرجي في هذه الرسوم العديد من العناصر الثقافية المحضة في قالب رسومي يتناسب و عمل النصوص متعددة الوسائط. بينما ترجم محمد هيثم هذه الرسوم "مغامرات تان تان في الكونغو" بتصرف واضح، حيث نشرت بالألوان الكاملة و بعدد صفحات يصل إلى نصف الرسوم الأصلية. تعامل محمد هيثم مع العناصر الثقافية البارزة في الرسوم الأصلية بحرية شديدة حيث شهدت الترجمة العديد من التعديلات و عمليات التكيف و التوطين لكي تتناسب هي الأخرى مع طبيعة الثقافة الهدف و تطلعات القراء.

دراسة الأنموذج و تحليله

مرّت دراسة الأنموذج بثلاثة مراحل أساسية، حيث حددت الخصوصيات و الكلمات ذات الدلالة الثقافية في كل من النص الأصلي و النص المترجم أولاً، ثم تمت عملية مناقشة و تحليل الترجمة حسب الأصناف و التقنيات المستعملة في الترجمة وكذا الإستراتيجيات المتبعة. ثم صنفت هذه الخصوصيات و الكلمات ذات الدلالة الثقافية تباعاً باعتماد تعددية الوسائط في التحليل و الدراسة. و ناقشت هذه الدراسة التقنيات التي وظفها المترجم في التعامل مع التصنيفات المعروضة في التحليل، لاسيما فيما يتعلق بمعالجتها ثقافياً. بعد التحليل اتضح أن المترجم قد اتبع استراتيجية التوطين في العملية مع الاستعانة بعدد من التقنيات المتنوعة حرصاً على عدم تشويه أو المساس بالمعنى المقصود و الرسالة المبتغاة، كل ذلك مع الحفاظ، بشكل كبير، على تعددية الوسائط في النقل.

الخاتمة

في الأخير سعت هذه الدراسة بشكل أساسي إلى تسليط الضوء على خصوصية النصوص متعددة الوسائط، من خلال دراسة واحدا من أكثر الميادين ثراء في مجال تعددية الوسائط، وهي الرسوم التعبيرية، أين توجد كل هذه الخصوصيات والاختلافات مجتمعة وتفتح الآفاق للبحث والتحقيق. ومن هنا، بكونه خطابا أدبيا متخصصا، فقد درس البعد الثقافي بشكل جيد، وذلك بهدف إظهار مدى تأثير تركيبة مثل هاته النصوص المتخصصة في اختيارات المترجم أثناء عملية الترجمة. مستعملين التحليل النظري والتطبيقي أعلاه، خلصت هذه الدراسة الى النتائج التالية:

- تعد ترجمة النصوص متعددة الوسائط ترجمة جد خاصة، تشمل دراسة عدة أوجه ثقافية، لعناصر لسانية وغير لسانية. وفي حقيقة الأمر، تعكس الترجمة الباع الثقافي لدى المترجم وكذا مدى تمرسه مع مثل هذه الخصوصية في النصين الأصلي والهدف.
- أثبت المترجم مرونة نسبية في تعامله مع تعدد الوسائط في الرسوم التعبيرية على وجه التحديد، مع اهتمام إضافي بثقافته ولغته الخاصة.
- يعكس تعدد الوسائط بشكل كبير قرار المترجم أثناء عملية الترجمة، وبالتحديد عندما يتعلق الأمر في الترجمة من الانجليزية إلى العربية.
- يعد البعد الثقافي حاضرا في ترجمة النصوص متعددة الوسائط، بكونه يعد حجر زاوية في تحديد طريقة تفكير المترجم.
- بما أنها خطاب أدبي خاص، تتيح النصوص متعددة الوسائط للمترجم إمكانية الأمانة مع الخصائص الثقافية للنص الهدف، وبالتالي الالتزام بالمعايير السائدة في الثقافة الهدف.
- لا يمكن للاستراتيجيات المعتمدة على الثقافة المصدر بأي حال من الأحوال الحفاظ على خصوصية النصوص متعددة الوسائط في عملية الترجمة. وفي الحقيقة، تؤثر هاته الاستراتيجيات بشكل سلبي في مهمة الحفاظ على نفس الأثر المحقق في النص الأصلي لدى قراء النص الهدف، والقارئ العربي بشكل خاص.
- التغريب، على سبيل المثال، إستراتيجية يمكن أن تسهم في تشويه وانزياح معنى النص المصدر، بما أنها تحافظ على الصورة اللسانية الموضوعية باللغة الانجليزية وعناصر أخرى، متجاهلة المساهمة العربية.
- تقلص استراتيجيات التوطين في حجم الهوية بين ما هو لساني والأبعاد المصورة في النصوص متعددة الوسائط، كما أنها تزيد من تكاملهما. فضلا عن أن تنبني هذه

الاستراتيجية، كما هو الحال في الرسوم التعبيرية المعتمدة في هذه الدراسة، يساعد المترجم في مهمته من خلال محاولة إظهار نفس الأثر الموجود في النص الأصل. كما أن عملية نقل العناصر الثقافية الخاصة، يمكن أن تشكل بدورها صعوبات، وتحديدًا إذا كان المترجم العربي يقوم بالنقل من اللغة الانجليزية.

- تبني مترجم مغامرات تان تان في الكونغو عدة استراتيجيات، غير أن ميوله كان للتوطين أكثر. في حين أن الرسوم البيانية والمخططات المدرجة في هذه الدراسة تبين بأن المترجم واجه صعوبات جمة أثناء عملية الترجمة، والتي لجأ من خلالها إلى عديد التقنيات من أجل تقديم نص مُنتج يتماشى وتطلعات القارئ.

في نهاية الأمر، لا يمكن ترجمة النصوص المتعددة الوسائط من دون معرفة شاملة لوظيفة هذه النصوص، وكذا انتاجها الخاص للمعنى، و الاستراتيجية التي تضمن أفضل نقل لهذه الخصوصية. كما يتعين على المترجمين بذل مجهودات أكبر من أجل إبراز جميع الخصائص الثقافية الموجودة في النص المصدر وتبينها في النص الهدف. في حين أن توطيّن نصوص المتعددة الوسائط، عكس تغريبها، يساعد بشكل كبير في الحفاظ على طبيعة هذه النصوص، و في إبقاء طبيعة تعدد الوسائط، وكذا إبقاء القارئ حاضرا في العملية ليستنبط معناها الخاص.