
An Investigation of Strategies for Translating Onomatopoeias and Interjections in English Comic Books into Persian

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Abstract

This qualitative research aimed to investigate and assess the strategies used for translating onomatopoeias and interjections from English comic books into Persian. In this regard, six issues of the *Walking Dead* written by Kirkman (2003) were selected to examine onomatopoeias, interjections, and the strategies for translating them into three different translations. The sounds in the comic book were categorized based on the model presented by Igareda (2017). All translation strategies were indicated in order to identify the frequency of each strategy. Afterward, descriptive statistics were utilized to indicate the most and least frequently used strategies. The results of this study demonstrated that maintaining the original as an English loan was the most prevalent strategy used for translating all onomatopoeic words. Equivalence and substitution, together, were the least common strategies used for the translation of onomatopoeias in speech balloons. However, when onomatopoeias were in the background, the least common strategies were omission, changing the meaning, and so on. For translating interjections, the most frequent strategy was translating interjections into corresponding interjections, and the least common strategies were repetition, changing the meaning, and so forth. The present research will provide practical assistance for translators of different proficiency levels such as advanced and novice translators to become more familiar with various strategies and gain deeper insight.

Keywords: Comic books; Interjection; Onomatopoeia; Strategy; Sound

INTRODUCTION

Comic books are not like ordinary books that exclusively contain text; however, they consist of illustrations, speech balloons, and sounds to make the story more fascinating to the audience. Further, onomatopoeias and interjections are used in comics and other texts to indicate different sounds. According to Zolfagharian and Ameri (2015), onomatopoeias are attractive words that language users in different fields, for example religious, literature, music, education, linguistics, trade, or other fields,

like to utilize in their speech. They also mention that these words are more useful and creative than basic terms. Broadly Speaking, all sounds such as onomatopoeias are one of the important constituent parts of each comic book. According to Sugahara (2010), onomatopoeia is a special expression as its phonological form seems to be more closely linked to its content, and this researcher also mentions that onomatopoeic expressions can transfer imaginative, animated, and picturesque meaning that regular words cannot.

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Also, Interjections are one of the key components of comics, thus they should be translated in the best possible way. Ameka (1992) considers that interjections are little words or 'non-words' that can build utterances on their own, and they are another word class found in any language. Since translating sounds is reckoned as the main section of comic books, familiarity with appropriate strategies for conveying meaning and messages will assist translators impeccably. Although reading different stories like comics is interesting and fascinating to people, they have their own translation flaws and problems. Heiskanen (as cited in Koponen, 2004) states that when translators intend to translate many features of comic books, such as dialogue, humor, and historical events, they may sometimes be in a predicament. Also, comics contain some specific problems such as limited space in the speech balloons or the iconic nature of the onomatopoeic elements which more often resemble drawings than writings.

In addition, translators should pay particular attention to various strategies for translating sounds, for example, onomatopoeias and interjections, in comic books in order to minimize problems in their translation work and enhance the quality of their translations. Concerning the translation of onomatopoeia, there are a small number of research studies that have noticed its various features, and these studies are more focused on translators' behavior and attitude toward onomatopoeia rather than suggesting strategies or procedures for the translation process (Azari & Sharififar, 2017). In other words, there are no adequate studies on the translation of onomatopoeic words, or even on the other related sounds like interjections in comics. As a consequence, more attention needs to be given to this area of study as a large number of translators are not familiar enough with the different strategies that they should use for translating sounds in comics.

Hence, this study intended to investigate the strategies employed in three different translations for conveying the sounds from an English comic book into Persian and to determine the most and least frequently used strate-

gies for translating sounds in translations. To this end, six issues of an English comic named the Walking Dead were selected and compared with their translation.

METHOD

This research has adopted a qualitative descriptive text analysis design to delineate the strategies used for translating sounds in comics. It is a qualitative study as descriptive data has been collected. Moreover, the present study aimed to compare and assess the strategies used for translating sounds in comic books. Consequently, comparative and analytical research was conducted to examine how translators conveyed the meaning of original sounds from the source text into the target text.

