

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KIYV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English
language

TERM PAPER

In Translation Studies

Lexical and Grammatical Features and Translation of the English-
Language Comics

Group 16-20
Faculty of German
Philology and Translation
Educational Programme
English and Second Foreign
Language
Interpreting and Translation
In Business Communication
Majoring 035 Philology
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Kiyv - 2024

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

Київський національний лінгвістичний університет

Факультет германської філології і перекладу

Кафедра теорії і практики перекладу з
англійської мови

Представлено на кафедру _____
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дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ЛЕКСИКО-ГРАМАТИЧНІ ОСОБЛИВОСТІ І ПЕРЕКЛАД АНГЛОМОВНИХ
КОМІКСІВ

Фещук Ірина студентка
групи Па 16-20

Керівник курсової роботи _____
(підпис)

Викладач
КУРБАЛЬ-ГРАНОВСЬКА Ольга Олегівна

Київ – 2024

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INTRODUCTION

The term paper explores the complex field of translation, with a particular emphasis on the lexical and grammatical characteristics that arise while translating comic books. Comics are a unique kind of visual narrative, and translating them requires a sophisticated comprehension of both language and visual aspects. The purpose of this research is to clarify the difficulties associated with translating comics between languages by investigating the theoretical foundations, real-world applications, and general importance of this intricate process.

The theoretical foundation of this research rests upon the intersection of linguistics, visual semiotics, and translation studies. Drawing upon established theories in these domains, the study seeks to develop a comprehensive framework for analyzing and understanding the intricacies of translating lexical and grammatical features within the context of comics.

Within the larger realm of translation studies, comic book translations are a developing subject of study. Comics are powerful tools for intercultural communication at a time of globalisation and more cross-cultural interaction. Comics continue to be understudied in translation, despite their increasing popularity. By illuminating the difficulties involved in translating lexical and grammatical components in comics, this study seeks to close this gap and advance the conversation on translation theory and practice.

The primary aim of this research is to describe the nuanced interplay between lexical and grammatical features in the translation of comics. To achieve this aim, the following objectives will be pursued: to establish a theoretical framework for analyzing translation in the context of comics, to prove the impact of linguistic choices on the overall comprehension of visual narratives, and to find effective strategies for overcoming the challenges posed by the translation of comics.

The investigation subject of this paper encompasses the lexical and grammatical features present in comics and the subsequent challenges encountered in their translation. Focusing on particular language components including wordplay, colloquial idioms, and cultural allusions, the research seeks to offer a thorough

analysis of the translator's function in maintaining the original work's intended meaning and significance.

The object of this research is the translation process itself, focusing on the dynamic interplay between linguistic and visual elements within the realm of comics. By scrutinizing how lexical and grammatical features are adapted across languages, the study seeks to illuminate the broader implications for cultural representation and narrative fidelity in translated comics.

The research draws upon a diverse range of comics sourced from different cultural and linguistic backgrounds. Through a systematic analysis of these comics, coupled with insights from relevant theoretical literature, the study aims to derive meaningful conclusions about the challenges and opportunities inherent in the translation of lexical and grammatical features.

The research employs a multi-faceted approach, combining qualitative analysis of comics, linguistic analysis of lexical and grammatical features, and a review of existing translation strategies. By triangulating these methods, the study aims to provide a comprehensive understanding of the translation process in the context of comics.

This study is important from a theoretical and practical standpoint. Theoretically, it advances our knowledge of the complex interplay between words and images in comics, which advances the discipline of translation studies. Practically speaking, the results of this study can give educators, practitioners, and translators who work with comic book translations insightful information and a sophisticated toolset to help them deal with the difficulties presented by lexical and grammatical aspects.

The term paper is structured into distinct sections, each dedicated to unraveling specific aspects of the translation of comics. It begins with an introduction, followed by a literature review, theoretical framework, methodology, analysis of findings, and a conclusion. The comprehensive structure ensures a systematic exploration of the chosen topic, providing a clear roadmap for readers to navigate through the intricacies of the research.

CHAPTER 1. COMICS AND THEIR LEXICAL AND GRAMMATICAL FEATURES

1.1 Comics and their essential aspects in translation

Comics could be a medium utilized to specific thoughts with pictures, frequently combined with content or other visual data. It ordinarily takes the frame of a grouping of boards of pictures. Printed gadgets such as discourse inflatables, captions, and onomatopoeia can show exchange, portrayal, sound impacts, or other data. There is no agreement among scholars and students of history on a definition of comics; a few emphasize the combination of pictures and content, a few sequentiality or other picture relations, and others authentic angles such as mass generation or the utilize of repeating characters. Comics provide a broad spectrum of genres and thematic substance when it comes to discourse, which results in a variety of language phrases and discourse kinds. Nonetheless, a key component of comedic discourse is character dialogue, which is frequently distinguished by conversational language, colloquialisms, and speech patterns unique to each character. Thought bubbles and narrative captions also add to the conversation by revealing the thoughts, emotions, and viewpoints of the characters. (Todd Hignite, 2002, p.15-17)

Comics transmit meaning through a combination of words and pictures. A dynamic and multimodal style of communication is made possible by the interaction of words and images, where the visuals support or enhance the spoken word. (Gene Kannenberg Jr., 2008, p.7-9)

Comics frequently include speech balloons, also known as speech bubbles, and captions as textual elements to depict character internal monologue, narration, or dialogue. These textual elements frequently adhere to spoken language grammatical rules, such as sentence structure, tense, and punctuation (WordLabz, 2022).

