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Text and Image in Translation

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Abstract
The primary objective of the following paper is the analysis of selected issues related to the translation of comic books. The paper aims at investigating the relationships between the text and the image and their implications in the process of translation. It reflects on the status of the translation of comics/graphic novels - a still largely unexploited area within Translation Studies and briefly presents a definition and specificity of the genre. Moreover, it discusses Jakobson's (1971) tripartite distinction into interlinguistic, intralinguistic and intersemiotic translation. The paper concludes with the analysis of certain issues associated with the Polish translation of *V like Vendetta* by Alan Moore, a text that is copious with intertextual and cultural references.
Keywords:
graphic novel, comics, *V like Vendetta*, Jakobson, constrained translation, intertextuality

Introduction

The translation of comic books still occupies a rather unexploited area within the discipline of Translation Studies, maybe due to the fact that it "might be perceived as a field of lesser interest" (Zanettin 273) and comics are usually regarded as an artistic form of a lower status. In *Dictionary of Translation Studies by* Shuttleworth and Cowie there is not a single entry on comics. They refer to them only when they explain the term "multi-medial texts" (109-110) as: ". . . The multi-medial category consists of texts in which the verbal content is supplemented by elements in other media; however, all such texts will also simultaneously belong to one of the other, main text-type . . . Songs, comic strips, plays and writing for radio or television are all examples of this type."

In the first edition of the *Routledge Encyclopedia of Translation Studies* (Baker 1998) comics are mentioned in two entries: on "compensation" and "semiotic approaches". In the entry on "semiotic approaches" Eco and Nergaard (220) claim that text semiotics "… can provide tools and suggestions … also for the countless translations of mass-communication texts which often involve more than one semiotic system . . . such as television programs, film, advertising, comic strips, and so on." The author of the entry on "compensation" – Keith Harvey, mentions the translation of puns giving as an example a rendition of the French comic strip *Asterix* into English. However, in the second edition of *Routledge Encyclopedia of Translation Studies* (2011) there is already a separate, detailed entry on "comics" by Zanettin. It includes a brief history of comics, their publication and distribution process as well as translation. The scholar also admits that "the number of research articles on translation of comics has been growing since the mid-1990s, but it remains relatively limited" (Zanettin 39). There are also some other significant publications contributing to the development of this realm of research and to a better understanding of the process of comics translation (notably Kaindl, Zanettin, Celotti, Rota). It means that today comics translation is starting to be considered as an important and serious field of investigation.

Definitions of the genre

According to McCloud, one of the best-known contributor to comics research, a good definition of the term "comics" is hard to find, because "the world of comics is a huge and varied one [and a] definition must encompass all these types while not being so broad as to include anything which is clearly not comics" (4). Hence, in this part of the article different approaches to the term *comics* will be provided to give a wider perspective of the subject discussed.

William Eisner, another well-known artist and researcher on comics, in his work *Comics and Sequential Art* defines comics as a form of "sequential art" which constitutes "means of creative expression, a distinct discipline, an art and literary form that deal with the arrangement of pictures or images and words to narrate a story or dramatic idea" (5). McCloud in *Understanding Comics,* which is a seminal graphic book on comics, presents the history of comic strips, the mechanisms of how they work and the multitude of means in which comics can convey meaning and it is accompanied by examples to illustrate each point. He terms comics as "juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce an aesthetic response in the viewer" (9). He claims that the comic strip is "an invisible art" since the most important is what connects particular pictures, what exists between them.

Comic book is a hybrid form of art and literature, a synthesis of literary and artistic interrelations. This connection of images and words is a main characteristic differentiating this medium from traditional literature, which is based on words only. Moreover, it means that comics may convey a story in a more flexible, multidimensional way and, according to Laaniste, due to their visual nature they are more expressive and engage the reader on a deeper emotional level than the written word (108). It is relatively easy to alter the mood of the story or emphasize some aspects of it by modification of an image, which can allow for various interpretations of the message. Pedro Moura, a Portuguese researcher of comics, claims that comic books are actually an independent mode of artistic expression independent from literature, painting, cinema or theatre (16). According to Zanettin, "comics have been variously termed as a 'genre', 'medium', 'language', 'semiotic system' (5). Yet another definition worth mentioning is given by Kaindl in his article on the translation of comics. He proposes the following definition of comics:

> Comics are narrative forms in which the story is told in a series of at least two separate pictures. The individual pictures provide context for one another, thus distinguishing comics from singleframe cartoons. Comics involve linguistic, typographic and pictorial signs and combinations of signs as well as a number of specific components such as speech-bubbles, speed lines, onomatopoeia etc., which serve particular functions. The form and use of these elements are subject to culture-specific conventions. (Kaindl 264)