Corpus

Based on the objectives of this study, six issues of the comic entitled the Walking Dead written by Kirkman (2003) were selected to assess the translation of sounds. Although comics are more allocated to children and adolescents, this comic book is related to adult levels. Moreover, this comic has action, adventure, horror, zombies, mystery, and science fiction genres, comprised of 193 issues. They were published from 2003 to 2019.

The Walking Dead was picked out among many English comic books as this was the only comic for which three Persian translations were available. Furthermore, only six issues of this comic book were translated into Persian by Sohrabi (2013), Akhtari (2016), and TWDfans (2018). A variety of onomatopoeias and interjections resided in this comic, and it was eminently suitable for the purpose of this research. Thus, the sampling technique used in this study was purposive sampling.

Data Collection Procedure

Considering the intended target of this research, six issues of the English comic were analyzed to specify their sounds. In addition, three translations of these issues were investigated in order to identify and discover equivalents in them. The translation strategies and also the categorization of sounds were opted based on Igareda's study (2017) to scrutinize the

translation of various sounds in comics from English into Persian.

Data Analysis Procedure

The data was analyzed based on the strategies presented by Igareda (2017) in order to take a closer look at the translation process of sounds from English into Persian. In two tables, the number of sounds was indicated. The strategies used for the translations were shown in other tables to determine the frequency and percentage of each strategy. Lastly, descriptive statistics were utilized in this study to determine the most and least frequent strategies which were used to translate onomatopoeias and interjections in the *Walking Dead*.

In the present study, the strategies and the classification of sounds were based on Igareda's work (2017). All the following strategies used for evaluating the sounds were cited by Igareda (2017).

1. Mayoral (as cited in Igareda, 2017) presents some translation techniques encompassing omission, compensation (transferring the meaning to the dialogue or omitting it), calque, equivalence, and lexical loan. Most of these techniques will be applied to other translation modalities; however, they are pertinent to this research.

2. Valero Garcés (as cited in Igareda, 2017) emphasizes the need of finding an equivalent either by modifying the orthography or by maintaining the original form.

3. Inose (as cited in Igareda, 2017) finds some instances in which the translation employs equivalents, maintains the original as an English loan, utilizes transcriptions, alters the meaning, employs a verb/adverb with modified orthography, or removes them.

4. Kaindl (as cited in Igareda, 2017) suggests six strategies for translation. These strategies include repetition, addition, subtraction, transmutation, substitution, and omission.

5. Young (as cited in Igareda, 2017) applies some strategies for translating sounds. He recommends three strategies when the sound is in the bubble. The first strategy is translating onomatopoeia into corresponding onomatopoeia, the second one is translating onomatopoeia into non-onomatopoeic expressions, and the

third one is translating onomatopoeic words into created onomatopoeic words. Also, he suggests three strategies when the sound is in the background. The first strategy is translating onomatopoeia into corresponding onomatopoeia, the second one is translating mimetic words into non-mimetic words with lively images, and the third one is translating onomatopoeia into words with greater force to represent a certain effect. Thus, all the above strategies are related to this research study, especially the last one.

To determine the type of each sound, this research was categorized based on the eight items introduced by Kaindl, Liberman, Gasca, and Gubern (as cited in Igareda, 2017).

1. Sounds not produced by humans (like things falling, machines working, punches landing).

2. Biologically constrained human sounds (like sneezes, pain screams, laughing, and breathing).

3. Animal sounds (barking, mooing, roaring).

4. Nature sounds (wind, thunder, earthquake).

5. Sounds produced by humans interacting with objects (knock, shot).

6. Filled pauses and other hesitation sounds (like English uh, um, er).

7. Non-lexical vocal gestures (like clucking the tongue or English sh+ or aw+).

8. The wider class of conventionalized interjections (like English whoa or oh).

RESULTS

The data (see Appendix) was extracted from six issues of the *Walking Dead* in order both to study translation strategies and to classify the sounds based on Igareda's work (2017). In the present research, the strategies used by two translators and the website to translate eighty-three sounds were examined accurately.