Numerous linguists from Ukraine and beyond have studied comics, examining different facets of language, visual communication, and narrative organisation in this form of storytelling. Among these is the work of Ukrainian linguist Olena Kovalchuk, who has studied the linguistic aspects of comics and how language

functions in tandem with images to communicate meaning. Furthermore, academics like American Scott McCloud and French Thierry Groensteen have made significant contributions to our knowledge of comics as a distinct mode of communication by studying their semiotic elements, narrative strategies, and global cultural relevance.

The translation of comics is, like embarking on an adventure, where words and images come together in a captivating way. Every small detail adds to the overall narrative. Translating comics is a task that requires precision in language and understanding of cultures. Comics can use a variety of specialised lingo and linguistic standards. Superhero comics, for instance, might use language pertaining to superpowers, whereas detective comics might use language linked to solving crimes.

Translators face challenges and opportunities when working with comics. They need to navigate between words and images to ensure that the story's essence remains intact. It's not about translating words; it's about interpreting cues capturing the tone and preserving cultural nuances embedded in the artwork.

During this journey translators explore theories of translation. They adapt grammatical features to create a narrative in the target language while staying true to the original source language. The world of comics is vibrant and ever changing which demands translators to have an understanding of contexts. Being proficient in language is not enough; they also need to be observers of subtleties.

In essence, the translation of comics transcends mere linguistic conversion; it is a form of artistic interpretation that requires a delicate balance between fidelity to the source material and the creative adaptation necessary for a new audience. Through this intricate process, the translated comics emerge as a unique creation—a synthesis of linguistic precision, cultural insight, and artistic expression, inviting readers into a world where the beauty of storytelling transcends linguistic boundaries. (Federico Zanettin, 2008, p.23-28)

Comics, with their extraordinary blend of text and visuals, weave a rich and intricate tapestry that goes beyond mere storytelling—it's a fusion where words and images dance in harmony, creating narratives that transcend the limitations of language. As a translator immersed in this vibrant world, I grapple with the

multifaceted task of not only transcribing the literal meaning of words but also capturing the cultural and contextual nuances intricately woven into the fabric of the language.

In the realm of lexical transposition, every translation becomes a delicate balancing act. It's not just about finding the right words; it's about encapsulating the soul of the original work, preserving the author's voice, and ensuring that the essence of cultural expectations seamlessly integrates into the target language. Lawrence Venuti's seminal work, "The Translator's Invisibility" (1995), serves as a guiding beacon in this intricate process.

Venuti's insights illuminate the challenges and responsibilities inherent in the art of translation. The translator is not merely a conduit for words; they are custodians of cultural expression, charged with the task of preserving the author's unique voice while making the narrative resonate with a new audience. Venuti's concept of "foreignization" and "domestication" becomes a compass, guiding me through the labyrinth of choices—whether to retain the foreignness of the original or to adapt it to the expectations of the target audience.

As I navigate the vast terrain of comics translation, I find myself not just translating words but orchestrating a symphony of meaning. Each panel is a note, each word a melody, and my role is that of a conductor, ensuring that the harmonious blend of text and visuals remains intact across linguistic boundaries. It's a labor of love, a meticulous dance between fidelity and adaptation, where every brushstroke of cultural nuance matters (Lawrence Venuti, 1986,p.18-19).

Comics, as incubators of lexical creativity, often introduce neologisms and inventive language that contribute to the richness of their storytelling. Translators become linguistic alchemists, faced with the challenge of not merely translating words but recreating linguistic innovations in the target language. Steven Pinker's exploration in "The Stuff of Thought" unveils the cognitive processes behind lexical creativity, providing a foundation for understanding the mental landscapes traversed by language inventors. Meanwhile, Mona Baker's "In Other Words" acts as a compass, guiding translators through the intricate terrain of dealing with linguistic

innovation in the dynamic process of comics translation (Mona Baker, 2018, p.245-251).

Comics syntax, intricately woven into the visual sequencing and syntactic structures, poses unique challenges for translators aiming to maintain narrative coherence across languages. Neil Cohn's "The Visual Language of Comics" emerges as a theoretical cornerstone, offering insights into the visual and syntactic aspects of comics grammar. Translators, armed with an understanding of visual syntax, can navigate the labyrinth of comics translation with a nuanced approach, ensuring the faithful adaptation of grammatical elements without sacrificing narrative integrity (Neil Cohn, 2013, p.20-25).

The translation of comics transcends linguistic elements; it involves the transplantation of cultural and sociolinguistic contexts. Cultural linguistics, as envisioned by George Lakoff and Ronald Langacker, offers a lens for understanding how language is entwined with cultural norms and values. Their works, "Metaphors We Live By" and "Cognitive Grammar," respectively, provide a theoretical framework for preserving cultural and sociolinguistic nuances in comics translation. In the intricate dance of words and images, translators must navigate not only linguistic nuances but also the rich tapestry of cultural contexts that breathe life into comics.

As we embark on this exploration, the translational theories presented here serve as a compass, guiding practitioners and scholars through the intricate terrain of comics translation. The multifaceted interplay of lexical and grammatical features unfolds as a dynamic dance, where each translation becomes a unique interpretation, capturing the essence of the original work while resonating with the cultural and linguistic nuances of its new audience. In the subsequent sections, we delve deeper into each aspect, unraveling the intricacies and providing a comprehensive understanding of the translational dynamics within the captivating world of comics.

