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BET KARINA

COMICS IN TRANSLATION

8.035 “Philology (Applied Linguistics)”

Qualifying thesis for obtaining Educational Master’s Degree

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ANNOTATION

The thesis consists of 69 pages, has 2 chapters, 7 pictures, 8 tables and 5 references.

The aim of this thesis is to examine the term comics, its history, and the creation process, as well as to provide a complete examination of the English-Ukrainian translation of comic books. The materials will assist current and future comic book translators in their work.

This study is relevant because the demand for literature translated into Ukrainian has been increasing in recent years. Furthermore, this work analyzes and recommends translation of specific linguistic features that are always problematic for interpreters.

The first chapter covers material that is essential to comprehend the specifics of comic book translation. It reveals the complexity of the term "comics" and the ongoing dispute in the literary sector. It also tells the history of comic books through the ages, from the first published comic book to the Modern Age. There are also some author citations and comments on translation recommendations.

The second chapter is based on research that included an analysis of two comic book translations from English to Ukrainian. "Batman: The Killing Joke" and "Marvel Action. Spider-Man: Black Cat" are the titles of these comic books. The comic books are divided into genres and contain a variety of language and translational issues. The chapter explains the significance of estimating bubble size and how publication is done in Ukraine. The chapter is divided into seven subsections, each of which is dedicated to specifics revealed throughout the research.

Key words: comic translation, onomatopoeias, wordplay, slang translation, phonetical stylization.

АНОТАЦІЯ

Дипломна робота складається з 69 сторінок, має 2 розділи, 7 малюнків, 8 таблиць і 55 посилань.

Метою даної дипломної роботи є дослідити термін комікс, його історію та процес створення, а також дати повний огляд англо-українського перекладу коміксів. Матеріали допоможуть теперішнім і майбутнім перекладачам коміксів у їхній роботі.

Це дослідження є актуальним, оскільки останніми роками зростає попит на літературу, перекладену українською мовою. Крім того, ця робота аналізує та рекомендує переклад окремих мовних особливостей, які завжди є проблемними для усних перекладачів.

Перший розділ охоплює матеріал, необхідний для розуміння специфіки перекладу коміксів. Це розкриває складність терміну «комікс» і триваючу суперечку в літературному секторі. Він також розповідає про історію коміксів протягом століть, від першого опублікованого коміксу до сучасності. Є також деякі цитати авторів і коментарі до рекомендацій перекладу.

Другий розділ базується на дослідженні, яке включало аналіз двох перекладів коміксів з англійської на українську. «Бетмен: Вбивчий жарт» і «Марвел Бойовик. Людина-павук: Чорний кіт» — так називаються ці комікси. Комікси поділяються на жанри та містять різноманітні мовні та перекладацькі проблеми. У цьому розділі пояснюється значення оцінки розміру бульбашки та як відбувається публікація в Україні. Розділ поділено на сім підрозділів, кожен з яких присвячений специфіці, виявленій під час дослідження.

Ключові слова: переклад коміксів, звуконаслідування, гра слів, переклад сленгу, фонетична стилізація.

CONTENTS

INTRODUCTION	7
CHAPTER 1. COMICS	10
1.1. A brief history of comics	10
1.2. Definition and types of comics	12
1.3. The structure of comics and their creation	16
1.4. Translation process of comics	19
Conclusion to chapter 1	22
CHAPTER 2. TRANSLATION OF COMIC BOOKS	24
2.1. Specifics of comics translation into Ukrainian	24
2.2. The translation of onomatopoeia	31
2.3. The translation of profanity	37
2.4. The translation of slang	40
2.5. Phonographic stylization	46
2.6. Translation of interjections	48
2.7. Context in the images and wordplay	50
Conclusions to chapter 2	54
GENERAL CONCLUSIONS	56
REFERENCES	58
APPENDICES	63

INTRODUCTION

There is no single, universally accepted definition of comics. Some refer to comic books as "a medium," implying that they are a product of the publishing industry. Different linguists of different eras refer to comics as "genre" or "sequential art." Nonetheless, a comic book is always a piece of literary art that contains images along with character lines.

Problem statement. The amount of analysis taken in translation of comic books is relatively big. The most prominent translator who made a contribution into comic translation is Federico Zanettin [43-45]. In his work he states the problem of "comic" definitions and collects information on comic books categorization. However, this work does not contain any applying knowledge on translation. Scott McCloud in his work "Understanding comics" [28-29], R. Harvey in "The Language of Comics: Word and Image" [20] and Will Eisner in "Comics and Sequential Art" [16] have tried to define the term "comic" trying to reach the universal agreement. Valerio Rota in "Aspects of Adaptation. The Translation of Comics Formats" [37] has suggested the ways of comics categorization. In case of translation, three linguists, Peter Newmark in "A Textbook of Translation" [32], Eugene Albert Nida in "The Role of Contexts in Translating" and Nadine Celotti in "The Translator of Comics as a Semiotic Investigator" [11] have given their own rules and guidelines in comic book translation. Their suggestions have been listed and analyzed in this work, and it was discovered that their recommendations imply to general rules of comic translation and may not be used in the regards of English-Ukrainian translation process. The English-Ukrainian comic translation was not covered in philology field, mostly because the translation process began only in 2015-2016. This fact accounts for the topicality of research.

The overall **aim** of this thesis is to identify and analyse the features present in comic books, as well as to define possible ways of their translation into Ukrainian by analysing the target and source texts and define main similarities and dissimilarities of their correspondence in two languages.

The objectives of the thesis are:

- to study the source and target texts of comic books in English and Ukrainian;
- to identify the main features of lexical and grammatical units that are used in comic books;
- to identify the ways of their translation into Ukrainian;
- to analyse the ways of rendering of English lexical and grammatical units into Ukrainian.

The **object** of the research is lexical and grammatical units which occur in comic books and include onomatopoeias, profanity, slang, interjections, phonological stylization and wordplay.

The **subject** of the thesis is the semantic, lexical and structural peculiarities of lexical and grammatical units that are characteristic of comic books, their ways of translation and correspondence in the Ukrainian language.

The **innovation** of the research lies in defining the peculiarities of translation process of comic books, as well as defining the ways these peculiarities are translated into Ukrainian.

The research was carried out by means of some **methods** of analysis, namely, the method of component analysis, analysis of dictionary data, methods of description, interpretation and transliteration.

The initial **material** included 90 lexical and grammatical examples taken from two comic books of different genres. These examples include 20 onomatopoeias, 8 examples of profanity, 31 examples of slang, 11 interjections and 10 examples of wordplay. The major sources used to analyse the translation, were dictionaries both monolingual and bilingual.

The **theoretical significance** of the research is the possibility to complement previous studies on comic translation in general and their lexical and grammatical units in particular, as well as to supplement other linguistic studies regarding the ways of translation of these units from English into Ukrainian.

The **practical value** of the study is that it provides greater insight into what peculiarities are present in comic books translation in English and Ukrainian and sheds

light on their similarities and dissimilarities in the two languages. The results obtained and conclusion can be used in courses translation and in translation work itself, as well as in theory and practice of translation from English into Ukrainian and by students in writing their research theses.

The thesis consists of introduction, two chapters with conclusions, general conclusion and references. Introduction presents the aim of this study, the research questions as well as the theoretical background on which this thesis is based.

The first chapter is concerned with the problem of definition of comic books, their classification, characteristics and features and the history throughout ages.

The second chapter deals with the peculiarities found in comics based on the analysis of two comic books written in different genres. It analyses the source and target texts, provides the definitions of particular lexical units and explains the ways of translations that were used in Ukrainian translation, as well as rates the translation's accuracy.

In general conclusion the theoretical and practical results of the research are summed up, the main objectives of the research are substantiated, the relevance of the research topic is confirmed as well as the future perspectives in the field of inquiry are suggested.

The master thesis consists of 69 pages, including 55 pages of the main text, the reference list of 55 titles.

CHAPTER 1

COMICS

1.1. A brief history of comics

The end of the 19th century is traditionally considered the beginning of the era of comics [44]. However, the first examples of comics are much older than that. They can be found among the creations of ancient cultures such as Egyptian, Chinese or Greek. Egyptian paintings of daily life or the French tapestries from Bayeux depicting the Norman Conquest are mostly sequential images with written commentary and can be considered precursors to comics [28, p.10-15].

For both comics and written text, an important milestone in history is the invention of the printing press [28, p.15]. Thanks to the printing press, literature could spread among the masses. The printing press made the comic book possible. But comics had to wait for their first modern creator, Rodolphe Töpffer, until the beginning of the 19th century. Töpffer was the first to combine words and pictures and to use cartoons and panel frames. At this time, cartoons and magazines were widely popular and the art form began to flourish.

Therefore, the appearance of another pioneer of comics is not surprising. German artist Wilhelm Busch quickly established himself as the first fully professional and truly popular comic strip artist. He revived realistic social satire in his famous novel "Max and Moritz". The most important year in the history of comics is 1894, when R. F. Outcolt's character Yellow Kid appeared in New York newspapers [44]. It was one of the first comics printed in full colour, featured dialogue in balloons, and sold well. Comics became increasingly popular, and as soon as the 1920s most of the major categories of American comics ("the comic strip") were established. In the 1930s, "the United States witnessed an explosion of comics" [44], and American comics spread throughout the world. Other countries, however, were not far behind, Hergé's legendary "The Adventures of Tintin" appeared in the 1920s, and René Goscinny and Alberto Uderzo's "Asterix" was published in the 1960s.

More realistic continuous adventure strips of many forms were published in the 1930s, and characters such as Dick Tracy increased the demand for such stories. Short stories and strips began to be collected and published in comics [44], which very soon specialized. Detective Comics and Action Comics ("comic strip") emerged. As World War II approached, superhero stories became extremely popular as readers could see, for example, Superman or Captain America fighting Hitler or Japanese soldiers and winning the war. This era of American comics is called the "Golden Age" of comics.

After World War II, people turned to stories of crime, exotic adventure, and horror [44], and the vicious nature of comics began to be criticized by moralists. In 1954, psychiatrist Fredric Wertham published his famous work, "The Seduction of the Innocent", in which he blamed comics for the rise in crime. The industry responded by introducing a system of self-censorship. American publishers created the so-called Comics Code Authority [44], a set of rules about what content can and cannot appear in comics (i.e., nudity, violence, etc.). Moreover, each comic had to be evaluated by a special committee before publication. This had a devastating effect on some genres of comics in the United States of America, and the number of comics published declined significantly. On the other hand, the decline in the production of American comics accelerated the production of comics in some European countries.

In the 1960s, superhero comics regained their popularity, starting with the revival of one of the pre-war superheroes, The Flash. In addition to DC Comics superheroes such as Batman and Superman, whose stories were still published but of a much lower quality than the pre-war stories, new superheroes appeared, such as Spider-Man or Iron Man. The so-called "Silver Age" of comics in the United States of America began. Another major publishing house of Marvel Comics, aimed not only at children, but also at a more mature audience, began to develop. New superheroes appeared, new pre-war stories were published, and superhero comics were enriched by superhero teams like the Fantastic Four and the X-Men.

In the 1960s and 1970s, educated adults could read a new type of comics aimed at them. In the United States of America, underground comics offered readers adult themes. Gradually, the themes of comics, especially in some superhero comics, became

more serious. The first superheroes couldn't save the day, and in their stories, they dealt with drugs, alcohol and mental problems. Brutal reality collided with fantastical worlds, and comic book artists finally proved that comics don't have to be just for kids and teenagers, but for adults too. This era of American comics is known as the "Bronze Age".

The "Modern Age" of American comics began around the time of the original graphic novels: Frank Miller's "Batman: The Dark Knight Returns" was published in 1986, followed by Alan Moore's "Watchmen", and Art Spiegelman's "Maus" who won a Pulitzer Prize for his graphic novel. These novels deal with significant serious content such as various social issues, political issues, general threats, etc. The publication of comics did not end with these novels. Since the 1980s, a variety of famous comics have been published in Europe and the United States of America. The great influence of American comics still continues. Not only because American comics are translated all over the world, but because American comics pioneered many genres and styles that today are incorporated and developed in other national traditions.