Additionally, some examples of onomatopoeic words used in speech bubbles were sniffed, glakk, chomp, slurp, gargle, and so on. For the translation of sniff, sniff was utilized by Sohrabi. This means Sohrabi did not translate this onomatopoeia. TWDfans and Akhtari translated it into بوکشیدن (back translation:

sniff). For the strategy of sniff, maintaining the original as an English loan was used by Sohrabi, and translating onomatopoeia into non-onomatopoeic expressions was applied by TWDfans and Akhtari. This onomatopoeic word belonged to the category of non-lexical vocal gestures.

Other onomatopoeias such as whump! boom! snap! knock! crash! and so forth were located in the background. For the translation of whump! whump! was applied by TWDfans and Sohrabi. Also, Akhtari found *وومپیپ* (back translation: whump!) for its translation. Thus, TWDfans and Sohrabi preferred to maintain the original as an English loan, and Akhtari used repetition as the strategy. Concerning the classification of this onomatopoeia, sounds produced by humans interacting with objects were utilized.

The next group was relevant to interjections. Some examples of this group were ahh! oof! oh! huh? aw, and so on. TWDfans, Sohrabi, and Akhtari defined ahh! As *اوی!!* (back translation: ah), *وای* (back translation: ah), and *ااهه!!* (back translation: ah) respectively. Translating interjections into corresponding interjections was the appropriate strategy for all three translations. The wider class of conventionalized interjections was selected for the category of this interjection.

Table 1 shows onomatopoeias in speech balloons, onomatopoeias in the background, and interjections separately to perform a careful analysis of them. Further, Table 2 is related to the classification of sounds. In this table, all sounds are categorized based on the items introduced in this research study.

Table 1
The Quantity of Onomatopoeias and Interjections

Onomatopoeias in speech balloons	Onomatopoeias in the background	Interjections	Total
24	31	28	83

Table 2
Quantity of Sounds in Each Category

Sounds not produced by humans	Biologically constrained human sounds	Animal sounds	Sounds produced by humans interacting with	Filled pauses and other hesitation sounds	Non-lexical vocal gestures	The wider class of conventionalized interjections	Total
11	8	23	15	5	12	9	83

Table 2 shows that seven categories were found for sounds. The most sounds belonged to the category of sounds produced by animals, and the fewest sounds belonged to the category of filled pauses and other hesitation sounds.

Frequency and Percentage of Strategies

The frequency and percentage of each strategy used for translating onomatopoeias in speech

bubbles are indicated in Table 3. Table 3 indicates that maintaining the original as an English loan was the most common strategy used by TWDfans and Sohrabi; however, none of the onomatopoeic words were left in the original form by Akhtari.

Table 3
Frequency and Percentage of Applied Strategies for Translating Onomatopoeias in Speech Balloons

Strategies	TWDfans		Sohrabi		Akhtari	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Equivalence	1	4.16	0	0	0	0
Maintaining the original as an English loan	15	62.5	21	87.5	0	0
Substitution	0	0	1	4.16	0	0
Translating onomatopoeia into corresponding onomatopoeia	5	20.83	2	8.33	17	70.83
Translating onomatopoeia into non-onomatopoeic expressions	1	4.16	0	0	3	12.5
Translating onomatopoeic words into created onomatopoeic words	2	8.33	0	0	4	16.66
Total	24	100	24	100	24	100

Table 4
Frequency and Percentage of Applied Strategies for Translating Onomatopoeias in the Background

Strategies	TWDfans		Sohrabi		Akhtari	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Omission	0	0	0	0	1	3.22
Maintaining the original as an English loan.	31	100	31	100	7	22.58
Repetition	0	0	0	0	3	9.67
Changing the meaning	0	0	0	0	1	3.22
Substitution	0	0	0	0	4	12.90
Translating onomatopoeia into corresponding onomatopoeia.	0	0	0	0	13	41.93
Translating mimetic words into non-mimetic words with lively images.	0	0	0	0	1	3.22
Translating onomatopoeia into words with greater force to represent a certain effect.	0	0	0	0	1	3.22
Total	31	100	31	100	31	100

Although Akhtari strove to render seventeen onomatopoeias into Persian by translating onomatopoeia into corresponding onomatopoeia, TWD fans employed this strategy only five times, and Sohrabi two times. Also, other strategies like equivalence, translating onomatopoeia into non-onomatopoeic expressions, and translating onomatopoeia into created onomatopoeic words were applied a few times by translators.