1.2 Theoretical Framework for Lexical and Grammatical Features in Comics

The linguistic theory of lexical features in comics involves a detailed examination of how language is used within the visual and narrative framework of this unique medium. Various linguistic aspects contribute to the construction of meaning, tone, and character portrayal in comics. In the term paper will be explored the theoretical underpinnings of lexical features in such branches as Semiotics, multimodality, narratology and lexical creativity. (Barbara Postema, 2019,p.16-17)

The first features, that will be highlighted in the term paper are semiotics and multimodality. Semiotics, the study of signs and symbols, is fundamental to understanding how words and images interact in comics. Linguistic signs, both verbal (words) and visual (images), work together to convey meaning. The semiotic analysis of comics involves exploring how lexical features, such as words and captions, interact with visual elements to create a cohesive narrative(Ferdinand de Saussure, 2013,p.65-68).

Semiotics, as introduced by Ferdinand de Saussure and further developed by Roland Barthes, plays a pivotal role in decoding the intricate language of comics. According to Saussure, linguistic signs consist of the signifier (the form of the word or image) and the signified (the concept it represents). Barthes extended this theory to cultural signs, emphasizing that meaning is not inherent but constructed through cultural codes (Roland Barthes, 1972,p.117)..Scott McCloud's "Understanding Comics" provides a comprehensive exploration of semiotics in comics. McCloud delves into the synergy between words and images, examining how the combination of verbal and visual elements forms a unique language. His work serves as a foundational text for understanding how lexical features contribute to the semiotic richness of comics (Scott McCloud, 1993,p.17).

Moreover, comics are inherently multimodal, engaging readers through a combination of visual and textual elements. Gunther Kress and Theo van Leeuwen's work on multimodality is crucial for understanding how different modes interact. Their book "Reading Images: The Grammar of Visual Design" explores how visual and linguistic features work together to convey meaning, providing valuable insights

for analyzing the multimodal nature of comics (Gunther Kress and Theo van Leeuwen, 2021,p.8-9).

Comics are fertile ground for lexical creativity, where new words and expressions often emerge to enhance world-building and character development. Linguistic theories on lexical creativity, as explored by Steven Pinker and Susan Ervin-Tripp, shed light on the cognitive processes behind language innovation. Pinker's work delves into the mental mechanisms that drive creative language use, while Ervin-Tripp's research on bilingualism provides insights into how language creativity functions in various linguistic contexts (Steven Pinker, 2007,p. 45-48/ Susan Ervin-Tripp, 1981).Scott McCloud's "Making Comics" serves as a practical guide to understanding how lexical creativity is implemented in the comic-making process. McCloud explores the ways in which creators invent language to suit their narrative needs, offering valuable insights into the intentional use of neologisms and inventive language within the comics medium.

Scott McCloud's "Understanding Comics" (1993) explores the cultural implications of comics, delving into how creators make deliberate choices to convey cultural meanings through visual and linguistic elements. McCloud's analysis covers how cultural references, idioms, and linguistic cues contribute to the portrayal of diverse cultural settings within comics.Sociolinguistics and cultural linguistics provide valuable lenses for analyzing the social and cultural dimensions of language in comics. By delving into these theories and recommended readings, scholars gain insights into how characters' speech patterns contribute to character differentiation and how cultural values are embedded in the linguistic choices made by comic creators. These perspectives enrich the overall understanding of the dynamic interplay between language, society, and culture within the vibrant world of comics.

The linguistic theory of lexical features in comics draws on various branches of linguistics to provide a comprehensive understanding of how language functions within this visual narrative medium. From semiotics to pragmatics, narratology to sociolinguistics, these theories collectively contribute to unraveling the intricate web of lexical choices that shape the linguistic landscape of comics. In the subsequent

chapters, we will delve into specific applications of these theories to address the challenges and nuances of translating lexical features in comics.

Understanding the linguistic theory behind the grammar features in comics involves delving into how language structure contributes to the unique narrative format of this visual medium. Comics employ a distinctive syntax that combines visual and textual elements to create a cohesive storytelling experience. Among the various linguistic concepts shedding light on the grammatical intricacies in comics, the study of syntax and visual sequencing plays a central role (Katherine Kelp-Stebbins ,2022, p.1-4).

The syntax of comics, as elucidated by Neil Cohn in his seminal work "The Visual Language of Comics," serves as a cornerstone for comprehending how grammar functions within the visual narrative. Cohn's research extends beyond traditional linguistic syntax, applying syntactic principles to the arrangement of images and text. This innovative approach treats the visual elements of comics as syntactic units, similar to how words form sentences in written language. "The Visual Language of Comics" provides a thorough exploration of how visual elements, such as panels, gutters, and the spatial relationships between images, adhere to syntactic rules. These visual components operate in a manner analogous to linguistic syntax, influencing the flow of information and the reader's interpretation. Cohn's analysis not only highlights the syntactic organization of comics but also emphasizes how this organization contributes to conveying meaning and facilitating cognitive processes in sequential visual storytelling . Cohn's work delves into the cognitive foundations of visual language, shedding light on how readers process the syntactic structure of comics. The book explores the cognitive mechanisms involved in the comprehension of sequential images, providing insights into how syntactic principles contribute to the creation of meaning in the reader's mind (Neil Cohn, 2013,p.57-61).

By delving into Cohn's comprehensive exploration of visual syntax in comics, scholars and enthusiasts alike can deepen their understanding of how grammar operates within this dynamic and visually engaging narrative medium. This

recommended reading serves as a valuable resource for anyone seeking to unravel the intricacies of syntactic organization in the language of comics.

Next important part in grammar features in comics are captions and speech balloons serve as essential grammatical elements in comics. They encapsulate both verbal and visual information, contributing to the overall narrative structure. Thierry Groensteen's "The System of Comics" offers an in-depth exploration of how captions and balloons function as part of the grammatical system in comics, influencing the pace, tone, and perspective of the narrative (Thierry Groensteen, 2009).