1.2. Definition and types of comics

For some people, comics is a fun collection of cartoons for children, for others it's a colourful superhero magazine aimed at teenagers, and for others it is deep art with deep meaning aimed at adults. Opinions and definitions vary, and the examples of comics analysed in this work show that comics can be all of these. The question is, and this chapter attempts to answer it, whether there is any universal definition.

The Oxford Advanced Learner's Dictionary, published in 2005, defines "comics" as "a section of a newspaper that contains comics"; however, over the years, comics have evolved from comics into a very diverse art form. "Comics have been variously referred to as 'genre', 'medium', 'language', 'semiotic system', etc., depending on the theoretical framework adopted and the context in which the term is used." [44]; but we can talk about many different genres of comics rather than comics as a genre. Dictionary definition suggested here is too narrow to cover the entire range of works

considered as comics. On the other hand, Zanettin's attempt to clarify what a comic can be called is too broad and context dependent. It is difficult to find the right definition of the term "comics", because the world of comics is vast and varied and the definition should encompass all of these types, but not be so broad as to include anything that is clearly not comics. William Eisner considers comics to be a form of "sequential art", which he views as "a medium of creative expression, a distinct discipline, art and literary form that deals with the arrangement of pictures or images and words to tell a story or a dramatic idea". In "Comics and Sequential Art" [16], he examines tutorials and storyboards alongside periodical comics or graphic novels. His definition of comics covers works that are not considered comics, such as animation. Scott McCloud, in "Understanding Comics" [29, p. 17], begins his attempt to define comics with Eisner's definition and tries to narrow it down. He defines comics as "articulated graphic and other images in a deliberate sequence designed to convey information and/or evoke an aesthetic response in the viewer". Both Eisner's and McCloud's definitions share one flaw in that they exclude works that are generally considered to be comic book works - single-panel cartoons.

R. C. Harvey offers this definition: "comics consist of pictorial narratives or expositions in which words (often written in letters in an image area within the text) usually contribute to the meaning of the images and vice versa"[19, p. 25]. Harvey's definition takes into account single-panel cartoons, but cannot be applied to comics that do not contain words.

Eisner, McCloud, and Harvey's definitions focus on the physical structure of comics, but another approach is possible. A good example of this approach is Neil Cohn's definition [12, p. 85]: "Truly, single panel comics, text-dominated comics, and text absent comics are all comics—because their inclusion has nothing to do with their structural makeup... In this light, categorically, comics can only be understood as a sociological, literary, and cultural artifact, independent of the internal structures comprising them."

There is no universally agreed upon definition of comics. Some theorists, such as Douglas Wolk [42, p. 44], even believe that a perfect definition is impossible to find:

"If you try to draw a boundary that includes everything that counts as comics and excludes everything that doesn't, two things happen: first, the medium always wriggles across that boundary, and second, whatever politics are implicit in the definition always boomerang on the definer". That is why there is no new attempt to define comics. Also, all the definitions above give a good idea of what "comics" is.

Almost every type of art can be sorted by different criteria. Comics are no exception. As an art form consisting of both visual and verbal components, comics can be divided according to the artistic features used in it, according to its function and theme, and according to the format in which it is published.

Comics can be divided into many categories according to their artistic features. Each artist has their own distinct drawing style, but two main broad art styles can be distinguished in which comics are drawn: iconic (or cartoony) style and the realistic style [29, p. 192].

An iconic or cartoon style uses a wide selection of lines and symbols usually have a simplified anatomy. On the other hand, the realistic style tries to get as close to reality as possible, and the characters are depicted very close. However, art is based on the freedom of inspiration, so styles can be combined in different ways, and one can find, for example, comics with iconic characters and realistic backgrounds.

Another distinct artistic feature by which comics can be divided is the tools and artistic techniques used to create comics. Basic layout and sketches are usually done with pencils and inking is done with various ink pens or brushes, but when it comes to painting, artists can use a wide range of tools and techniques based on the tools they use: watercolours, acrylics, poster colours, pastels, coloured pencils, etc. However, old-fashioned drawing techniques are not the only option available to artists today – they can use a computer and create digital illustrations. Then comics can be created on the computer.

Associated with different drawing techniques is the use of colour – comics can be black and white, shaded, or painted in flat or expressive colours [28, p.192]. The division of comics by colour, however, is quite close to the division by format, since colour can be considered an aspect of format, since it can be changed not only by the

artist himself, but also by the publisher. The artistic features mentioned here are only the main ones. Great works could be written about the artistic features of comics. However, since division by these criteria is not very often used in connection with comics, only these examples are mentioned to give the reader an idea of the artistic possibilities that comics can offer. The criteria most commonly used to divide comics are discussed in the following paragraphs.

Comics can be read for a variety of reasons, such as for entertainment or instruction [44]. These are the two main functional divisions, but an additional thematic division may be applied. Entertainment comics, like other mass media, can be divided into genres based on their subject matter. The main (super)genres are: comedy, tragedy and epics [44]. Comedy genres range from basic humour to political satire. Tragedy comics appeared recently, so their subgenres are not yet well profiled. Epics is thematically the most diverse genre. One can read detective comics, science fiction comics, horror comics, romance comics, adventure comics, history comics and more. Instructional comics can be further divided into technical instruction comics and attitude instructional comics [16, p. 142, 145].

Technical instruction comics teach the reader how to do something by showing them processes they can perform by following the instructions provided. Attitude instructional comics show the reader a certain attitude and try to get them to take on the role or attitude presented.

The most common division of comics is based on the format in which the comics are published. The original format that gave comics their name is the comic strip, a short set of panels published in newspapers or magazines. People have traditionally associated comics with humour and satire. In the United States of America, these daily strips were originally collected in comic books [37, p,18]. This format has evolved further and now usually contains a short episode (22-24 pages) of story, usually to be continued in the next issue. Comics are paperback books published periodically, with a range of 32 to 80 pages. Superhero stories appear in this format, so people mostly associate this format with superhero comics. They also collect comics. In Europe, these collections are called comic albums. These are non-periodical hardcover books. In the

United States, these are called graphic novels or trade paperbacks, and they don't have to be hardcover - just paperback. There is a difference in usage of the term "graphic novel" - it is used both for comic book collections and for originally published larger works created as a single work. Therefore, sometimes the term "original graphic novel" is used for larger self-contained original stories.

There are also several formats unique to their countries of origin, such as "bonelliano" from Italy and "tankōbon" from Japan. "Bonelliano" is a black-and-white, square-bound paperback periodical of 96 to 160 pages. Initially, this Italian format also collected newspaper strips, but it evolved into books that contained longer self-contained stories, usually focusing on a single main character. Bonelliano is paperback, square bound, non-periodic edition. Japanese tankōbon collects episodes from Japanese manga magazines - it is between 200 and 400 pages long, printed in black and white, paperback, square bound, and non-periodical.

This list of comic book types may not be exhaustive. Comics are an art form that evolves over time and evolves in different places in different ways according to different cultural characteristics. There may be other, less known comic book divisions and other specific types of comics not listed here, but the most commonly used types were covered.

1.3. The structure of comics and their creation

In order to understand how to translate comics, it is essential to know how they are created (i.e., what people take part in their creation) and what are the elements of comics. Knowing this information helps to build a picture of how the target translation should look, because translators are restricted by these elements. For instance, the publishing house that received a comic book for a translation is not allowed to significantly change the size or look of the speech bubbles as well as images.

Another important information is the amount of work there is to do for a team who translated a comic book. Modern comic books average around thirty-two pages, containing twenty-two pages of comic and ten pages of advertising. Therefore, there

are usually 22 pages to translate. On average, it takes a month to translate all text in the comic and to organise the final version of a comic book to publish.

A comic is usually made up of several elements that work together to tell a story.

1. Panel. A panel is a single illustration on a page, usually surrounded by a frame. A comic page consists of one or more panels. Each panel moves the story along by depicting the action with figures and words. The images used in comic books can be done in different styles, some may portray more realistic and dark characters and locations, whereas others may portray cartoonish and colourful ones. It's always important to remember that the image is always an important part of storytelling and therefore it should always be considered in combination with speech bubbles.

2. Gutter. This is the space between the panels. These spaces can be large or small, which affects how easy the pages are to read. Gutters help to divide the panels and make the storytelling clearer.

3. Tier. One row of panels. The tier is usually used to portray one character at the same location, usually the character would be hesitating or thoroughly thinking about something. Moreover, the tier is often used to portray different characters at different locations to show that the scenes are happening at the same time.

4. Splash. Full-page artwork, often used at the beginning of a comic to introduce the story and set the scene and mood. The splash can also be used at the end of the story to show that it will be continued. Splashes usually display main characters in a fan-art style, without background or settings.

5. Distribution. An illustration that spans more than one page. Distribution helps to deepen a scene for a reader. Its mostly used in fight scenes or when the atmosphere is intense.

6. Signature. A frame separated from the rest of the panel is usually used to provide context for what is happening through the narrator's voice. In some comic books they are used to show characters' thoughts.

7. Language hint/balloon, bubble. They contain character dialogues and inside panels. Each balloon has a "tail" that indicates who is speaking in the dialogue. These balloons can have different styles and shapes. For instance, the bubble with a solid line

framing indicates a usual dialogue, whereas dashed lines would indicate that a character is whispering.

8. Onomatopoeia. A word that phonetically imitates, resembles, or suggests the sound it describes. Common onomatopoeias include animal sounds such as grunts, meows, roars, and chirps. In comics onomatopoeias are used to show the loud sounds when characters are interacting with objects.

On the Figure 1.5.1 (Appendix 3) page we can see two different types of language bubbles. Ones have solid lines, while others have dashed lines. These dashed lines indicate that characters are whispering. We can make this suggestion because one of the characters put her finger on her lips to express that everyone should be quiet. This fact may help interpreters with the translation too.

Writing comics is a hard and demanding work. Most writers create a story and then collaborate with other artists to bring that story to the page.

There are various collaborators who contribute to the comic:

1. Writer. A writer develops story elements such as plot, setting, characters, conflict, and dialogue. They also create an outline and script that serves as a road map for other contributors.

2. Editor. Every good writer needs an editor. Ideally, an editor should know the writer well and understand her goals, but still be able to offer thoughtful criticism, especially if something doesn't quite resonate with the story.

3. Artist. The artist embodies the writer's instructions in panel illustrations. An artist has the power to add a subtle dimension to a simple direction; for example, the line "character looks away" can be shown in a number of different ways, either with a sad expression on the character's face, a character's face in shadow, or perhaps the back of the character's head at an angle. The artist complements the script of the writer with creative interpretations.

4. Letterer. A letterer conveys a story through fonts, sizes, and calligraphy. Story titles, sound effects, and text footnotes are part of the author's domain. The writer also fills in the artist's pencil lines with ink.

5. Colourist. After the story is drawn and inked, the colourist fills in the black and white lines with colour. Historically, this was done with brushes and dyes. While some colourists still prefer to do things by hand, others use digital tools; neither is better, it just depends on personal style and preference.

In conclusion, creation of a comic book is a difficult work which requires different specialists and therefore the translation of this artwork should also be done by a competent team of professionals. In order to create a good story, one should be familiar with the techniques and features of comic books. The knowledge of how to use images to express the plot more vividly is essential.

1.4. Translation process of comics

When the publishing house hires a translator and receives the source materials (comic or its scanned version) for translation, the actual translation process begins. "No translator can afford to ignore the role of contexts in translation because they are crucial to many decisions [...]" [33, p. 79], so once the translator receives the source materials, he/she, at least partially, analyses it to determine the intention of the text, to see how it is written, and to identify its possible problematic aspects [32, Textbook 11]. In the case of comics, this assessment mostly means focusing on the specifics of the translation of comics – assessing the amount of wordplay, onomatopoeia, proper names, newly created expressions, and assessing possible difficulties that may arise due to the complementarity of visual and verbal content. Throughout the translation process, the translator must take into account that his/her translation decisions will require graphic adjustments. He/she must also, at least partly, appreciate the extent of graphic adjustments that his/her decisions will require.