The frequency and percentage of each strategy used for translating onomatopoeias in the background are indicated in Table 4.

The results in Table 4 demonstrate that TWDfans and Sohrabi preserved the original form of all onomatopoeias. To put it simply, although these onomatopoeic words had equivalents, none of them were translated into Persian by TWDfans and Sohrabi. Akhtari utilized the strategies such as translating onomatopoeia into corresponding onomatopoeia, maintaining the original as an English loan, substitution, repetition, omission, changing the meaning, translating mimetic words into non-mimetic words with lively images, and translating onomatopoeic expressions

into words with greater force to show a certain effect.

Concerning the translation of interjections, all the aforementioned strategies have

been applied to analyze them. The frequency and percentage of each strategy used for translating interjections are indicated in Table 5.

Table 5
Frequency and Percentage of Applied Strategies for Translating Interjections

Strategies	TWDfans		Sohrabi		Akhtari	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Omission	1	3.57	1	3.57	0	0
Compensation	1	3.57	0	0	0	0
Maintaining the original as an English loan.	0	0	8	28.57	0	0
Repetition	1	3.57	0	0	0	0
Changing the meaning	0	0	0	0	1	3.57
Substitution	2	7.14	1	3.57	2	7.14
Translating interjections into corresponding interjections.	21	75	17	60.71	21	75
Translating interjectional sounds into interjectional expressions.	2	7.14	1	3.57	3	10.71
Translating interjections into created interjections.	0	0	0	0	1	3.57
Total	28	100	28	100	28	100

Table 5 shows that translating interjections into corresponding interjections was the most prevalent strategy in all translations. Sohrabi was the only translator who preserved the original form of some interjections. Therefore, TWDfans and Akhtari did not leave any inter-

jections in their original forms. Moreover, other strategies such as omission, compensation, repetition, substitution, and so forth were utilized for translating interjections. Table 6 shows the quantity and percentage of the sounds that were preserved in original forms.

Table 6
The Quantity and Percentage of Untranslated Sounds

Sounds	TWDfans	Sohrabi	Akhtari
The quantity of total sounds	83	83	83
The quantity of untranslated sounds	46	60	7
The percentage of untranslated sounds	55.42%	72.28%	8.43%
Average		45.37%	

Table 6 indicates that Sohrabi preserved the original form of numerous sounds. The second translation which had forty-six untranslated sounds was related to TWDfans, and the last

translation was related to Akhtari who maintained the original form of seven sounds. For the second objective, descriptive statistics were used, and it was found as represented in the following tables.

Table 7
Descriptive Statistics on Strategies for Translating Onomatopoeias in Speech Balloons

		Translator * Strategy * Type Crosstabulation						
		Strategy						Total
Type		Equivalence	Maintaining the original	Substitution	Corresponding onomatopoeia	Non-onomatopoeic expressions	Created onomatopoeic words	
TWDfans	Count	1	15	0	5	1	2	24
	Expected Count	.3	12.0	.3	8.0	1.3	2.0	24.0
	%within Translator	4.2%	62.5%	.0%	20.8%	4.2%	8.3%	100.0%
	% within Strategy	100.0%	41.7%	.0%	20.8%	25.0%	33.3%	33.3%
	% of Total	1.4%	20.8%	.0%	6.9%	1.4%	2.8%	33.3%
Sohrabi	Std. Residual	1.2	.9	-.6	-1.1	-.3	.0	
	Count	0	21	1	2	0	0	24
	Expected Count	.3	12.0	.3	8.0	1.3	2.0	24.0
	%within Translator	.0%	87.5%	4.2%	8.3%	.0%	.0%	100.0%
	% within Strategy	.0%	58.3%	100.0%	8.3%	.0%	.0%	33.3%
Akhtari	% of Total	.0%	29.2%	1.4%	2.8%	.0%	.0%	33.3%
	Std. Residual	-6	2.6	1.2	-2.1	-1.2	-1.4	
	Count	0	0	0	17	3	4	24
	Expected Count	.3	12.0	.3	8.0	1.3	2.0	24.0
	%within Translator	.0%	.0%	.0%	70.8%	12.5%	16.7%	100.0%
Total	% within Strategy	.0%	.0%	.0%	70.8%	75.0%	66.7%	33.3%
	% of Total	.0%	.0%	.0%	23.6%	4.2%	5.6%	33.3%
	Std. Residual	-6	-3.5	-6	3.2	1.4	1.4	
	Count	1	36	1	24	4	6	72
	Expected Count	1.0	36.0	1.0	24.0	4.0	6.0	72.0
Total	%within Translator	1.4%	50.0%	1.4%	33.3%	5.6%	8.3%	100.0%
	% within Strategy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	1.4%	50.0%	1.4%	33.3%	5.6%	8.3%	100.0%