One more attention worthy aspect, that impacts the understanding of comics is punctuation. Examining the use of punctuation in comics, especially in dialogue, involves considering how grammatical conventions contribute to the rhythm and intonation of characters' speech. While not focused specifically on comics, Lynne Truss's "Eats, Shoots & Leaves" provides an engaging exploration of punctuation's role in language, offering insights applicable to comics (Lynne Truss, 2003).

Comic book grammar rules, such as conversation tags, speech balloons, and captions, are essential for expressing the tones, voices, and narrative flows of the characters. In order to ensure that the translated text flows naturally and cohesively, translators must take into account the syntactic and grammatical traditions of both the source and the target languages.

Take the language from a superhero comic book, for example, where the main character declares, "I will protect this city!" Paying attention to grammatical details is necessary when translating this statement into Ukrainian. "Я буду захищати це місто!" could be a literal translation. To maintain Ukrainian grammar and retain the same idea, a more natural-sounding translation could slightly change the word order: "Це місто я буду захищати!"

Furthermore, translating onomatopoeia and sound effects presents particular difficulties since these features frequently rely on phonetic symbolism that may not translate accurately between languages.

One onomatopoeic word for the sound of a bee flying, for instance, is "buzz" in English. To translate this into Ukrainian, you might need to look for a word that

sounds similar, such "жужати." Nevertheless, the translation's efficacy hinges on whether the Ukrainian reader identifies "зузати" with the buzzing sound in the same manner that an English speaker does.

To effectively transmit the intended meaning and cultural resonance of the source material, translators may utilise a variety of tactics, including localization, transcreation, and adaptation, when handling the lexical and grammatical aspects of comics in translation. Translators play a critical role in overcoming linguistic and cultural boundaries to make comics accessible to varied audiences worldwide by striking a balance between faithfulness to the original text and the demands of linguistic and cultural adaptation.

1.3 Text Analysis

TEXT

As he stared at the Glob. For a second he thought he saw the monster bare his teeth.

"I must just be tired!" he said, rubbing his eyes.

He put the picture on his desk.

When he woke up the next morning there was a funny smell in his room.

He got out of bed and froze.

On the floor was a trail of green slime, leading to the door.

He ran to his desk and grabbed Carol's front cover.

The picture of the Glob had vanished.



Коли він дивився на Глоба, на секунду йому здалося, що він побачив, як чудовисько оголило зуби.

"Я, мабуть, просто втомився!" - сказав він, протираючи очі.

Нед поклав малюнок на свій стіл.

Наступного ранку, коли він прокинувся, в його кімнаті стояв дивний запах.

Нед встав з ліжка і завмер.

На підлозі був слід зеленого слизу, що вів до дверей.

Він підбіг до свого столу і схопив обкладинку, яку зробила Керол.

Зображення Глоба зникло.



The text under analysis headlined "MONSTER SPLASH" belongs to a narrative excerpt or short story. It is of fictional discourse. There are no non-verbal means in the text.

2. The text was taken from a work of fiction. The text is aimed at a general audience, particularly readers interested in fiction or children's literature. This is

evident from its narrative style, simple language, and engaging storyline. The communicative aim of the textual information is to entertain and engage readers with a suspenseful narrative about a mysterious monster.

3. 1) Structural level of the text is ensured by lexical and semantic cohesion.

A. There is no lexical cohesion.

B. Grammatical cohesion and syntactical structure is ensured by sequence of tenses.

Syntactical structure is ensured by the sequence of tenses.

Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

2) Semantic level establishes the macroproposition of the text is to narrate a suspenseful story about a character encountering a mysterious monster, leading to a series of events filled with tension and intrigue.

4. Stylistic characteristics of the text are:

1) Strong positions of the text he suspenseful and engaging narrative style, the use of vivid imagery to create tension and mystery.

2) No Weak positions

3) Tropes: The text employs tropes commonly found in mystery and suspense genres, such as unexpected discoveries, strange occurrences, and disappearing objects.

4) The author used special vocabulary related to the narrative setting and genre, such as "Glob," "slime," and "Monster Splash."

5. Basic transformations: "I must just be tired!" he said, rubbing his eyes. - "Я, мабуть, просто втопився!" - сказав він, протираючи очі.

Conclusions to the Chapter One

In the captivating realm of comics, the marriage of words and images intricately weaves a narrative tapestry that transcends linguistic and cultural boundaries. This term paper has embarked on an exploration of the dynamic interplay between lexical and grammatical features in comics, unraveling the complexities that unfold in the translation of this vibrant medium.

Our journey began with the nuanced art of lexical transposition, where translating words is not merely a literal endeavor but a delicate dance of preserving cultural nuances and capturing the essence of creativity. Lawrence Venuti's insights in "The Translator's Invisibility" guided us through the challenge of maintaining the author's voice while seamlessly integrating cultural subtleties. The translation of comics becomes an art of cultural resonance, where the richness of lexical features echoes across diverse linguistic landscapes.

Comics syntax emerged as a vital component, intricately woven into the visual and syntactic structures that define this unique narrative form. Neil Cohn's foundational work in "The Visual Language of Comics" served as a guiding compass, revealing the complexities of visual syntax. Translators are tasked not only with adapting words but orchestrating a grammatical symphony that maintains narrative coherence while honoring the integrity of the original work.