Essentially, he/she has to decide to what extent he/she intends to adapt the comics to the expectations of the target culture (i.e., to what extent he/she will employ strategies of foreignization or localization). Of course, this should be discussed with the publisher or editor. This concerns not only terminology, culture-specific terms and expressions related to series or issues, but also the issue of onomatopoeic expressions

that appear outside of bars, titles and language paratext. In these cases, what will be translated does not depend only on the translator. The publisher and/or editor also play an important role here. The genre of the comic, the target audience and the available financial budget influence these decisions.

A publisher or editor may refuse to translate a certain term because it has not been translated in a previous series or because it plays an important role in another comic series that the publisher plans to publish. Similarly, extended translations of onomatopoeic expressions implemented in pictures may be rejected due to the extra work and overhead that graphical adjustments to such expressions represent.

As soon as the question of what is superfluous for the translator is resolved, and the question of the degree of adaptation is resolved, the translator begins the translation. Peter Newmark [32, p.110-15], in his “Paragraphs on Translation”, lists the "golden rules of comics translation" proposed by Anthea and Derek Hawkrigde:

1. Keep the feel of the original.
2. Don't try to translate puns literally. Make a different joke to fit the spirit of the French one.
3. Make sure the English fits the drawings [and diagrams in technical texts], particularly facial expressions [and in children's stories].
4. Have roughly the same number of jokes – knockout and literary – even if they aren't quite in the same places as in the original strip.

The translator can get some guidance from these rules. However, they are very specifically focused on the translation of comics and are therefore mainly interested in preserving the jokes. Moreover, point number four often cannot be followed due to the complementarity of the graphic and verbal parts of comics - if the translation of the joke cannot be placed in the same place as the original, the subsequent text bubbles will hardly ever have enough space to compensate for the previous joke.

Comics come in different genres and use different storytelling techniques. Texts in comics usually appear in bubbles, in caption boxes, as titles, and as linguistic paratexts [11]. All these forms may seem like restrictions and division of the text into smaller independent units. The translator, however, should not consider this verbal

content of comics as a set of separate independent texts, but he/she should consider it as a complex unit. Thus, comic book translation can generally follow the same guidelines as literary translation – guidelines such as those proposed by Jiri Levy [27, p. 204-10], who argues that the translator chooses between the following sets of conflicting statements when translating:

1. A translation must give the words of the original. A translation must give the ideas of the original.
2. A translation should read like an original work. A translation should read like a translation.
3. A translation should reflect the style of the original. A translation should possess the style of the translator.
4. A translation should read as a contemporary of the original. A translation should read as a contemporary of the translator.
5. A translation may add to or omit from the original. A translation may never add to or omit from the original.
6. A translation of verse should be in prose. A translation of verse should be in verse.

However, comics is a narrative space where both pictures and words convey meaning and create a story together, with the translator "reading" the meanings of graphic elements and their various connections to verbal messages, and from this comes a certain specificity of comic translation. Following general translation instructions, awareness of these features is still necessary.

Based on Celotti's [11] approaches to the translation of linguistic paratexts and the practical experience of translating comics, one can predict five general strategies used in the translation of comics:

1. content can be translated
2. content can be left untranslated
3. content can be culturally adapted
4. content can be deleted

5. the source material can be adjusted (i.e. footnote addition, balloon enlargement)

They can be used both for the translation of the verbal content of comics and for the visual content of comics.

A comic book translator usually enters his/her translation into a text document, in which he/she must clearly mark the page number of the translated page and clearly distinguish the translations of individual balloons and caption frames. The information presented in this way should be understandable to the author who will work with the text further. The translator must also transcribe bold and italics very carefully - this adds emphasis to certain words and messages that should be preserved. There are also aspects of the original comics that the translator must leave out, such as advertising. In addition to the translation work, the translator may also be asked to add some material to the target product, such as a foreword, afterword, new text for scrolls, or new text for the back cover.

Of course, the translator's work does not end when he/she hands over the translation to the publisher. As mentioned before, the translation is checked by the editor. In the following case, the editor discusses the possible changes with the translator, and only after these changes are implemented in the translation, the translation goes to the author and/or graphics. The translator checks his work one last time after his translation is pasted into balloons, caption frames, and reworked into graphic titles and captions.

Conclusion to chapter 1

1. The printing press made the comic book possible. The first modern creator was Rodolphe Töpffer, who published his first work in the beginning of the 19th century. The first fully professional comic strip artist was German Wilhelm Busch, who wrote a novel "Max and Moritz". The most important year in the history of comics is 1894, when R. F. Outcolt's character Yellow Kid appeared in New York newspapers.

The "Modern Age" of American comics is famous for a number world-known graphic novels: Frank Miller's "Batman: The Dark Knight Returns", Alan Moore's "Watchmen", and Art Spiegelman's "Maus". America now has a great influence in this sphere. This is because The great influence of American comics still continues. Not only because American comics pioneered many genres and styles that today are incorporated and developed in other national traditions.

2. Comics are often referred to as "a medium" which considers comics as the product of publishing industry. Comics are also referred to as "genre" or "sequential art" by different linguists of different times. Nevertheless, the comic book is always "a piece of literature art that contains images along with lines of characters".

Comics can be categorised by these criteria: arts style (realistic or cartoony); tools and artistic techniques (done with pencils, ink pens, brushes, watercolours, acrylics, poster colours, pastels, coloured pencils, etc.); purpose of reading (entertainment or attitude instructional).

3. The average comic books has approximately thirty-five pages. A comic is made up of several creators that work together to tell a story: writer, editor, artist, letterer and colourist. Everyone follows their objectives while interacting with each other on different stages.

The elements of comics are: panel, gutter, tier, splash, distribution, signature, language hint/balloon, bubble and onomatopoeia. A single comic book does not necessary contain all of these elements.

4. There are the following translators who decided to compile the knowledge of comic translation: Peter Newmark, in his "Paragraphs on Translation", lists the "golden rules of comics translation" proposed by Anthea and Derek Hawkrigde. Jiry Levy proposed that comic book translation can generally follow the same guidelines as literary translation and created a set of conflicting statements for translators to follow. Celotti in his works described five general strategies used in the translation of comics.

CHAPTER 2

TRANSLATION OF COMIC BOOKS

2.1. Specifics of comics translation into Ukrainian

Over the last few years, the demand on Ukrainian translation has been increasing. The goal for translators is to satisfy the audience and spread the literature published in Ukrainian, so more people will be able to read in their native language.

The translation of comics is different in many ways compared with the approaches and techniques used in translation of other types of literature. For interpreters it is vital to understand the main specifics of their translation. This knowledge will ease the process of translation because interpreters would know what they can expect from comic books and what problems they may face during the translation process. In the first subsection (2.1 Specifics of comics translation into Ukrainian) I have observed these peculiarities which include the importance of sticking to the bubble size, the connection between image and text, the obstacles while translating text that is implemented into the image and many more.

In the subsection 2.2 (Comic book publishing in Ukraine) I have observed the development of comic book translation in Ukraine. I describe the process of translation in details, from the first step when a publishing house receives rights to translate certain comic books, to the final one, when a comic book in Ukrainian is ready to be published. The chapter includes the information about how long it takes to translate a single comic book and how translators work on one project.

For the following subsections I have analysed the translation of two comic books from different publishing houses – DC (Detective Comics) and Marvel. As it was mentioned in the first chapter, these two industry giants aim at different audience. Their obvious difference was a good point to see the contrast in two styles and how translation has changed from one comic to another.

The first comic book that was chosen to refer to is “Batman: The Killing Joke”, which is a 1988 DC Comics one-shot graphic novel about Batman and the Joker written by Alan Moore and illustrated by Brian Bolland. “The Killing Joke” features the origin

story of the supervillain Joker, adapted from the 1951 story “The Man Behind the Red Hood!”, written by Batman co-creator Bill Finger. The Joker's origin is presented through flashback, simultaneously depicting his attempt to drive Jim Gordon insane and Batman's desperate attempt to stop him.

Created by Moore, Bolland, and Higgins as their own take on the Joker's origin and psychology, the story became notable for its portrayal of the Joker as a tragic figure; a family man and failed comedian who had "one bad day" that finally drove him insane. Moore stated that he was trying to show the similarities and contrasts between Batman and the Joker.

The comic book was republished in Ukraine in 2021, by a publishing house “Ridna Mova”. They have founded publishing series “Комікси DC” and have been working on the DC comics translation since then.

Another comic book I have chosen to analyze is “Marvel Action Spider-Man” published in 2018. A writer is Delilah S. Dawson and a penciller is Fico Ossio. The description says “When Peter, Miles, and Gwen nab a famous cat burglar, they inadvertently make a new enemy in the Black Cat! And she'll stop at nothing to make them wish they had never crossed paths! An exciting arc continues, featuring the Marvel Action debut of Black Cat!”. In Ukraine this comic book was translated and published by TUOS Comics in 2021.

There is a clear contrast between comic book about Batman (DC) and one about Spider-Man (Marvel). First of all, they are drawn in different styles: Batman is portrayed in dark colours whereas Spider-Man is colourful. At first glance, it is clear that these comics are created for different audience. DC comic is mostly for adults, as it raises serious questions about psychological deceases, the main characters are adults that face with negative sides of our world. There is a lot of violence, when people are shot and also nudity. On the other hand, Marvel comic tells a story about teenagers who face a bad criminal and have to beat her in a fight, all while solving misunderstanding in their team. All characters are cartoonish and non-violent.

Comics are a medium and one comic is different from another. Having translated one comic, you should not expect that the translation of comics in general will be easy

in the future. To translate the text in the comic, the translator more often resorts to concise translation options, since he is limited by the size of the loot. The replica should not be much larger or smaller than the bubble, as the designer has to fit it there. Ukrainian translators mention that sometimes in comics there may be a play on words that is connected with pictures and in this way, you can think about the translation of four lines all day long. Often, for translators who do not only translate comics, or for translators who are just starting to translate comics, the problem is the requirement of a concise text that should fit within the framework. At the same time, translators note that the translation of most comics is special in that the number of characters in one comic is usually quite small, and therefore the translation of comics is suitable for those professionals for whom the translation of 600-page books, which requires long monotonous work, is not suitable. This is often described as "instant reward" when after a week of work the result is already visible.

Sometimes the translation is even too concise. In this case, the designers can even redraw the bubble and make it smaller. In addition to the fact that sometimes you have to reduce the size themselves, this opens up more of the picture, which also has to be finished. One of these examples we can see on Figure 2.1.1. (Appendix 3).

The top bubble which says "*They don't interfere*" was translated as "*Від них проблем не буде*". The Ukrainian phrase is somewhat smaller than English and therefore a graphic designer should have made a speech bubble smaller and at the same time he/she had to edit the image by extending the drawing of a wall and a window.

Regarding the cooperation between a graphic designer and a translator. Sometimes translators do not cooperate with graphic designers at all because their job is to translate the text and then receive corrections. Translators often separate their work and the work of graphic designers and distinguish the problems and peculiarities of the work of both.

One of the important features of the translation of comics is the imitation of sound effects that must be reproduced. In a comic book, "Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels ", an author Scott McCloud claims that

volume, loudness, timbre and other features of the sounds can be conveyed using various drawing techniques.

Here is an extract from the book. The work of the graphic designer here is to draw all these sounds, but already translated. Sometimes this is not an easy task.

Some more modern comics have a more modern look and are not affected by the detail drawing problem. Bubbles can be simply enlarged in the electronic version and printed. It is easier for the translator to cooperate with the typewriter when the text is drawn in a picture, and the length of the translated text needs to be determined.



Figure.2.1.2 Making Comics: Figure Storytelling Secrets of Comics, Manga and Graphic Novels ", Scott Mccloud p.147

There is also no so-called "table" or "manual" that translators can rely on when translating sounds. Since each sound depends very much on the context and the translator himself decides how to describe it in Ukrainian.

Some translators consider it appropriate to translate sounds by transliteration. But most insist that the perception of sounds is different in our cultures. So, for example, the meowing of cats and the barking of dogs are reproduced differently in the literature. Thus, the English "CRASH" is not always translated as "КРЕШ", it can also mean "ПЛЮСЬ", "ЛЯСЬ", "ДЗИНЬК".