Table 8
Descriptive Statistics on Strategies for Translating Onomatopoeias in the Background

		Translator * Strategy * Type Crosstabulation								
		Strategy							Total	
Type		Maintaining the original	Substitution	Corresponding onomatopoeia	Omission	Repetition	Changing the meaning	Non-mimetic		Greater force
TWDfans	Count	31	0	0	0	0	0	0	0	31
	Expected Count	23.0	1.3	4.3	.3	1.0	.3	.3	.3	31.0
	%within Translator	100.0%	.0%	.0%	.0%	.0%	.0%	.0%	.0%	100.0%
	% within Strategy	44.9%	.0%	.0%	.0%	.0%	.0%	.0%	.0%	33.3%
	% of Total	33.3%	.0%	.0%	.0%	.0%	.0%	.0%	.0%	33.3%
Sohrabi	Std. Residual	1.7	-1.2	-2.1	-.6	-1.0	-.6	-.6	-.6	
	Count	31	0	0	0	0	0	0	0	31
	Expected Count	23.0	1.3	4.3	.3	1.0	.3	.3	.3	31.0
	%within Translator	100.0%	.0%	.0%	.0%	.0%	.0%	.0%	.0%	100.0%
	% within Strategy	44.9%	.0%	.0%	.0%	.0%	.0%	.0%	.0%	33.3%
Akhtari	% of Total	33.3%	.0%	.0%	.0%	.0%	.0%	.0%	.0%	33.3%
	Std. Residual	1.7	-1.2	-2.1	-.6	-1.0	-.6	-.6	-.6	
	Count	7	4	13	1	3	1	1	1	31
	Expected Count	23.0	1.3	4.3	.3	1.0	.3	.3	.3	31.0
	%within Translator	22.6%	12.9%	41.9%	3.2%	9.7%	3.2%	3.2%	3.2%	100.0%
Total	% within Strategy	10.1%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	33.3%
	% of Total	7.5%	4.3%	14.0%	1.1%	3.2%	1.1%	1.1%	1.1%	33.3%
	Std. Residual	-3.3	2.3	4.2	1.2	2.0	1.2	1.2	1.2	
	Count	69	4	13	1	3	1	1	1	93
	Expected Count	69.0	4.0	13.0	1.0	3.0	1.0	1.0	1.0	93.0
Total	%within Translator	74.2%	4.3%	14.0%	1.1%	3.2%	1.1%	1.1%	1.1%	100.0%
	% within Strategy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	74.2%	4.3%	14.0%	1.1%	3.2%	1.1%	1.1%	1.1%	100.0%