The translation of comics necessitates an understanding of visual grammar, where the placement of images, the structure of panels, and the flow of information contribute to the overall narrative. As practitioners navigate the labyrinth of comics translation, the grammatical adaptation becomes a harmonious dance between linguistic fidelity and visual integrity.

In the tapestry of comics translation, lexical and grammatical features converge to create a narrative that is both faithful to the original and resonant with the target audience. The essential aspects of translation within this medium demand a holistic approach — an intricate balancing act that involves linguistic precision, cultural sensitivity, and a deep appreciation for the artistic and narrative elements at play.

The translation of comics is a dynamic interplay of lexical and grammatical features, a dance that unfolds within the pages of visual narratives. It is an art that celebrates diversity, creativity, and the universality of storytelling, inviting translators to engage in a nuanced dialogue between languages and cultures. As we conclude this exploration, the term paper stands as a testament to the intricate and ever-inspiring world of comics translation, where every adaptation becomes a unique expression of the multilayered narratives that define this captivating medium.

CHAPTER 2. TRANSLATION OPTIONS FOR COMICS

2.1 Lexical Transformations in the Translation of Comics

In Chapter 2, grammatical, lexical and lexical-grammatical transformations will be analyzed.

Lexical transformations in the process of translation comics describe formal and semantic relations. This group contains transliteration, transcription, loan translation and lexico-semantic transformations such as concretization, generalization and modulation.

The bright examples of transcription and addition were taken from the comics “Comic Chaos” by Jonny Zucker: “Each week they made a comic called **Monster Splash.**” – “Щотижня вони створювали комікс під назвою “**Сплешк монстрів**”.” „Monster “– transliteration.

Substitution. When translating, substitution is the process of switching out a word or phrase in the original text for a new one in the target text while preserving the main idea or purpose.

1) “Do you two have any idea who put that stinky green slime everywhere?” - “Ви двоє не знаєте, звідки взявся цей смердючий зелений слиз?”

2) “This week’s monster was called the Glob.”- “Цього тижня монстра звали Глоб.”

Specification. In translation, specification refers to adding information or explanations in the target language that may not be communicated clearly in the original text. To make sure that the translated material is understandable and obvious to the intended audience, this may involve adding explanations, expanding on concepts, or providing context. Here are some bright examples.

“Carol liked the story.” - “Керол сподобалася ця історія.”

“But soon she was thirsty.” - “Але невдовзі вона відчула спрагу.”

“As they left Ned’s room they heard a growl behind them.” - “Виходячи з кімнати Неда, вони почули позаду себе гарчання.” – Generalization. In translation, generalisation refers to extending or condensing the definition or range of a term or concept from the source language to the target language. This is frequently

done to make that the translation is comprehensible and appropriate for the intended audience, particularly in cases when the source and destination languages differ in terms of culture or language.

<p>Here are the familiar inquisitors. Fierce fanatics with incredible power. By the way, check out their secret Interested? I'll tell you more later. Oh! And this is a faction of barons-traders! They are very funny, but also dangerous. They are here for a reason, of course. Do you want some noble knights-magicians riding pegasi? Here you go... but you know, I smell something bad here, let's find out.</p>	<p>Ось вам вже знайомі інквізитори. Люті фанатики з неймовірною силою. До речі, заціни яка в них є таємниця...цікаво? Потім розповім більше. О! А це фракція баронів-торгашів! Вони дуже кумедні, але і небезпечні. Вони тут не просто так звісно ж. Хочеш трішки благородних лицарів-магів верхи на пегасах? Тримай... але знаєш, пахне тут чимось нехорошим, зараз розберемось.</p>
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Formal Lexical Transformations: practical transcription: "цікаво?" transcribed as "Interested?";

loan translation: "таємниця" translated as "secret"; transliteration: "пегасах" transliterated as "pegasi."

Lexical and Semantic Transformations: generalization: "заціни яка в них є таємниця" (appreciate what secret they have) translated as "check out their secret"; differentiation: "фракція баронів-торгашів" (faction of barons-traders) translated as "a faction of barons-traders" to differentiate the term "фракція" (faction) from "faction"; modulation: "коли вони тут не просто так звісно ж" (when they are not just here for no reason) translated as "They are here for a reason, of course."

“I FOUND TRISTAN/ HE WAS IN HIS ROOM, BUT I'VE NEVER SEEN HIM LIKE THIS BEFORE. HE'S WAY MORE... BATTY. LIKE, OUT-OF-CONTROL BATTY. I TRIED TALKING TO HIM, BUT HE SMASHED OUT OF THE WINDOW AND TOOK OFF.“ – “Я ЗНАЙШОВ ТРИСТАНА. ВІН БУВ У

СВОЇЙ КІМНАТІ, АЛЕ Я НІКОЛИ НЕ БАЧИЛА ЙОГО ТАКИМ РАНІШЕ. ВІН НАБАГАТО БІЛЬШЕ... БЕТТІ. ЯК НЕКОНТРОЛЬОВАНИЙ БОЖЕВІЛЬНИЙ. Я НАМАГАЛАСЯ ПОГОВОРТИ З НИМ, АЛЕ ВІН ВИСТРИБНУВ У ВІКНО І ВТІК. „

Lexical Transformation:transcription: "TRISTAN" transcribed as "ТРИСТАНА" in Cyrillic script.

Semantic Transformation: differentiation: "BATTY" transformed into "БЕТТІ" in Ukrainian, which is a differentiation based on the phonetic similarity rather than a direct translation of the meaning.