Sometimes during the translation of comics, there are problems with the translation of proper nouns, namely, the names of the characters. A translation problem

can only be understood by translating. The problem is with the ongoing comics, which are still in the process, because it may turn out that the translators applied the wrong translation up to the 5th volume. Usually, translators use transliteration, transcription or direct translation. For example, Jocker - Джокер, Batman - Бетмен, Spider-Man - Людина-павук.

However, there are cases when some options are possible and this becomes a challenge for a translator. In this case, a translator should use all the hints it has in a comic plot to decide the correct interpretation. Thus, in a comic book “Saga” written by Brian K. Vaughan and illustrated by Fiona Staples there is a girl character called Hazel. Hazel literally means “Лищина”, however, this name would usually be translated as “Хейзел” using transcription method.

Looking at the dialogues between characters, there is a dialogue between Hazel's mother and father Figure 2.1.3.(Appendix 1).

In their dialogue they are discussing what name they want to give their daughter. There is a word play in it and this is an important moment to decide what would be the name of a character. Later, after few pages there is a photo of a space shuttle a main heroine is using which has a shape of a hazelnut. After analysing this piece of information, a translator decided to choose a name “Лищина”. Accordingly, this case shows how important is the process of getting familiar with the text before the translation and specialists should also not forget about the fact that an image expresses a meaning, too.

Another example of a name translation is shown in a comic book “Batman: White Knight” written by Sean Murphy. The eight-issue limited series, written and illustrated by Sean Murphy, began monthly in October 2017 and concluded in May 2018. In the series, the Joker appears to be recovering from his insanity and is set to become a politician under his real name, Jack Napier, who seeks to change his public image as a "villain" and save Gotham City from Batman, who he sees as the city's true enemy.

Joker's real name “Napier” may be translated as “Нейпир” because it does not have any literal meaning and in this case a translator relies on its pronunciation.

However, in a comic book there is a panel with an image of a banner with Jack's name on it.



Figure 2.1.4. a comic book “Batman: White Knight” written by Sean Murphy

In the poster some letters in his last name are replaced with signs: a star and a flag. This is a difficult task for a translator because a word “*Heÿnip*” does not fit into these symbols. Therefore, it was decided to choose another interpretation - “*Hanip*” which has led to changing in the previous and following translations.

In comics images in panels and text bubbles are strongly connected and the translation should be not only based on the context, but on the image too. One of such examples can be found in a comic book called “Vertigo” by Garth Ennis. This is the story of a desperate man. A man who ended up compromising his own morality beyond all measure, while World War II raged outside his front door. A man tormented—and destroyed—by a dark, terrible secret. (Figure 2.1.5) (Appendix 2).

In the Figure we can see two panels. In the first one there is a woman named Tillip with a gun threatening a man. In the second picture we see this man holding his hands up and saying “*Tillip, come on!*”. This phrase can be interpreted in two ways, the first option is “*Давай, стреляй!*” and the second is a complete opposite “*Перестань, годі*”. There may be a discussion among the translators who were given to translate this comic book. One would say that the man is standing in a pose that shows how non violent he is and that “*Перестань, годі*” would be the correct option here.

Another example is taken from a famous comic book “Maus” by Art Spiegelman. Most of the comic book consists of two timelines. In a flashback to the present story, Spiegelman interviews his father, Vladek, in the Rego Park neighborhood of Queens, New York in 1978–79. The story Vladek tells takes place in a narrative past that begins in the mid-1930s and continues until the end of the Holocaust in 1945.



Figure 2.1.6 The word play connected with an image

A phrase “*Alright, Mr. Spiegelman... We’re ready to shoot*” is used in a context when Mr. Spiegelman was visited by a press for an interview. They use this phrase to indicate that they can start the recording of the interview, however, a narrator has a flashback to his past in Holocaust times. Here is a word play because “*to shoot*” has two meanings “*to fire a bullet or an arrow, or to hit, injure, or kill a person or animal by firing a bullet or arrow at him, her, or it*” and “*to use a camera to record a video or take a photograph*”. Therefore, this phrase cannot be simply translated as “*Ми готові знімати*” but an interpreter should have looked for many variations that could be used here. We can see that a Ukrainian phrase “*ви на мушці у камери*” is the that was chosen and it perfectly fits the context, as long as, Ukrainian “*бути на мушці*” has similar meanings with using a camera or a gun.

2.2. The translation of onomatopoeia

One of the important features of comic books is the presence of onomatopoeia. According to Merriam-Webster Dictionary, onomatopoeia is “the naming of a thing or action by a vocal imitation of the sound associated with it (such as buzz, hiss)”.

As it was mentioned in the previous chapter, this language aspect is difficult to translate in some cases. First of all, this depends on the features of source and target languages. Taking into consideration Ukrainian and English languages, the speakers of them have different sound perception. This is clearly seen in the difference of sounds that are found in children’s books. For instance, these are the animal sounds in English: cat - *mew, purr, meow, hiss, yowl*, dog - *bark*, chicken - *cluck, cackle*, donkey - *bray*. The same animal sounds in Ukrainian are completely different: cat – *няв-няв, мяу-мяу*, dog – *зав-зав*, chicken - *ко-ко-ко, кво-кво, кут-кудах*, donkey - *я-а-а*. This information proves us, that speakers of Ukrainian and English would percept sounds differently. This is a key point to understand, when a translator finds an onomatopoeia in a text, he\she should not completely rely on its transliteration.

Second of all, the same sound can be interpreted in a few ways. For example, a sound “*BANG*” may be used in different contexts. If this sound represents an explosion of grenade, it is appropriate to translate it as “*БУМ*” or “*БАБАХ*”. However, the same approach would not work if this “*BANG*” is used in a context when something heavy falls from the heights onto the ground. In that case, the correct translation is “*ТУДУМ*”.

In the following table (2.2.1) we will see the translation of onomatopoeias in “*Batman: The Killing Joke*” [55]. The translation examples are taken from the issue published in Ukraine [53]. There was not a lot of text to analyze because some fights are not accompanied with vocal imitation of sounds.

Onomatopoeia	Translation
<i>FNAP</i>	<i>ХЛЯСЬ</i>
<i>BDUMP</i>	<i>ТУДУМ</i>
<i>TZISP</i>	<i>ТЗЗЗ</i>

Table 2.2.1 Onomatopoeia in “*Batman: The Killing Joke*” [App 4: 21, 6, 73]

At the beginning of the story, in a comic book “Batman: The Killing Joke”, Batman visits Jocker in the asylum. A man, who pretended to be Joker, was playing with cards, flipping them on the table. This sound in original version is represented as “*FNAP*”. For a Ukrainian translator an option to interpret this sound through transliteration (i.e., “*ФНЕП*”) would be a terrible mistake because for a reader this would not mean anything. In the comic book translated into Ukrainian this sound is interpreted as “*ХЛЯСЬ*”. This word, according to “Словник української мови” (Vol.11,1980, page 92) means “*Звуконаслідування, що означає звук від дзвінких коротких ударів по чому-небудь.*” Which quite accurately represents the sound of a card flipped on the table.

Other examples of onomatopoeia are “*BDUMP*” and “*TZISP*”. The first one is used in the situations when some characters were riding an old roller coaster and when a big door was opened. The roller coaster made this sound when it bumped into the walls or other obstacles. “*BDUMP*” is translated as “*ТУДУМ*” which is associated with something that happens unexpectedly. The latter word, “*TZISP*”, is a sound of a cattle prod which was used to teas a character commissioner. Ukrainian “*ТЗЗЗ*”, which was used in this translation, is a correct option because this onomatopoeia is frequently used to represent a buzz created by electrical devices.

The number of onomatopoeias in “Marvel Action Spider-Man” [54] is a lot bigger and the sounds are used in different types of situations, including the roar of an animal and the sound of tripping over something.

The sounds in the following table were transliterated into Ukrainian.

Onomatopoeia	Translation
<i>THWIP</i>	<i>ТВІП</i>
<i>ZIIIP</i>	<i>ЗІІІП</i>
<i>SPZZZSH</i>	<i>СПСССШ</i>
<i>BZZZ</i>	<i>БЗЗЗ</i>
<i>BOOM</i>	<i>БУМ</i>
<i>FWUMP</i>	<i>ФВУМП</i>

Table 2.2.2 Transliteration of onomatopoeia in “Marvel Action Spider-Man” [App 4: 70, 90, 63, 8, 7,23]

The first sound “*THWIP*” is associated with Spider-Man because it is the sound that web shooters make when expelling webbing. This sound is described as “a light flexible object striking something”. As long as the only appearance of this sound is found in comic books about Spider-Man, it is clear that this onomatopoeia was created by an author and in this case a transliteration is appropriate.

Another sound that was clearly made up by an author is when Spider-Man fell on a doughnut cart from the heights, this cacophony of noise was depicted as “*FWUMP*”. The best thing to do was to copy the same phonemes in Ukrainian (i.e., to use transliteration) which was done in original translation: “*ФВУМІТ*”.

The latter sounds were used in a variety of situations. For instance, “*ZIIIP*” was used when Spider-Man pulled out a gun from a burglar’s hand using his spider web. “*SPZZZZSH*” was a sound of fire extinguisher, however, we can see that letters “z” were omitted. “*BZZZ*” and “*BOOM*” were the sounds of a door bell and the explosion in a building, these onomatopoeias may be considered as those that have fixed equivalents in Ukrainian.

Except “*THWIP*”, web has a lot more sounds which differ when it interacts with other objects, when it rips and a lot more. In the table 2.2.3 there are the examples of sounds that were used in a comic book to describe vocally a sound of a web. For instance, sound “*SPLAT*” was used both when a gun was grabbed by web and when web was released from a web shooter. In Ukrainian translation these sounds are not the same: “*ХЛЯП*” and “*ХЛЮСЬ*”. “*SPLAT*” is used to describe the sound of something wet hitting a surface with a lot of force (according to Collins Dictionary). In Ukrainian a wet sound is associated with “*ПЛЮСЬ*” which is “*Звуконаслідування, що передає сплеск води (або іншої рідини) чи шум від падіння кого-, чого-небудь (звичайно в воду або в щось рідке), а також звук, схожий на такий сплеск, шум.*” The variety of translation of this sound is explained by the fact that in Ukrainian there is another word “*хлюп*” which is used in the similar contexts.

Onomatopoeia	Translation
<i>SPLAT</i>	<i>ХЛЯП</i>
<i>SPLAT</i>	<i>ХЛЮСЬ</i>
<i>SNAP</i>	<i>ТРИСЬ</i>

Table 2.2.3 The onomatopoeias of web in Spider-Man comics [App 4: 61,62,56]

The sound “*SNAP*” was used when a web ripped, this sound means “*to break suddenly and completely, typically with a sharp cracking sound*”. When something rips in Ukrainian it is described with the sound “*ТРИСЬ*”. This word originated from a lexeme “*тріскати*” – “*Розриватися, лопатися*”.

Based on this analysis we can see that a web is considered to be wet and stretchy. When translators realized its texture and features, it became easier to find the Ukrainian equivalents which are also associated with water and which can be modified to avoid repetition.

In the next Table 2.2.4 the onomatopoeias were used in situations during fights, when something was hit or broken.

Onomatopoeia	Translation
<i>CLANK</i>	<i>ТРЯСЦЬ</i>
<i>CONK</i>	<i>ТТУЦ</i>
<i>KAPOW</i>	<i>ТУТУЦ</i>
<i>CRAAACK</i>	<i>ХРУУУКК</i>

Table 2.2.4 Onomatopoeias of fight in Spider-Man comic book [App 4: 9, 10, 44, 11]

“*CLANK*” is “*a loud, sharp sound or series of sounds, as made by pieces of metal being struck together*”. This sound was used when a gun, captured by a spider web, was thrown in the floor to be crashed. As long as the gun was made of metal, it produced the same “metallic” sound. However, Ukrainian translation used a more general word “*ТРЯСЦЬ*”. In my opinion, a better onomatopoeia to use here is “*ДЗЕНЬК*” as this word is mostly used to describe a vibrant sound of meta,l.