Table 9
Descriptive Statistics on Strategies for Translating Interjections

		Translator * Strategy * Type Crosstabulation									
		Strategy									Total
Type		Maintain ing the original	Substitu tion	Omissi on	Repeti tion	Changing the meaning	Compe nsation	Corresp onding interject ion	Interjecti onal expressi ons	Created interjecti ons	
TWDfans	Count	0	2	1	1	0	1	21	2	0	28
	Expected Count	2.7	1.7	.7	.3	.3	.3	19.7	2.0	.3	28.0
	%within Translator	.0%	7.1%	3.6%	3.6%	.0%	3.6%	75.0%	7.1%	.0%	100.0%
	% within Strategy	.0%	40.0%	50.0%	100.0%	.0%	100.0%	35.6%	33.3%	.0%	33.3%
	% of Total	.0%	2.4%	1.2%	1.2%	.0%	1.2%	25.0%	2.4%	.0%	33.3%
	Std. Residual	-1.6	.3	.4	1.2	-.6	1.2	.3	.0	-.6	
Sohrabi	Count	8	1	1	0	0	0	17	1	0	28
	Expected Count	2.7	1.7	.7	.3	.3	.3	19.7	2.0	.3	28.0
	%within Translator	28.6%	3.6%	3.6%	.0%	.0%	.0%	60.7%	3.6%	.0%	100.0%
	% within Strategy	100.0%	20.0%	50.0%	.0%	.0%	.0%	28.8%	16.7%	.0%	33.3%
	% of Total	9.5%	1.2%	1.2%	.0%	.0%	.0%	20.2%	1.2%	.0%	33.3%
	Std. Residual	3.3	-.5	.4	-.6	-.6	-.6	-.6	-.7	-.6	
Akhtari	Count	0	2	0	0	1	0	21	3	1	28
	Expected Count	2.7	1.7	.7	.3	.3	.3	19.7	2.0	.3	28.0
	%within Translator	.0%	7.1%	.0%	.0%	3.6%	.0%	75.0%	10.7%	3.6%	100.0%
	% within Strategy	0%	40.0%	0%	0%	100.0%	0%	35.6%	50.0%	100.0%	33.3%
	% of Total	.0%	2.4%	.0%	.0%	1.2%	.0%	25.0%	3.6%	1.2%	33.3%
	Std. Residual	-1.6	.3	-.8	-.6	1.2	-.6	.3	.7	1.2	
Total	Count	8	5	2	1	1	1	59	6	1	84
	Expected Count	8.0	5.0	2.0	1.0	1.0	1.0	59.0	6.0	1.0	84.0
	%within Translator	9.5%	6.0%	2.4%	1.2%	1.2%	1.2%	70.2%	7.1%	1.2%	100.0%
	% within Strategy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	9.5%	6.0%	2.4%	1.2%	1.2%	1.2%	70.2%	7.1%	1.2%	100.0%

Table 7 shows that maintaining the original as an English loan was the most frequently used strategy drawn upon for the translation of onomatopoeias in speech balloons (N=36, 50% of all strategies used by different translators). Equivalence and substitution, together, were the least common strategies for the translation of onomatopoeic words in speech balloons (Nequivalence=1, Nsubstitution=1, each 1.4 % of all strategies used by different translators). To explore Table 7 for more details, it can be found that TWDfans and Sohrabi were similar in having a preference for translating onomatopoeias in speech balloons by maintaining the original as an English loan (20.8% and 29.2%, respectively) while translating onomatopoeia into corresponding onomatopoeia tasted sweeter to Akhtari (23.6%).

As for the background onomatopoeias, it can be found that maintaining the original sound as a loan was the most common strategy. Omission, changing the meaning, translating mimetic words into non-mimetic words with lively images, and translating onomatopoeic expressions into words with greater force to indicate a certain effect all together with the frequency of one (1.1 % of overall strategies used by different translators) were the least frequently used ones (Table 8). A

closer look at Table 8 reveals that Akhtari opted for translating onomatopoeia into corresponding onomatopoeia to some extent (14%), and TWDfans and Sohrabi solely went for the original English as a loan (33.3% each).

Table 9 indicates that translating interjections into corresponding interjections was not only the most prevalent strategy used for the translation of interjections, on the whole (70.2%) but also the most frequently used one by either of the translators (25.0%, 20.2%, 25.0% respectively for TWDfans, Sohrabi and Akhtari). The least common strategies were repetition, changing the meaning, compensation, and translating interjections into created interjections (1.2% each overall).

DISCUSSION

This research attempted to investigate the strategies used for translating sounds in English comic books into Persian. First, all the sounds were assembled from six issues of the aforementioned comic. Then, onomatopoeias and interjections were carefully examined to determine the strategies and categories used for their translations.