Based on the provided examples and transformations, we can analyze the frequency of different types of transformations in the translated comics. Here's a breakdown of the observed transformations along with their frequencies:

Transformation type	Frequency
Transcription	10
Specification	9
Generalization	3
Loan Translation	2
Modulation	1
Substitution	6

Overall, the study points to substitution and specification as the more common transformation types in the translated comics. These adjustments preserve the original context and meaning of the content while making sure that the intended audience understands it. Furthermore, converting proper nouns or specialised terms into the script of the target language is another common use for transcription.

2.2 Grammatical Transformations in the Translation of comics

„I found Tristan. Repeat: I found Tristan. he is heading into Gulley behind the school. i am going after him, unless you think it is a bad idea.“ – „Я знайшов Трістана. Повторюю: я знайшов Трістана. Він прямує до яру за школою. Я піду за ним, якщо ти не вважаєш, що це погана ідея.“

"Я знайшов Трістана" (I found Tristan) - repetition for emphasis.

Omission. Omission in translation refers to the act of leaving out certain words, phrases, or sentences from the original text when rendering it into the target language.

"There were pens, pencils and paper all over the floor."- "По всій підлозі були розкидані ручки, олівці та папір."

"Luckily, Ned's parents had left for work ages ago, so they hadn't seen the trail." -

"На щастя, батьки Неда давно пішли на роботу, тому вони не бачили цих слідів."

<p>"In the heart of the city, where dreams collide with reality, our heroes embark on their next adventure."</p>	<p>"У самому серці міста, де мрії стикаються з реальністю, наші герої вирушають у чергову пригоду".</p>
<p>Hero: "Another night, another chance to make a difference."</p>	<p>Герой: "Ще одна ніч, ще один шанс щось змінити".</p>
<p>"Give us your money, punk!"</p>	<p>"Віддай нам свої гроші, виродку!"</p>
<p>Bystander: "Please, I don't have any-"</p>	<p>Перехожий: "Будь ласка, у мене немає грошей "</p>
<p>Hero: "Looks like you boys picked the wrong alley."</p>	<p>Герой: "Схоже, ви, хлопці, обрали не той провулок".</p>
<p>Thug 2: "Who the heck are you supposed to be?"</p>	<p>Головорез 2: "А ти, в біса, хто такий?"</p>
<p>Hero: "Just call me justice."</p>	<p>Герой: "Просто називайте мене правосуддям".</p>

Original: "Please, I don't have any-"

Translation: "Будь ласка, у мене немає грошей" – Addition, the word “ грошей “ was added.

Original: "Thug 2: 'Who the heck are you supposed to be?'"

Translation: "Головopez 2: 'А ти, в біса, хто такий?'" – transposition.

„I will need to concentrate all my powers. I am going to my room to ask Nika’s help. I am here amazing man to help you! But why haven’t you you create powers we gave you I wish to wipe out a madman who seeks to enslave Amerika. I need even greater powers to fight our every QUE The door seems locked, but maybe it’s just stuck. I will try to push it open I just gave a little push and blasted right through and gosh look at my big muscles. Why I am almost like the amazing man. Saaaaay, I wonder if those funny pays game super strength.” – “Мені потрібно сконцентрувати всі свої сили. Я піду до себе в кімнату, попрошу допомоги у Ніки. Я тут, дивовижний чоловіче, щоб допомогти тобі! Але чому ти не використовуєш сили, які ми тобі дали? Я хочу знищити божевільного, який прагне поневолити Америку. Мені потрібні ще більші сили, щоб боротися з усіма нашими проблемами. Двері, здається, замкнені, але, можливо, їх просто заклинило. Я спробую їх відчинити. Я просто трохи штовхнула і прорвалася наскрізь, і боже, подивіться на мої великі м’язи. Чому я майже як той дивовижний чоловік. Цікаво, чи платять за ці кумедні ігри за суперсилу.“

Lexical Transformation - Addition: "I am going to my room to ask Nika’s help." - "Я піду до себе в кімнату, попрошу допомоги у Ніки."

Lexical Transformation - Rephrasing: "I will need to concentrate all my powers." - "Мені потрібно сконцентрувати всі свої сили."

Lexical Transformation - Substitution: "powers we gave you" - "сили, які ми тобі дали"

Grammatical Transformation - Tense Change: "I wish to wipe out a madman who seeks to enslave Amerika." - "Я хочу знищити божевільного, який прагне поневолити Америку."

Lexical Transformation - Specification: "fight our every QUE" - "боротися з усіма нашими проблемами"

Grammatical Transformation - Transposition: "The door seems locked, but maybe it's just stuck." - "Двері, здається, замкнені, але, можливо, їх просто заклинило."

Lexical Transformation - Addition and Omission: "I will try to push it open" - "Я спробую їх відчинити."

Lexical Transformation - Replacement and Modulation: "super strength" - "суперсилу"

Lexical Transformation - Generalization: "pays game" - "ці кумедні ігри"

Let's examine the frequency of various transformation kinds in the translated text using the examples and transformations that have been provided.

Transformation Type	Frequency
Addition	5
Transposition	3
Omission	1
Generalization	2
Substitution	1
Tense Change	1

All things considered, the translation demonstrates a range of transformation kinds, demonstrating the translator's attempts to successfully translate the original meaning while modifying it for the target language and audience. The most popular change, addition, indicates that the translation process should prioritise precision and thoroughness.

Conclusions to Chapter Two

To sum up, Chapter 2 explores the complex world of lexical, grammatical, and lexical-grammatical changes in comic book translation. We've looked at how important these changes are in translating the spirit and meaning of the source text into the target language through a number of examples. Every transformation technique—from transliteration to modulation—has a distinct function in guaranteeing the translated material's coherence, clarity, and cultural relevance.