Other onomatopoeias were used in fights “*KAPOW*” – a character had his face hit by a foot, “*CONK*” – characters hit each other’s heads. These are thuds that are usually translated as “*ТУТЦ*”, whereas some phonemes may change. “*CRAAACK*” represented a sound of woods broken by a hit, the cracking sound of wood which was used in Ukrainian is “*ХРУСЬ*”. This word originated from “*хрустити*” – “*Видавати тріск, хрускіт*” which explains the translators’ decision.

In “Marvel Action Spider-Man” there is a scene with leopards whose “*PRRRRGROW*” indicated that they were pleased by something that was happening. As it was mentioned before, animal sounds are different in English and Ukrainian languages and that is why that onomatopoeia was translated as “*МРРРРГРРАУ*”, where “*PRRR*” is “*МРРРР*” and “*GROW*” (that indicated a sound resembling a groan, produced by cats when they are angry) is “*ГРРАУ*”. However, the last phonemes “*АУ*” were not necessary to use.

There are also onomatopoeias that were used to represent thud sounds of walking/running and sounds that show something was hit. Thud is a dull sound, as of a heavy blow or fall.

Onomatopoeia	Translation
<i>TRIP</i>	<i>ТУНК</i>
<i>THUNK</i>	<i>ТТУПЦ</i>
<i>THUD</i>	<i>ХЛЯП</i>

Table 2.2.5 Onomatopoeias of thud [App 4: 71, 69, 68]

A lexeme “to trip” means to catch one's foot on something and stumble or fall, this word was used when Spider-Man tripped carrying a leopard in his hands. In Ukrainian comic book this sound was translated as “*ТУНК*”. However, this is more similar to a vibrant sound such as “*КЛАЦ*” which is clinking. In Ukrainian the sounds when someone is running are usually described with word “*тупотіти*” – “*Іти або бігти, часто й гучно стукаючи ногами об підлогу, землю*”. Therefore, this onomatopoeia should have been translated as “*ТУП*” to match the Ukrainians’ perception of sound. This, for example, was done in the following: “*THUNK*” – “*ТТУПЦ*” when a leopard was running away.

Another mistake was made in translation of sound “*THUD*”. It is a dull heavy sound that is similar to Ukrainian word “*зупасти*” – “*Видавати або створювати глухий стук, шум при ударах, поштовхах, розривах і т. ін.*” So, in my opinion, this onomatopoeia has to be translated as “*ГУП*”.

In conclusion, we can see that the work of a translator, while working with onomatopoeia is to be able to successfully describe a sound for a non-English speaker and make it as relatable as possible for a Ukrainian reader. Of course, the ambiguity of the sounds makes it more difficult, however, because of the amount of comic book translated into Ukrainian we are able to recognize some patterns while translating specific vocal imitations of sound. Therefore, we after analyzing the translation of onomatopoeias we can come with the conclusion, that they can be translated in different ways and using different approaches.

Firstly, some onomatopoeias are common and have known equivalents in Ukrainian. Such sound imitations are “*BOOM*” – “*БУМ*”, “*BANG*” – “*БАХ*” and more. The fact that these were used in a lot of comics and were translated a lot of times makes a translators’ work easier. The professionals should be familiar with them after years of work.

Secondly, there are a lot of onomatopoeias that can be transliterated, which may be a case in situations when sound imitations are the same in English and Ukrainian. For instance, a sound of doorbell (*BZZZ* - *БЗЗЗ*) or a sound of a fire extinguisher (*SPZZZSH* - *СПЦЦЦШ*). Another situation when translators use transliteration is when an onomatopoeia is made up by an author (as in cases with *THWIP* (*ТШП*) and *FWUMP* (*ФВУМП*)).

Finally, when onomatopoeias do not match the Ukrainians perception of sounds (for example, *FNAP* and *SPLAT* do not exist Ukrainian language) the task of a translator is to find an equivalent in a target language. This may be done with help of the dictionaries, looking up the definitions of certain onomatopoeias or their derivatives and then comparing to Ukrainian equivalents.

2.3. The translation of profanity

As far as comic book is a type of literature that is not intended to be read in a formal context, they usually contain some amount of a profanity. The examples for this subsection were taken from “Batman: The Killing Joke” [55, 53]. This comic book is intended for adult audience and that is why it contains some offensive language.

Profanity is a socially offensive use of language, which may also be called cursing, cussing, swearing, obscenities or expletives. Accordingly, profanity is language use that is sometimes deemed impolite, rude, indecent, or culturally offensive; in certain religions, it constitutes sin. It can show a debasement of someone or something, or be considered an expression of strong feeling towards something. Some words may also be used as intensifiers.

The most popular words and phrases that are used to intensify a phrase and to show usually negative emotions are “Hate” (feel intense dislike for) and “hell” (an exclamation used for emphasis or to express anger, contempt, or surprise). The following examples illustrate these expressions and the way they were translated into Ukrainian. The Ukrainian words “чорт” and “дідько” are more frequently used in such cases.

<i>I hate this – чорт [App 4, 40]</i>
<i>I hate it – дідько [App 4, 41]</i>
<i>Aw hell...aw hell... - чорт, чорт... [App 4, 1]</i>

According to Ukrainian online library “Горох”, a word “дідько” is informal, used in spoken language and has the following synonyms: ааспид, біс, гаспид, гаспидяка, диявол, люципер, луципер, сатана, чорт, чортяка. All of these words may be used depending on a context.

On the other hand, this phrase in “Marvel Action Spider-Man” was translated directly, without cursing: “*Ненавиджу це*”. This is a difference between two genres of comics.

Some profanities are intended to insult someone; therefore, they are called slurs. The task of a translator is to find an appropriate equivalent for this language and at the same time do not make it vulgar.

You, you scum, my daughter, I'll – Сволото, що ти наробив, та я тебе... [App 4, 87]

Yeah yeah, now put this sucker on, man, an' shut up – Так, так. А тепер надягай цю хрінь на макітру і замовкни вже. [App 4, 81]

You asshole! You said there was no security! – Кретин! Ти казав, що охорони не буде! [App 4, 83]

I'm gonna kill you, you useless son of a bitch – Яка з тебе користь, лайн ти шмат? [App 4, 43]

There are other ways to translate these words into Ukrainian, for example, a word “*scum*” may also mean “*мерзотник*” or “*виродок*” and the phrase could be translated as “*Мерзотнику, що ти наробив, та я тебе...*” or “*Ти, виродку, що ти накоїв, та я тебе...*”

A profanity “*son of the bitch*” is often translated as “*сучий сину*” and this option is also used in the translation of films. Therefore, a phrase “*I'm gonna kill you, you useless son of a bitch*” can be interpreted as “*Я тебе прикінчу, сучий ти сину*” without the loss of its meaning.

Some profanities are specific in English, mostly used by children or that have the origin from stories for children. For instance, in the following sentence we can see a word “*buggo*” which, according to Urban Dictionary, is “something or someone that is annoying”.

One in eight of them crack up and go stark slavering buggo – кожний восьмий ламається й перетворюється на слинявого дурика! [App 4, 49]

It's a derivative of “to bug” which is “to annoy someone repeatedly”. In an IWEB corpora, which contains 14 billion words, there are only 15 findings of this word. Mainly it is used as a surname, however, it is found to be used in this context “*Very good. About one person in twenty just can't handle it. They go buggo. They're*

no way to predict who's susceptible, so stay alert." Therefore, we may assume, according to this context and the context in a book, the word "*buggo*" is similar to "*crazy*". A word "*дурень*" may have been used to fit into the bubble, however, a better option to translate it is "*божевільний*" and the translation would be: "*Кожний восьмий ламається й перетворюється на слинявого божевільного*" or it is possible to eliminate word "*слинявого*" without serious loss of meaning.

Another example is a word "*fraidy cat*". Merriam-Webster Dictionary defines it as "someone who is very afraid of something —used mainly by children or when speaking to children".

You old fraidy cat! – Гарбузник-боягузник! [App 4, 85]

Translators decided to choose "*гарбузник-боягузник*" as an equivalent, perhaps, based on a book called "Про Гарбузика-боягузика". The book was written by Pavlo Hlavovui and published in 2008. However, this character is not widely popular in Ukrainian culture and children are not familiar with this book. Therefore, it would be better to translate this phrase as "*Ти старий боягуз*" or "*Ти старий страшко*", having used more common words, that are usually used in a spoken English. According to the dictionaries, the first lexeme is used more frequently and could be used in this context.

Moreover, in order to fill in the bubble with enough text and to prevent a lot of empty space left, we could leave the words that were eliminated in the original translation, which are "*you old afraid cat!*".

On the other hand, there is a phrase used in Spider-Man comics [52, 54] – "*I'm graceful, dang it*". "*Dang it*" is an expression used to show displeasure. A less emphatic, less profane version of damnit. It was translated with deletion of a phrase – "*Я ж сама грація!*". This was done because there is no equivalent for "*dang it*" in Ukrainian and the omission did not affect the context and overall genre.

In conclusion, the use of profanity is a characteristic of some comic genres, and it will not be found in Marvel comics. The translation of cursing tends to be a bit less strong and sometimes it is used where there are no such lexemes in origin text. Usually, translators would find a Ukrainian equivalent for a word or phrase and use a less profane options. In some cases, profanity may be omitted or changed according to

genre and context. Sometimes, when words refer to cultural specifics (as it was seen with “*fraidy cat*”, a task of a translator is to look up the closest equivalent in culture of target language.

2.4. The translation of slang

DC comic books are rich in vocabulary classifies as slang. Slang is very informal language that is usually spoken rather than written, used especially by particular groups of people. In order to translate them correctly, a translator has to be familiar with such vocabulary.

Having analyzed the slang usage and translation in both English and Ukrainian comic books of “Batman: The Killing Joke” we could conclude that there are several ways of working with slang in translation.

First is *elimination*. This is clearly seen in the following example:

There were these two guys in a lunatic asylum – Сиділи якось у психушці двоє.
[App 4, 66]

In this sentence, a word “guy” was missed in the target text. This lexeme, “*guy*”, usually used in an informal context to refer to a man. This decision is not understandable, as long as the source and target texts have different number of characters. The source text has 37 characters, whereas target text contains only 25. It is important to emphasize this difference, because this decision may have been made according to the space limit. However, that is not the point in this case. One of the reasons a translator decided to eliminate this word may be because it is difficult to find an accurate equivalent.

The Ukrainian equivalent is difficult but possible to find. First of all, in order to find a correct translation, we should find the definition of the word “*guy*” and its usage in different context. It was already done in the previous paragraph: this is a word of an informal register, used to refer to a man. The Ukrainian equivalent for the word “*man*” is “*чоловік*” or “*хлопець*”. In order to find slangs for these lexemes we should refer to a slang dictionary. “Перший словник українського молодіжного сленгу”

compounded by Svitlana Pyrkalo and published in 1997 contains 76 pages. According to this dictionary slang words for “чоловік” and “хлопець” are “чувак”, “штемн”, “пацан”, “кент” “мужик” “перець” “тін”. It is significantly important to know the frequency of usage of the lexemes in order to use the one which is common for reader. Therefore, according to Ukrainian corpora, the most common word is “пацан” with the frequency of 295 words, followed by “чувак” with the frequency of 189.

This research helps us to find the equivalent similar to “a guy” in Ukrainian and suggest the possible option of translation: “Сиділи якось двоє пацанів у психушці”.

Another option is to translate the slang with its equivalent in target language. The same sentence we have analyzed contains a compound noun “lunatic asylum” which is, according to Collins Dictionary, “a former name, now usually regarded as offensive, for a psychiatric hospital”. Ukrainian name for a psychiatric hospital is “психіатричний заклад” whereas equivalent for “lunatic asylum” might be “психушка” (that was used in original Ukrainian translation) or “дурка” which is also considered a slang word frequently used in spoken language. Therefore, translations “Сиділи якось двоє пацанів у психушці” and “Сиділи якось двоє пацанів у дурці” are both adequate and accurate.