The results of this study demonstrated that various strategies were applied for translating onomatopoeias and interjections from English

into Persian. As indicated in the tables, the strategies for translating onomatopoeias in speech balloons by two translators and the website included equivalence, maintaining the original as an English loan, substitution, and so on. When onomatopoeic words were in the background, the translation strategies were omission, maintaining the original as an English loan, repetition, and so forth. For translating interjections, the strategies consisted of omission, compensation, maintaining the original as an English loan, and so forth.

Based on the findings of Table 7, Table 8, and Table 9, the most and least frequently used strategies for translating sounds were determined. Table 7 indicated that maintaining the original as an English loan was the most prevalent strategy used for the translation of onomatopoeias in speech balloons. The least frequent strategies were equivalence and substitution. Table 8 showed that maintaining the original as an English loan was the most common strategy for translating onomatopoeic words in the background. The least common strategies were omission, changing the meaning, and so on. The next table (Table 9) showed that translating interjections into corresponding interjections was the most prevalent strategy used for translating interjections. Repetition, changing the meaning, and so forth were the least common strategies for translating them.

Moreover, other researchers came to different conclusions. Igareda (2017) attempted to examine the strategies used for translating onomatopoeias and other related sounds in English comics into Spanish. Based on the findings of this study, most of the strategies used for translating sounds in the eight comics were compensation for modifying the orthography, maintaining the sounds, and omitting the sounds. Also, the writer mentioned that the translation of comics still tends to utilize the strategies such as maintaining the original as an English loan and calque. However, these strategies were largely seen in traditional action comic books and feeling sounds produced by humans.

Regarding the other strategies, it appears that in recent years comic book translations have attempted to discover equivalents for

sounds, and the sound has been omitted if an effective equivalent is not discovered.

Nasir Talib (2011) assessed the strategies used by Al-Baalebeki for translating English interjections into Arabic. These strategies included deletion, transliteration, paraphrasing, and finding an equivalent. The researcher believed that Al-Baalebeki was unsuccessful in transferring the meaning of many interjections in this novel. Hence, his translations and transliteration distorted the original message and effect. The results of the present research are in line with the findings of the studies carried out by the aforementioned researchers. According to these results, it is reasonable to infer that familiarly with different strategies for translating sounds is of utmost importance; therefore, translators and their strategies can impact the meaning and messages of the translation enormously.

CONCLUSION

On the whole, translators will be more successful in translating the sounds if they are aware of the source language, the target language, and their cultures. Therefore, if translators are perfectly knowledgeable about both languages, they can help the target audience to grasp the true meaning of sounds. In addition, noticing strategies has a profound impact on the quality of translations. In consequence, all translators must consider various strategies while they are translating sounds in comic books or other texts.

The results of this study demonstrated that maintaining the original as an English loan was the most frequent strategy used for translating all onomatopoeias. Although maintaining the original as an English loan is a useful strategy for translating sounds, it should be utilized in certain situations. For example, this strategy can be used for translating onomatopoeias that are related to the culture of the source language, and translators cannot find any proper equivalents for them in the target language. Thus, this study indicated that TWDfans and Sohrabi were not familiar with this type of strategy very well. When onomatopoeic words were in speech balloons, the least common strategies were equivalence and

substitution. However, when onomatopoeic words were in the background, the least common strategies were omission, changing the meaning, translating mimetic words into non-mimetic words with lively images, and translating onomatopoeia into words with greater force to represent a certain effect.

For translating interjections, the most prevalent strategy was translating interjections into corresponding interjections, and the least common strategies were repetition, changing the meaning, compensation, and translating interjections into created interjections. It seems eminently reasonable to infer that TWDfans and Sohrabi did not pay attention to onomatopoeias as well as interjections. This may be due to not having enough information about different strategies.

In general, as stated by Babae, Wan Yahya, and Babae (2014), when transferring a source text to a target text, there are cultural constraints. Since every community has its own culture, the translators' task becomes considerably more difficult. Therefore, they must remain loyal to the writer and take into account the readers' cultural interests. Gui (as cited in Babae, Wan Yahya, & Babae, 2014) also points out that translation is essentially a creative activity, and it is not merely the process of conveying a source text into a literal text. As a result, a skilled translator should be creative. As both creativity and culture in the translation of sounds are of great significance, translators must be creative and aware of cultural features when they intend to translate onomatopoeias and interjections. Consequently, they must utilize the proper strategy to find the best equivalent.