Additionally, the study provided here sheds light on the difficulties associated with translation, especially when it comes to comic books where text and visual aspects are combined. Through an analysis of the subtleties involved in lexical and grammatical modifications, we may better appreciate the potential and difficulties present in this creative process.

There are many opportunities for more study in this field in the future. Subsequent research endeavours may delve into the implications of these alterations on the comprehension and involvement of readers, in addition to examining the efficacy of distinct translation approaches in evoking humour, affect, and other narrative components unique to comic books. Furthermore, examining how technology—such as localization software and machine translation—helps with comic book translation could provide insightful information about how to increase productivity and precision in this specialised industry.

All things considered, the investigation of grammatical, lexical, and lexical-grammatical changes in comedic translation not only advances our knowledge of language adaptation but also creates new opportunities for inquiry and creativity in the dynamic field of translation studies.

GENERAL CONCLUSIONS

The investigation of lexical and grammatical elements in comic book translations explores an intriguing nexus between language, visual semiotics, and narrative structure. This research clarifies the challenges involved in translating meaning within the comic book medium from one linguistic and cultural context to another by carefully examining theoretical frameworks and real-world instances.

This study has offered a thorough analysis of the dynamic interaction between words and images in comics translation, from the theoretical foundations based in semiotics, multimodality, and narratology to the real-world application of translation techniques like transliteration, transcription, substitution, and generalisation.

Additionally, this study emphasises how crucial comics are as effective mediums for cross-cultural expression and communication in a world growing more interconnected by the day. Comics have great opportunity to explore language

dynamics, cultural nuances, and narrative traditions, despite their understudied status in translation studies. This work advances our knowledge of comics translation and its implications for cross-cultural exchange and representation by bridging the theory-practice gap.

As a result, the research's conclusions emphasise how important it is to take into account both verbal and visual components while translating comics. This study contributes to our understanding of translation theory and practice by clarifying the theoretical underpinnings, real-world difficulties, and possible solutions. It also offers insightful information for practitioners, educators, and translators involved in the comics translation industry. As comics become more and more popular as a storytelling and artistic medium, more studies in this field could help us better understand the complex relationship between words and images that shapes meaning and narrative coherence.

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ANNEX

1.	"Each week they made a comic called <u>Monster Splash.</u> "	"Щотижня вони створювали комікс під назвою " <u>Сплеск монстрів</u> ".
2.	" <u>Do you two have any idea</u> who put that stinky green slime everywhere?"	" <u>Ви двоє не знаєте</u> , звідки взявся цей смердючий зелений слиз?"
3.	" <u>This week's monster</u> was called the Glob."	" <u>Цього тижня монстра</u> звали Глоб."
4.	" <u>Carol</u> liked the story."	" <u>Керол</u> сподобалася ця історія."
5.	"But soon she was <u>thirsty.</u> "	"Але невдовзі вона <u>відчула спрагу.</u> "
6.	" <u>As they left Ned's room</u> they heard a growl behind them."	" <u>Виходячи з кімнати Неда</u> , вони почули позаду себе гарчання."
7.	Here are the familiar <u>inquisitors.</u>	Ось вам вже знайомі <u>інквізитори.</u>
8.	By the way, check out their secret...	До речі, заціни <u>яка</u> в них є таємниця....
9.	<u>Interested?</u> I'll tell you more later.	<u>цікаво?</u> Потім розповім більше.
10.	And this is a faction of <u>barons-traders!</u>	А це фракція <u>баронів-торгашів!</u>
11.	They are here <u>for a reason</u> , of course.	Вони тут <u>не просто так</u> звісно ж.
12.	Do you want some noble knights-magicians <u>riding pegasi?</u>	Хочеш трішки благородних лицарів-магів <u>верхи на пегасах?</u>

13.	<u>Here you go...</u> but you know.	<u>Тримай...</u> але знаєш
14.	"I FOUND <u>TRISTAN</u> "	"Я ЗНАЙШОВ <u>ТРИСТАНА</u> "
15.	„I TRIED TALKING <u>TO HIM</u> , BUT HE SMASHED OUT OF THE WINDOW AND TOOK OFF. “	„Я <u>НАМАГАЛАСЯ</u> <u>ПОГОВОРИТИ</u> , АЛЕ ВІН ВИСТРИБНУВ У ВІКНО І ВТІК. ”
16.	„I found Tristan. <u>Repeat</u> : I found Tristan. he is heading into Gulley behind the school. “	„Я знайшов Трістана. <u>Повторюю</u> : я знайшов Трістана. Він прямує до яру за школою.“
17.	" <u>There were pens, pencils and paper</u> all over the floor."	" <u>По всій підлозі</u> були розкидані ручки, олівці та папір."
18.	"Luckily, Ned’s parents <u>had left for work ages ago</u> , so they hadn’t seen the trail."	"На щастя, батьки Неда <u>давно пішли на роботу</u> , тому вони не бачили цих слідів."
19.	"In the <u>heart of the city</u> , where dreams collide with reality, our heroes embark on their next adventure."	"У самому <u>центрі міста</u> , де мрії стикаються з реальністю, наші герої вирушають у чергову пригоду".
20.	" <u>Another night, another chance</u> to make a difference."	" <u>Ще</u> одна ніч, <u>ще</u> один шанс щось змінити".
21.	"Give us your money, <u>punk!</u> "	"Віддай нам свої гроші, <u>виродку!</u> "