Sometimes slang is translated into the target language without focusing on its informal form. One good example is a phrase told to a Joker by his wife:

You're good in the sack – Ти вмієш задовольнити мене в ліжку [App 4, 88]

In this case, a translator should be familiar about the word “sack” and its meaning. According to Cambridge Dictionary, this lexeme means “bed” and it is informally used in the United States, whereas a phrase “to be good in a sack” means “to be sexually skilled”. This phrase can also be translated as “Ти дуже хороший у ліжку”.

There is also an option when translators decide to use slangs where they are not clearly stated in the original text. In a comic book “Batman: The Killing Joke” this approach was used in the group discussion where participants were members of a criminal gang. This was done in order to emphasize the social status of the criminals

and their communication style should have been clearly distinguished from other characters.

Hey, jeez, man, be cool – Агов, хлопце, охолонь[App 4, 36]

Formal way to translate “be cool” is “заспокойся”.

Don't worry friend, we'll take care of you – не хвилюйся, друзяко, у нас усе на мазі. [App 4, 18]

A word “*friend*” is formally translated as “*друг*”. But in this case, to point out the lexicon a criminal uses, an interpreter decided to change into “*друзяко*”. A lexeme “*чувак*” could also be used as a slang in this context. Moreover, a phrase “*take care of you*” which means “*ніклуватися про тебе*”, was interpreted as “*усе на мазі*”. This slang phrase has the same meaning and perfectly fits the context.

Smarten up, there ain't no “Red Hood” – Не тупи, немає ніякого «Червоного Капелюха»[App 4, 55]

“Smarten up” means to become more intelligent or aware and is translated as “порозумній”. But the informal equivalent, one of which is used for a translation, are “не тупи” and “роздуплись”.

Right! – Точняк! [App 4, 52]

“*Right*” is an informal exclamation used to indicate agreement or to acknowledge a statement or order. A formal option of translation is “Точно!”, “Саме так” or “Авжеж”. But they are not informal and were declined by a translator.

Gee, that's terrible. We're really sorry. – Капець, жах який. Нам так шкода. [App 4, 25]

“*Gee*” is a mild expression, typically of surprise, enthusiasm, or sympathy. The informal Ukrainian equivalents are “*капець*” or “*офігіти*” and “*трясця*”.

Hey, c'mon! – Гей, годі втикати! [App 4, 35]

“*C'mon*” is used in writing to represent the sound of the phrase come on when it is spoken quickly (as when urging someone to do something or expressing surprise or skepticism). Its meaning, and therefore translation, depends on the context it is used in. This phrase was said by a member of a gang to Joker who felt dizzy and did not pay

attention to what was happening. The fact that he was not focused lead to the translation as “*зоді втикати*”, which is similar to Ukrainian “*ловити зає*”.

For God’s sake, RUN! – ДРАПАЙМО, заради Бога! [App 4, 22]

In this sentence, the word “*run*” was translated in more informal way – “*дранати*” which means “*швидко тікати*” used in a spoken language.

Another comic book, which we are going to analyze, is called “*Marvel Action Spider-Man*” [54]. The comics is intended for reading for teenagers and young adults, it does not contain profanity and there is a lot of modern slang.

A word that is frequently used in the comics is “*guys*”. Because of its ambiguity of usage, translators should have always look at the context it was used at.

For instance, when a spider team were having conversation, a member would address others as:

C’mon guys! – Годі, народ [App 4, 14]

You, guys, who’s that? – Зей, народе, а це хто? [App 4, 86]

As long as this word was used to refer to a number of people in an informal situation, an equivalent “*народ*” is appropriate.

Another phrase that is really common and may be used in different contexts is “*c’mon*”. It is used in writing to represent the sound of the phrase come on when it is spoken quickly (as when urging someone to do something or expressing surprise or skepticism).

C’mon Felicia – Отакої, Феліціє – to express surprise [App 4, 13]

C’mon guys! – Годі, народ – to express annoyance [App 4, 15]

This slang lexeme should always be translated according to a context. In comic books this context is usually receiver from images in panels and from the text before and after the phrase. For instance, a phrase “*C’mon Felicia*” was said by Felicia’s father when he found out what her daughter did. By an expression of his face, it was clear that he was surprise because he did not expect things that happened.

Another phrase “*C’mon guys!*” was said by Gwen, when Peter and Miles were arguing about something. She was obviously annoyed and asked them to stop their misbehaviour.

There are some other examples of slang with their meaning in a comic book about Spider-man:

We're crushing it – Ми це зробимо - to do something convincingly or extremely well [App 4, 75]

Got it – Второпали - used to say you have suddenly thought of the solution to a problem or that you suddenly understand a situation [App 4, 27]

Guess I really messed this one up – Схоже, що я справді облажався - mishandle a situation [App 4, 28]

The guys messed it up – Хлопці все псували [App 4, 65]

A phrase “messed up” is translated in two different ways “псувати” and “облажатись” which are appropriate to a context.

He doesn't know that I kinda stink at being super – I принаймні він не знає який з мене відстійний супер - to be of an extremely low or bad quality [App 4, 31]

Sorry about that, buddy – Вибач за це, друзяко - a close friend [App 4, 57]

You looked like a complete doofus – Ти виставив себе на посміховисько - a stupid person [App 4, 84]

My phone ran out of juice – Мій телефон сів - to completely lose an electrical charge, as of a battery [App 4, 45]

Dude, their security is heckin' lux – Чуваче – їхній захист, просто жарт [App 4, 19]

The word “lux” was only found in a context of meaning “luxurious” so the phrase was translated relying on a context – a character hacked into the base without a lot of effort.

Don't call again, kid – більше не телефонуй сюди, малий - a young person or child [App 4, 17]

I got antsy – Я була вся на нервах - very nervous, worried, or unpleasantly excited [App 4, 39]

Get over yourself – Вельми прошу - stop being conceited or pretentious [App 4, 26]

In the case with “*get over yourself*” Gwen said this to Black Cat because she was captured but still threatened the spider team. Therefore, Gwen wanted to tell Black Cat to calm down because she has already lost. In this case, the best translation would be “*Заспокойся*”.

In the comics “Marvel Action Spider-Man” there are a lot of scenes where characters use their phones to chat online. That means that they use some abbreviations and informal expressions while texting. This is usually done to save time when texting compared to speaking. Below there are examples of these expressions.

Exclusive pics of spider-man at central zoo, lol – Ексклюзивні фотки людини-навука у центральному зоопарку, дол – laughing out loud [App 4, 20]

“*Laughing out loud*” was first used in the early to mid-1980s. Since then, when the Internet became more wide-spread and the number of people online significantly increased, this abbreviation became popular not only in the English part of the internet, but also in other countries. When someone types “*lol*” everyone understands that the person means that something is funny. Therefore, the abbreviation does not need to be translated.

Doctor’s calling. GTG - Доктор кличе, піду погляну – got to go [App 4, 16]

English speakers use a lot of abbreviation while texting. Some examples are “*btw*” – “*by the way*”, “*omw*” – “*on my way*”, “*OMG*” – “*oh my God*” and more. *GTG* means “*got to go*” which is literally translated as “*мушу йти*” and this option may have been used in original translation instead of “*піду погляну*”.

There are also informal ways to say “*yes*” and “*no*” but as long as there are no informal equivalents for Ukrainian “*так*” and “*ні*”, these words are translated simply.

Yep – Так [App 4, 82]

Nope – Ні [App 4, 47]

In conclusion, the translation of slang is a big part of translation of comics. In order to be able to successfully find Ukrainian equivalents for this language, translators should be familiar with such vocabulary and be able to use dictionaries properly. There are also cases, as it was shown in translation of “*Batman: The Killing Joke*”, when slang may be used only by some characters to emphasize their social status. Moreover,

according to the analysis of slang used in both comics, it is clear that there are two phrases “guy” and “c’mon” which are ambiguous and may be translated differently according to a context.

2.5. Phonographic stylization

In this work, the concept of “phonographic stylization” means “the use of phonographic means to create a speech characteristic of a character”, while “phonographic means” are “a change in the spelling form of a word for the purpose of a written representation of phonetic deviations from the norm and features of oral speech of a syntagmatic order”.

Phonographic stylization as one of the most striking means of characterization is a common phenomenon presented in the text of the comic books. The phonographic stylization in onomatopoeia and interjections, is designed to reflect the emotional tension of the hero as clearly as possible. In such cases, phonographic stylization means are used to display loud speech, a lingering cry and, as a rule, manifest themselves in a quantitative change in the literal composition of the word. Such emotional reactions coincide in the nature of their occurrence and form of manifestation in different languages, so such cases do not present any particular difficulties in translation.

H-hey – Г-зеї – to express the nervousness and fear [App 4, 34]

Wherrrrrre is he? – де він, говор-р-пу – to express anger [App 4, 77]

I go loo-oo-oony – я їду з злу-у-у-зду – singing [App 4, 38]

Wuh...wuh...why...are you...duh...doing this..? – ч...чо...чому ти...кх...це робуу?.. – a character was shot and found it difficult to breathe and speak [App 4, 80]

Ruh ro!mrphnother cat burglar! – охам! Хе ‘оун зломцик! – a character was speaking with a full mouth of food [App 4, 53]

If just a liiiiittle awkward – лише троооохи сором’язливий – to emphasize a word “little” in a humorous way [App 4, 42]

In all cases, when a word was elongated in order to express more emotions, this affect was saved in Ukrainian translation.

Elision is a type of phonographic stylization. In linguistics, an elision or deletion is the omission of one or more sounds (such as a vowel, a consonant, or a whole syllable) in a word or phrase. However, these terms are also used to refer more narrowly to cases where two words are run together by the omission of a final sound.

This is increasingly popular in English, especially in American English, and is used in comic books for a few reasons. First of all, elision helps to emphasize an informal style of communication. Elision, as well as contraction, is considered inappropriate in a formal register. Second of all, the length of lines that are pronounced by a character is strictly limited by a size of the speech bubble. Whereas it is possible to adjust its size, even during the translation process (as it was demonstrated at the beginning of this chapter) this translation is still a difficult part for interpreters. One of the reasons for it is that elision is not characteristic of the Ukrainian language.

There are some examples of elision:

Smarten up, there ain't no “red hood” – Не тупи, немає ніякого «червоного капелюха» [App 4, 55]

Hey, c'mon! – Гей, годи втикати! [App 4, 35]

Yeah yeah, now put this sucker on, man, an' shut up – Так, так. А тепер надягай цю хрінь на макітру і замовкни вже. [App 4, 81]

I'm gonna kill you, you useless son of a bitch – Яка з тебе користь, лайна ти шмат? [App 4, 43]

An informal contraction “*ain't*” is used for am not, is not, are not, has not, have not in the common English language vernacular. In some dialects “*ain't*” is also used as a contraction of do not, does not and did not. A contraction “*gonna*” is an informal form for “*going to*” which is used in spoken language.

All these elisions are used in order to show that communication is informal and to decrease a number of characters used in a speech bubble. This is also an obstacle for translators of Ukrainian, because Ukrainian language does not have shortened forms. Usually, a translator would paraphrase some lines or in some cases, when the deletion

is not possible, he or she has to translate the original text as it is and later it is a designer's task to make it fit into the bubble.

2.6. Translation of interjections

An interjection is a word or expression that occurs as an utterance on its own and expresses a spontaneous feeling or reaction. It is a diverse category, encompassing many different parts of speech, such as exclamations, curses, greetings, response particles, hesitation markers, and other words.

Some exclamations are used in situations when characters experience strong emotions or make noise during fights.

Yuff – *y-ϕ* – difficult breathing in a fight [App 4, 89]

GAA – *A-A* – falling and screaming of fear [App 4, 24]

Huh – *ГМ* – used to show that you have not heard or understood something [App 4, 37]

HEY – *ГЕЙ* – used to get someone's attention, or to express surprise, pleasure, or questioning [App 4, 34]

Sigh – *Ex* – a way of showing that you are bored, frustrated, tired, etc. [App 4, 54]

The examples above are translated using two different approaches. The first is using a dictionary (as in case with “sigh”) and another approach is using Ukrainian equivalent found in dictionaries. We may also assume that deletion of consonants in exclamations “Yuff” and “GAA” is the translators' choice, which was made in order to resemble Ukrainian lexis. As it is seen, the sound in source and target languages are usually duplicated which does not cause any problems for translators.