The findings of this research have some beneficial implications for the translation of sounds. The obvious implication is that extensive expertise and skill in the translation field can exert considerable influence on translators' tasks.

Accordingly, translators should gain adequate competence and mastery if they intend to succeed in translating sounds. Occasionally, translators have little acquaintance with various strategies for translating onomatopoeias and interjections in comics or other texts. This may escalate the translators' errors in their translations. The present research helps translators of various proficiency levels to become more familiar with different strategies used for translating sounds. This study will increase students' knowledge, and it can also guide them to acquire more skills in the translation of onomatopoeias and interjections in comic books. Thus, they can translate these sounds properly and accurately. Additionally, it may have pedagogical purposes in the translation field.

This research was conducted based on several limitations. The principal limitation was relevant to the selection of the comic book. The majority of comics in Iran are solely rendered into Persian by one translator; therefore, finding a suitable comic book with three translations was the first hurdle for the researcher. Further, this study analyzed the data in only six issues of the comic, and the researcher could not evaluate the sounds in more issues owing to the lack of three translations. The next limitation was associated with the insufficient quantity of studies carried out by other researchers for assessing the sounds. Simply put, the researcher could access limited sources due to a small number of studies. Regarding the translation of sounds in comics, further studies can be devoted to some items. Firstly, the translation of sounds can be assessed in more issues of comic books. Secondly, the translation of sounds can be investigated in other texts. Thirdly, another research study will be carried out to analyze the specific strategies for translating sounds when there are cultural and linguistic variations.

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Biodata

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Appendix

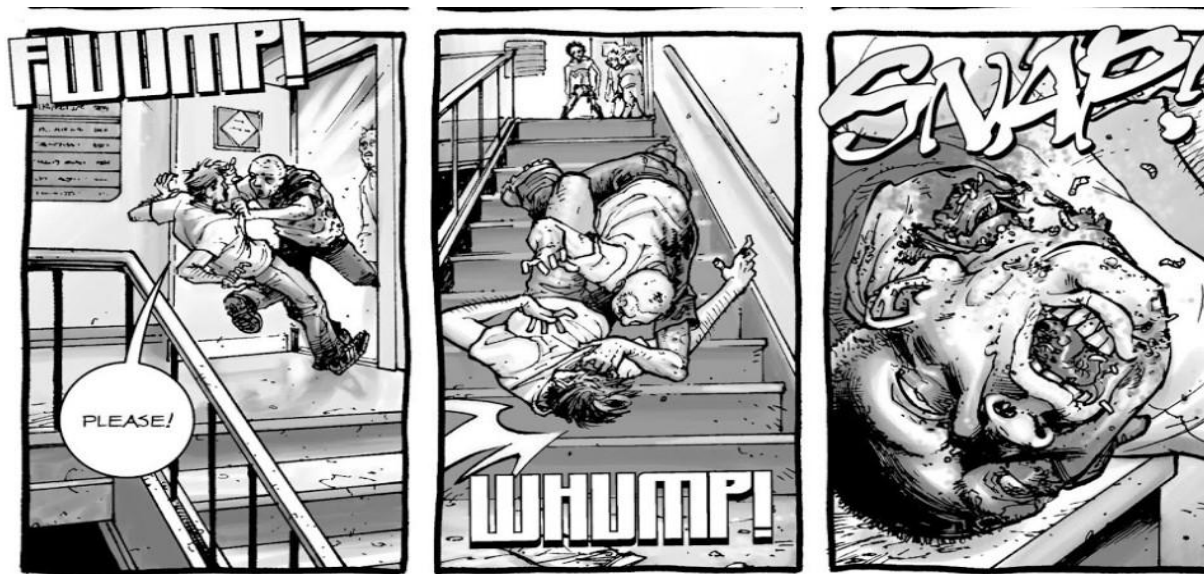
TWDFans's Sohrabi's translation



Sohrabi's translation



Akhtari's translation



TWDFans's translation



Sohrabi's translation



Akhtari's translation





Sohrabi's Translation



Akhtari's translation