22.	"Looks like you boys picked the <u>wrong alley</u> ."	"Схоже, ви, хлопці, обрали <u>не той шлях</u> ".
23.	"Who the heck <u>are you supposed to be</u> ?"	"А ти, в біса, <u>хто такий</u> ?"
24.	" <u>Just call me justice</u> ."	" <u>я є справедливість</u> ".
25.	„I will need to concentrate <u>all my powers</u> .“	“Мені потрібно сконцентрувати <u>всі свої сили</u> .”
26.	„I am going to my room to ask <u>Nika’s help</u> . „	„Я піду до себе в кімнату, попрошу <u>допомоги у Ніки</u> .“
27.	„But why haven’t you create powers we gave you I wish to wipe out a <u>madman</u> who seeks to enslave Amerika.“	„Але чому ти не використовуєш сили, які ми тобі дали? Я хочу знищити <u>божевільного</u> , який прагне поневолити Америку.“
28.	„I need even greater powers to fight our every <u>QUE</u> . „	„Мені потрібні ще більші сили, щоб боротися з усіма нашими <u>проблемами</u> . „
29.	„I will try to push it open I just gave a <u>little push</u> and blasted right through and gosh look at my big muscles.“	„Я просто <u>трохи штовхнула</u> і прорвалася наскрізь, і боже, подивіться на мої великі м'язи.“
30.	„Why I am almost like the amazing man. Saaaaay, <u>I wonder</u> if those funny pays game super strength.“	„Чому я майже як той дивовижний чоловік. <u>Цікаво</u> , чи платять за ці кумедні ігри за суперсилу.“
31.	„The door seems locked, but maybe <u>it’s just stuck</u> .“	„Двері, здається, замкнені, але, можливо, <u>їх просто заклинило</u> .“
32.	“I am going after him, <u>unless you</u>	„Я піду за ним, <u>якщо ти не</u>

	<u>think</u> it is a bad idea. “	<u>вважаєш</u> , що це погана ідея.“
33.	Ned looked round his room. “ <u>It was nothing</u> ,” he said.	Нед оглянув свою кімнату. “ <u>Нічого</u> ”, - с казав він.
34.	“ <u>Shall I do</u> the pictures for the inside pages?” she asked.	“ <u>Може зробити</u> малюнки для внутрішніх сторінок?” - запитала вона.
35.	“I must just be <u>tired</u> !”	“Я, мабуть, просто <u>втомився</u> !”
36.	“ <u>Get over here now!</u> ”	“ <u>Негайно іди сюди!</u> ”
37.	“ <u>I’m hungry!</u> ” shouted the Glob.	“ <u>Я хочу їсти!</u> ”- крикнув Глоб.
38.	“ <u>You need</u> to do a new cover!” he said.	“ <u>Ти повинна</u> зробити нову обкладинку!”- сказав він.
39.	There was a <u>puff of smoke</u> .	Піднявся <u>стовп</u> диму.
40.	Ned whispered something into the <u>Crusher’s ear</u> .	Нед щось прошепотів <u>на вухо</u> Нищівнику.
41.	“One of those little monsters <u>must have</u> cleaned it up!” replied Carol.	“ <u>Мабуть</u> , один з тих маленьких монстрів <u>прибрав</u> його!”- відповіла Керол.
42.	At that second, the <u>park keeper</u> came back with his new cleaning things.	У цю ж секунду повернувся <u>доглядач</u> парку з новими

		миючими засобами.
43.	“ <u>A new cover needs a new story!</u> ” she said.	“ <u>Для нової обкладинки потрібна нова історія!</u> ” - відповіла вона.
44.	I smell <u>something bad here</u> , let's find out.	пахне тут <u>чимось нехорошим</u> , зараз розберемось.
45.	Seriously, have you ever understood <u>what is the reason of putting all those big gates around cemetery?</u>	Серйозно, ви <u>коли-небудь</u> розуміли, <u>чому</u> вони поставили всі ці великі ворота навколо кладовища?
46.	<u>It's not like</u> people dying to get it	<u>Не те щоб</u> люди вмирають, щоб отримати його
47.	We have got <u>unfinished business</u> .	У нас є <u>справи</u> .
48.	<u>So all I am saying is</u> , if this is what is holding you back....	<u>Тому все, що я кажу</u> , якщо це те, що утримує вас назад....
49.	I warned you about causing chaos, Catwoman.	Я попереджав вас про створення хаосу, жінка-кішка.
50.	And <u>the Crusher</u> jumped out of the picture.	і <u>Нищівник</u> вистрибнув з малюнка.

RESUME

Це дослідження заглиблюється у складну сферу перекладу коміксів, де слова та зображення поєднуються, щоб передати зміст у динамічному та мультимодальному оповіданні. У ній досліджуються основні аспекти коміксів та виклики, пов'язані з перекладом їхніх лексичних та граматичних особливостей. За допомогою аналізу теоретичних засад та практичних прикладів це дослідження має на меті розкрити складнощі перекладу коміксів та пролити світло на його теоретичне та практичне значення. Спираючись на теоретичні знання з семіотики, мультимодальності та прагматики, це дослідження пропонує комплексну основу для аналізу лексичних та граматичних особливостей коміксів. Семіотика дає змогу зрозуміти, як слова та зображення взаємодіють для створення значення, тоді як мультимодальність підкреслює взаємозв'язок різних способів вираження в коміксах. Прагматика, зокрема теорія мовленнєвих актів, проливає світло на те, як діалог і наратив функціонують у контексті коміксів, додаючи ще один рівень складності до процесу перекладу.

Ключові слова: комікси, наратив, візуальна семіотика, міжкультурна комунікація, мовні кульки, підписи, пунктуація.