Urrgh. Look, you used too much paste – *У-х, навіщо мазати так багато клею?* [App 4, 74]

Urrgh (exclam.) – *said when you have seen, heard, or tasted something that you think is extremely unpleasant* [Longman Dictionary]

Hey, jeez, man, be cool – *Агов, хлопце, охолонь* [App 4, 36]

Hey (exclam.) – a shout used to get someone’s attention or to show surprise, interest, or annoyance [Longman Dictionary]

Jeez (exclam.) – used to express feelings such as surprise, anger, annoyance etc [Longman Dictionary]

In this example, a translator decided to eliminate an exclamation “jeez”. According to dictionaries, this word may be translated as “Госноду”, however, this translation would make the number of characters bigger which would lead to inconveniences of changing a bubble size. Another exclamation – “Hey” – was interpreted with its equivalent from dictionary – “Агов”.

Агов (виз.) – уживається, коли треба привернути чиюсь увагу, покликати когось або відгукнутися на чийсь заклик. [Словник української мови: в 11 томах]

For God’s sake, RUN! – ДРАПАЙМО, заради Бога! [App 4, 22]

For God’s sake - spoken used to emphasize something you are saying when you are annoyed [Longman Dictionary]

In this example, a phrase was not shortened and it was interpreted according to its equivalent in Ukrainian language. This did not impact the meaning and the size of a speech bubble.

Whuh..? – Га? [App 4, 79]

What..? – Якого..? [App 4, 76]

The last two interjections are difficult to translate because their meaning is highly depended on context which interacts with images on panels. The first example was used in a context when a character did not understand what was going on and expresses his surprise and interest. The latter example was used when Spider-Man accidentally fell onto the floor. He did not figure out what happened and the phrase meant that he was surprised and annoyed.

Consequently, there are numerous approaches to interjection translation from English to Ukrainian. In some circumstances, exclamations are translated using a dictionary, when a translator looks up a word and chooses the best option based on the context. In some circumstances, where the exclamations are short sounds that represent wrath, annoyance, or other emotions and are therefore not contained in a dictionary,

they are transliterated, usually with some type of omission. Finally, exclamations, which are the beginnings of incomplete phrases, are always translated in accordance with context, when the translator analyzes an image and the circumstance itself to accurately express the emotional condition of a character.

2.7. Context in the images and wordplay

Word play is a literary method and a type of wit in which words are employed as the main focus of a work, primarily for the goal of intentional effect or amusement. Puns, phonetic mix-ups such as spoonerisms, complex terms and meanings, clever rhetorical excursions, weirdly formed sentences, double entendres, and telling character names are all examples of word play.

A spoonerism is a linguistic phenomenon in which comparable consonants, vowels, or morphemes are exchanged between two words in a sentence. This technique is used in literature to attain a humorous effect.

The examples of spoonerism are present in different forms in the comic book “Marvel Action. Spider-Man: Black Cat”.

This could be the makings of catastrophe – Схоже на справжню котострофу
[App 4, 67]

There is a word “*catastrophy*” which means “*a momentous tragic event ranging from extreme misfortune to utter overthrow or ruin*”. However, the first syllable “*cat*” in this word was highlighted to point out the humorous effect of a words, as long as a tragic event was caused by a villain called Black Cat. Therefore, it was vital to presume this wordplay in translation which was not a difficult task. Everything has led to the change of morpheme and the word was translated as “*котострофа*”. In linguistics, this technique is called “metathesis” – the transposition of sound or syllables in a word.

Other examples are with word “*spidey*” which is used to refer to heroes in comic books about Spider-Man. It originated from word “*spider*”, where the suffix was eliminated and replaced with another suffix “*ey*”. In informal connotation this suffix is denoting smallness and expressing affection and familiarity: *a doggy, a granny, Jamie*

or a person or thing concerned with or characterized by being: *a groupie, a fatty*. In a comic book about Spider-Man the connotation differs depending on who uses the word “*spidey*”.

Spidey – Павуччо – used by a Black Cat [App 4, 60]

Team spidey – Команда павучків – used by a team member [App 4, 64]

In the first case the word is used in derisive manner and the task of a translator was to preserve this attitude. A word “*павуччо*” clearly refers to a male character as long as a suffix “-чо” is used in male names and surnames. If this word was used to refer to a female character, the translation would be “*павучихо*”.

Overall, all words are translated into Ukrainian the same way they are changes in a source text. The main word “*павук*” is used as a derivative and its forms are changed according to a context with the help of suffixation – “*павуччо*” and “*павучки*”. The latter word expresses affection and is used with a positive connotation.

The comic book also contains an example of compounding – a process of word formation when two or more words are joined together.

Spiderdork – Павудурнику [App 4, 58]

This compound noun consists of the words “*spider*” and “*dork*”. In order to translate it, a translator had to look up the equivalents for both lexemes which are “*павук*” and “*дурник*”. However, a translator did not use “*павук-дурник*” as an equivalent for “*spiderdork*”. A translator created a portmanteau word, which is when parts of multiple words are combined into a new word. This may have been done because the “*spiderdork*” was used to appeal to a character and the Ukrainian form in this case for “*павук-дурник*” would be “*павуку-дурнику*”. This is a longer word to fit into a speech bubble and it is also unnatural combination for Ukrainian.

Peter Parker used some denominalization in his language which annoys his teammates but is an interesting task for interpreters. Denominalization is a kind of word play when a noun is changed into a verb, sometimes the wordform is presumed or slightly changed.

Spidey with you – Павучкувати з вами [App 4, 59]

He won't be burgling any jewels tonight – Сьогодні він більше не зломщикуватиме [App 4, 32]

The word “*spidey*” was already closely looked at in a previous example. This word is a noun which in the case was used as a verb. As long as “*spidey*” is used to refer to a spider hero in affective way, the original translation of a noun is “павучок” and in order to form a verb, translators added suffix “-amu”.

Another example is a word “*burgling*” which originated from “*burgle*” which is more common in British English and formed by subtraction of a real affix from an already existing longer word.

Remember? Oh, I wouldn't do that [...] I find the past such a worrying, anxious place. “The past tense”, I suppose you'd call it. HA HA HA - Пригадаєш? О-о, краще не треба [...] Минуле таке неспокійне і тривожне. А спогади – гади. ХА-ХА-ХА [App 4, 51]

The example above is an example of double entendre. A double entendre is a figure of speech or a particular method of wording that is intended to have two meanings, one of which is usually evident, while the other frequently delivers a message that would be different if not used.

The English phrase “*Past tense*” has two meanings. Firstly, it refers to a grammatical tense that refers to an action in past. Secondly, this phrase has a humorous affect – an English word “*tense*” also means “*nervous and worried and unable to relax*” [Cambridge Dictionary].

In Ukrainian this wordplay is difficult to translate as long as Ukrainian language does not have this grammatical aspect. Translators decided to use a rhyme as a possible word play “*спогади - гади*”. The words echo each other and also have a humorous affect.

The following examples are significant because they involve word play that is closely related to an image. This implies that in order to translate some phrases, we must pay attention not only to the words said by the characters, but also to the visuals on the panels to see what is going on. After this analysis translators must work at presuming the double entendre of the source language.

Please, don't worry. It's a psychological complaint, common amongst ex-librarians. You see, she's thinking she's a coffee table edition. – О, не варто хвилюватися. Серед колишніх бібліотекарів це поширений психічний розлад. Вона прикидається книжкою, бачиш як на столик впала... [App 4, 50]

In this scene a woman was shot and she fell onto a coffee table in the living room. She worked as a librarian and Joker used this fact in order to humiliate the situation. A coffee table book is usually a large illustrated book intended for casual reading and that is displayed on a table. The collision between the two ideas was caused by a fact that the woman fell onto a table.

In Ukrainian this type of books does not have an equivalent term; therefore, this situation should have been translated with the focus on humorous affect – that she fell on the table – “прикидається книжкою, бачиш як на столик впала”.

Frankly, she won't be walking off the shelves in that state of repair – Якщо чесно, у такому стані вона навряд буде в ходу. [App 4, 23]

The phrase “*walk off the shelves*” means that a book [in this case] will not have a high popularity and people will not buy it. Ukrainian language does have an equivalent “*бути в ходу*” which was used in this translation and that fits into the context.

The last example just shows the importance of understanding the image-text connection. Jocker said this phrase after pouring a cup of alcohol and he was announcing a toast. Without the image of him holding a cup it would be difficult to translate.

Here's to crime – Ну, за злочин [App 4, 34]

Translators used the shortest equivalent for this context because a bubble was really small.

In conclusion, we can observe that word play is abundant in comic books because authors strive to entertain readers and create a comical effect. When creating wordplay by a change in word formation, the same approaches are employed in Ukrainian. The role of a translator in circumstances of double entendre is to guess the

wordplay, however in most cases, the phrase is adjusted and paraphrased. Finally, the image-text correlation should always be considered during the translation process.

Conclusions to chapter 2

1. Among some main specifics of comic translation are the following: the translation of onomatopoeia, translation of proper nouns (because in some cases characters have telling names), the translation of text in images (the translation should fit into the space it is originally drawn in and the target text should be displayed in the same way as source texts i.e., the same font, lines, additional strokes etc.) and the translation of ambiguous phrases which translation depends mostly on the context.

2. The main specific is the translation of onomatopoeias (2.3), which are translated using several approaches: the use of Ukrainian equivalent (it is mostly applied to frequently used onomatopoeias as BOOM - БУМ, BZZZ - БЗЗЗ, BANG – БАХ\БАБАХ etc.); transliteration (for onomatopoeias created by authors as TWIP - ТВИП or FWUMP – ФВУМП); using Ukrainian equivalent that matched the perception of readers (SPLAT – ХЛЯП and SNAP – ТРІСЬ).

3. Profanity (or foul language) is only found in the DC Comic "Batman: The Killing Joke," and in Ukrainian translation, translators tend to save this type of language but use less offensive options. In cases when a profanity is a unit of English culture, translators look for the equivalents in Ukrainian culture. In another comic book about Spider-Man profanity was omitted in order to suit age restrictions.

4. Slang is always present in comic books as a part of casual dialogue. Slang was always translated according to a dictionary in Ukrainian translation; nevertheless, in the comic book "Batman: The Killing Joke," slang was included in the lines spoken by a violent gang. This was done to underline their social status.

5. Words containing phonographic stylization were translated into Ukrainian with equivalent phonetical alterations. However, in circumstances of contraction, such as "gonna," "an'," or "ain't," this effect was not realized in target text. This is because the Ukrainian language cannot be contracted in this manner, and translators frequently

have difficulties when attempting to fit the translation into a bubble or adjusting the size of a bubble.

6. The interjections are translated with the following approaches: when the form of English and Ukrainian explanations is similar, the interjection is transliterated, sometimes with omission (HEY – ХЕЙ and GAA - АА); the phrases and words are translated according to their equivalents in a dictionary (for God's sake – заради Бога); exclamations that are the beginning of a phrase are translated according to a context (Whuh..? – Га? And What..? – Якого..?).

7. Wordplay in comic books comes in several varieties: spoonerism, compounding, and denominalization (each of these techniques was implied into the Ukrainian translation according to grammar rules), and in cases of double entendre and image-text correlation, translators use paraphrasing technique.

GENERAL CONCLUSIONS

The present thesis has set as its aim the study of the source and target texts of comics books in English and Ukrainian, identify the main features of lexical and grammatical units that are used in comic books, identify the ways of their translation into Ukrainian and analyze the ways of rendering this translation.

At the beginning, there were taken two comic books of different genres – “Batman: The Killing Joke” [55] and “Spider-Man: Black Cat” [54] as an example of source text; as follows, the same comics published in Ukrainian were taken as an example of target text – “Бетмен: Убивчий жарт” [53] and “Людина-павук: Чорна кішка” [52]. The reason these two comic books were chosen is because they are published by different publishing houses which are giants of industry and, most importantly, they aim at different audience telling the stories in contrasting ways.

Source and target texts were compared page-by-page and the main features of lexical and grammatical units were highlighted. After all comic books were analyzed, the text was examined and divided into different categories: onomatopoeias, profanity, slang, phonographic stylization, translation of interjections and wordplay.

Having divided the features into different categories, each units were scrutinized, examples of source and target texts were compared, for this analysis it was crucial to use dictionaries of English, Ukrainian and English-Ukrainian. [46-51]

As a result, the ways of translation of lexical and grammatical units were identified.

Onomatopoeias were found to be translated in three ways: the use of Ukrainian equivalent, transliteration and with Ukrainian equivalent that matched the perception of readers, which was acquired after defining English onomatopoeias and finding Ukrainian translation.

Examples of profanity were found predominantly in the first comic book that was analyzed [55]. Profanities were mostly translated using less offensive equivalents. In cases when a profanity is a unit of English culture, an equivalent was looked for in Ukrainian culture. In the second comic book [54], profanities were present in a few cases, but none of them were translated.

Slang was always translated according to a dictionary in Ukrainian translation; nevertheless, in the comic book "Batman: The Killing Joke," slang was included in the lines spoken by a violent gang. This was done to underline their social status.

Words containing phonographic stylization were translated into Ukrainian with equivalent phonetical alterations. However, in circumstances of contraction, such as "gonna," "an'," or "ain't," this effect was not realized in target text. This is because the Ukrainian language cannot be contracted in this manner, and translators frequently have difficulties when attempting to fit the translation into a bubble or adjusting the size of a bubble.

Interjections were mostly transliterated, with some cases of deletion. Other examples were translated according to the dictionary and exclamations that were the beginning of a phrase were translated according to a context.

Wordplay in comic books comes in several varieties: spoonerism, compounding, and denominalization (each of these techniques was implied into the Ukrainian translation according to grammar rules), and in cases of double entendre and image-text correlation, translators use paraphrasing technique

The analysis opens a number of prospects for further research. The obtained results outline new ways of research of translation of all lexical and grammatical units observed in this work. This work can also make a useful manual on comic book translation for those who start work in this field.

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APPENDICES

THE EXAMPLE OF COMIC BOOK'S ELEMENTS

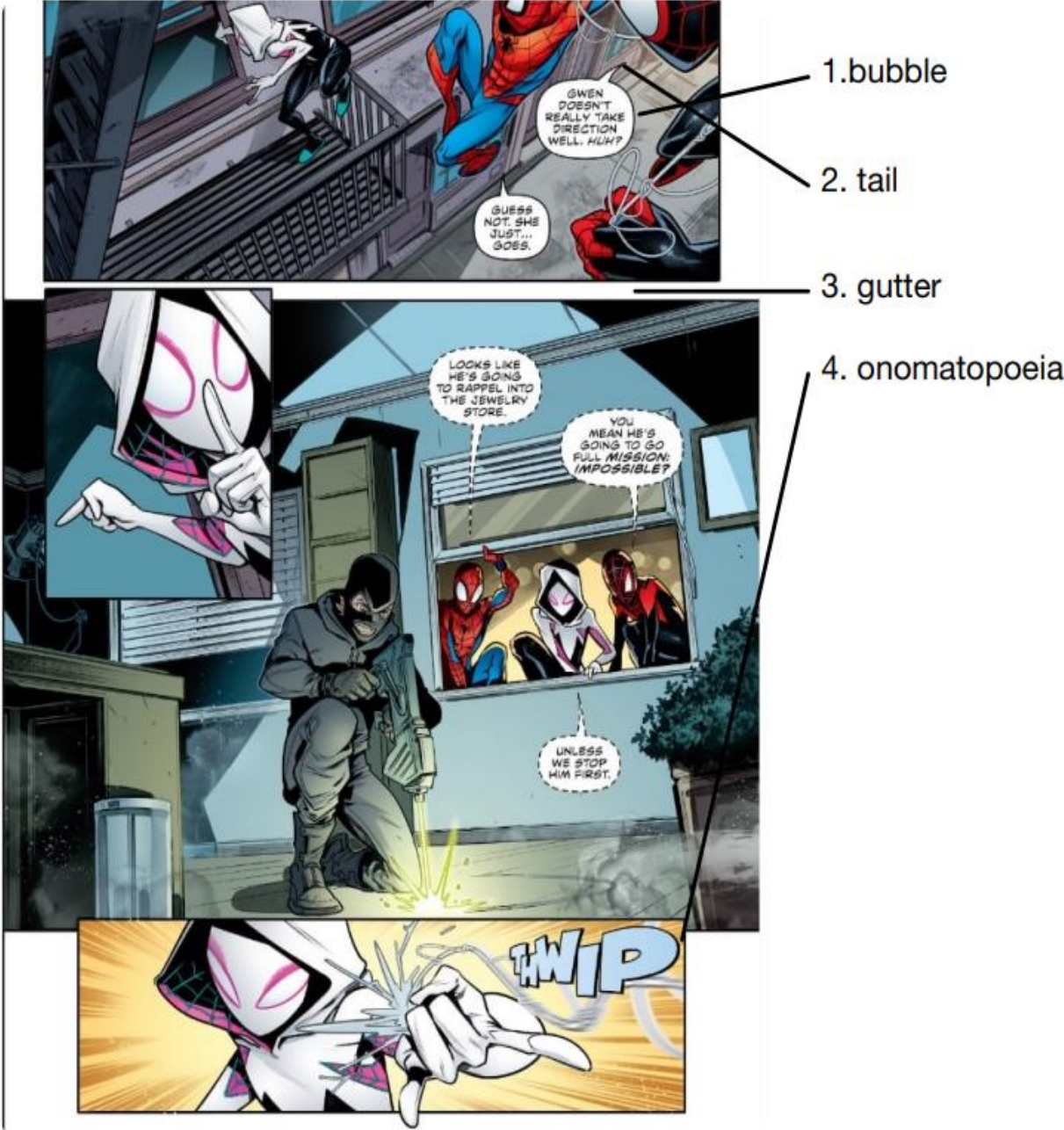


Image 1.5.1.

THE EXAMPLES OF IMAGE-TEXT IN CORRELATION



Figure 2.1.5

ANALYZED LEXICAL AND GRAMMATICAL UNITS

1.	Aw hell...aw hell...	Чорт, чорт...
2.	Alright, Mr. Spiegelman... We're ready to shoot	Гаразд, пане Шпігельмане...Ви на мушці у камери
3.	BANG	БУМ
4.	BANG	БАБАХ
5.	BANG	ТУДУМ
6.	BDUMP	ТУДУМ
7.	BOOM	БУМ
8.	BZZZ	БЗЗЗ
9.	CLANK	ТРЯСЦЬ
10.	CONK	ТТУЦ
11.	CRAAACK	ХРУУУКК
12.	CRASH	ЛЯСЬ
13.	C'mon Felicia	Отакої, Феліціє
14.	C'mon guys!	Годі, народ
15.	C'mon guys!	Годі, народ
16.	Doctor's calling. GTG	Доктор кличе, піду погляну
17.	Don't call again, kid	Більше не телефонуй сюди, малий
18.	Don't worry friend, we'll take care of you	Не хвилюйся, друже, у нас усе на мазі
19.	Dude, their security is heckin' lux	Чуваче – їхній захист, просто жарт
20.	Exclusive pics of spider-man at central zoo, lol	Ексклюзивні фотки людини-павука у центральному зоопарку, лол –
21.	FNAP	ХЛЯСЬ
22.	For God's sake, RUN!	ДРАПАЙМО, заради Бога!
23.	Frankly, she won't be walking off the shelves in that state of repair	Якщо чесно, у такому стані вона навряд буде в ходу
24.	FWUMP	ФВУМП
25.	GAA	А-А
26.	Gee, that's terrible. We're really sorry.	Капець, жах який. Нам так шкода.
27.	Get over yourself	Вельми прошу - stop being conceited or pretentious
28.	Got it	Второпали
29.	Guess I really messed this one up	Схоже, що я справді облажався
30.	Hazel	Ліщина
31.	H-hey	Г-гей

32.	He doesn't know that I kinda stink at being super	І принаймні він не знає який з мене відстійний супер
33.	He won't be burgling any jewels tonight	Сьогодні він більше не зломщикуватиме
34.	Here's to crime	Ну, за злочин
35.	HEY	ГЕЙ
36.	Hey, c'mon!	Гей, годі втикати!
37.	Hey, jeez, man, be cool	Агов, хлопце, охолонь
38.	Huh	Гм
39.	I go loo-oo-oony	Я їду з глу-у-у-зду
40.	I got antsy	Я була вся на нервах
41.	I hate it	Дідько
42.	I hate this	Чорт
43.	If just a liiiittle awkward	Лише трооооохи сором'язливий
44.	I'm gonna kill you, you useless son of a bitch	Яка з тебе користь, лайна ти шмат?
45.	КАРОВА	ТУТУЦ
46.	My phone ran out of juice	Мій телефон сів
47.	Napier	Напір
48.	Nope	Ні
49.	Oh yeah!	Точно!
50.	One in eight of them crack up and go stark slaving buggo	Кожний восьмий ламається й перетворюється на слинявого дурика!
51.	Please, don't worry. It's a psychological complaint, common amongst ex-librarians. You see, she's thinking she's a coffee table edition.	О, не варто хвилюватися. Серед колишніх бібліотекарів це поширений психічний розлад. Вона прикидається книжкою, бачиш як на столик впала...
52.	Remember? Oh, I wouldn't do that [...] I find the past such a worrying, anxious place. "The past tense", I suppose you'd call it. HA HA HA	Пригадуєш? О-о, краще не треба [...] Минуле таке неспокійне і тривожне. А спогади – гади. ХА-ХА-ХА
53.	Right!	Точняк!
54.	Ruh ro!mrphnother cat burglar!	Охам! Хе 'оин зломщик! – a character was speaking with a full mouth of food
55.	Sigh	Ех
56.	Smarten up, there ain't no "red hood"	Не тупи, немає ніякого «червоного капелюха»
57.	SNAP	ТРІСЬ
58.	Sorry about that, buddy	Вибач за це, друже - a close friend
59.	Spiderdork	Павудурнику
60.	Spidey with you	Павучкувати з вами

61.	Spidey	Павуччо
62.	SPLAT	ХЛЯП
63.	SPLAT	ХЛЮСЬ
64.	SPZZZSH	СПСССШ
65.	Team spidey	Команда павучків
66.	The guys messed it up	Хлопці все псували
67.	There were these two guys in a lunatic asylum	Сиділи якось у психушці двоє.
68.	This could be the makings of catastrophe	Схоже на справжню котострофу
69.	THUD	ХЛЯП
70.	THUNK	ТТУПЦ
71.	THWIP	ТВІП
72.	TRIP	ТУНК
73.	Tillip, come on!	Перестань, годі!
74.	TZISP	ТЗЗЗ
75.	Urrgh. Look, you used too much paste	У-х, навіщо мазати так багато клею?
76.	We're crushing it	Ми це зробимо
77.	What..?	Якого..?
78.	Wherrrrre is he?	Де він, говор-р-ри
79.	WHOOM!	БУУУМ!
80.	Whuh..?	Га?
81.	Wuh...wuh...why...are you...duh...doing this..?	Ч...чо...чому ти...кх...це робиш?..
82.	Yeah yeah, now put this sucker on, man, an' shut up	Так, так. А тепер надягай цю хрінь на макітру і замовкни вже.
83.	Yep	Так
84.	You asshole! You said there was no security!	Кретин! Ти казав, що охорони не буде!
85.	You looked like a complete doofus	Ти виставив себе на посміховисько
86.	You old fraidy cat!	Гарбузник-боягузник!
87.	You, guys, who's that?	Гей, народе, а це хто?
88.	You, you scum, my daughter, I'll...	Сволото, що ти наробив, та я тебе...
89.	You're good in the sack	Ти вмієш задовольнити мене в ліжку
90.	Yuff	У-ф
91.	ZIHP	ЗІПІ