The text presented for the analysis in this article, however, is a graphic novel. Like a comic strip it is composed of verbal and visual elements, but what differentiates this type of picture writing from typical comics is a theme and volume. Campbell in his manifesto terms a graphic novel as "a movement rather than a form" explaining that this movement's goal is "to take the form of the comic book, which has become an embarrassment, and raise it to a more ambitious and meaningful level. It is forging a whole new art which will not be a slave to the arbitrary rules of an old one" (quoted in Gravett 2). The emergence of a new type of picture writing is strictly connected with Art Spiegelman and his graphic novel about Holocaust *Maus,* which was awarded the Pulitzer prize in 1992. Other artists also published this new type of comic book: in 1986 Frank Miller and Klaus Janson created *The Dark Knight Returns* and in 1986 Alan Moore and Dave Gibbons released *Watchmen*. The superheroes in these books were not completely flawless and the line between good and evil was blurred. Another defining characteristic of graphic novels is their intertextuality (Harris 6-10) Thanks to that, this genre ceased to be only associated with trivial stories about superheroes and villains. Contemporary comics deal with various topics from insignificant to serious ones. Graphic novel are stories that present a deeper and more mature approach to certain issues and constitute a complete, finished story of a bigger volume and are

bound like books (Kurc 10). They are designed for a more mature audience.

The language of comics - an interplay of verbal and visual elements

According to Zanettin, "in semiotic terms, comics can be described essentially as a form of visual narration which results both from the mixing and blending of pictures and words" (12). Comics is called a multimedia genre of popular culture. It is placed on the border of literature and art but does not belong to any of them. Moreover, the hierarchy of what is more important: either words or images cannot be established. The most important is an adequate expression of those two layers. Text and illustration in comics complement each other and depend on each other. Words name things, introduce objects, people, help readers follow the story while images shows the world, shapes, characters and their actions. All those elements constitute kind of a symbiosis that as a whole creates a comic book (Biesiadowska 46).

The visual

Images in comics take different forms and shapes, which always serves the same purpose – conveying certain messages and creating a visual story. The visual consists of various elements: layout, size and shapes of panels, balloons and gutters, colouring, and lettering that creates an iconic unity. The character and personality of characters are shown by means of applying the same artistic technique, e.g. thick and dynamic lines may indicate rough personality, negative characters usually have distorted faces and bodies. Appropriate shapes guarantee that the reader will see not only what is happening but also may feel the atmosphere that a given panel is conveying (Biesiadowska 47). The shape of a panel is also important, for example a cloud-shape is used to express a recollection. The gutter is significant as well, and as McCloud says: "the heart of comics lies in the space between the panels where the reader's imagination makes still pictures come alive" (1). In this "empty space" exists information suggesting what happened between the pictures and a reader deciphers this information through imagination. It often happens that panels show situations after or before something happens, omitting an important event, hence it is a render's role to discover relationships between pictures in order to combine them into one message. Sometimes, for some stylistic purposes there may be no gutter between the panels, so readers have to imagine a division of a page into panels or a part of a panel can go over or beyond the border of another panel.

Analyzing comics as a combination of interrelated images, we may find similarities between comics art and movie making. An author of comics uses similar techniques in frame construction as a film maker. A comics' page, like a movie frame, shows people and actions in a particular place and time as seen from a specific point of view. For example, there is a general composition, zooming in and zooming out. All these methods serve to create a particular visual effect or provide some information. They are used to get the reader's attention to certain happenings in comics (Szyłak 45).

The textual

Words are equally important elements of comics as images. Words also have a graphic nature, different colours and layout which makes them "part of the picture". Moreover, as Eisner states, lettering "treated 'graphically' and in the service of the story, functions as an extension of the imagery (10)." Texts appearing in comics have to be hand-written by a creator and harmonize with the pictorial content. Words similarly to images are a creation of the author, hence s/he gives them his/her personal touch.

According to Celotti (38-39), the following types of texts can be found in comics: speech balloons, captions, titles and linguistic paratext. Speech balloons contain the dialogue of the characters and their thoughts. Captions – usually inserted in rectangular boxes at the top or bottom of the panel usually indicate time and spatial changes or may include commentaries to the pictures. Titles serve to get the reader's attention. Also in comics very frequently appears, what Maria Grazia Margarito terms, linguistic paratext. It denotes verbal messages outside the balloon and inside the picture and includes graffiti, newspaper titles, road signs, posters, various inscriptions, etc. Their purpose is to give a wider

context of what is being presented in the pictures (Celotti 39). Sounds are represented by onomatopoeic words that may vary according to the language of comics. In comics, they are used very extensively. When they appear inside the balloons, they are accompanied by apostrophes, whereas outside them, they constitute an integral part of the visual content of comics.

The verbal content of comics is not included only in balloons and caption boxes. Some of it may be rendered graphically, hence it becomes an inherent part of the graphic creation. Kaindl differentiates three types of onomatopoeia – "interjections, derivations of nouns or verbs and invented words, which are formed from vowels and consonants for their specific auditive quality" (274). Onomatopoeia and sound effects can represent background noise and helps create a certain atmosphere.

Multimodality and comics translation

Worth mentioning in terms of comics translation is Jakobson's consideration on "Linguistic Aspects of Translation" (1959) in which he distinguished between three types of translation: intersemiotic, interlingual and intralingual translation. Intersemiotic translation or transmutation is described as "an interpretation of verbal signs by means of signs of nonverbal sign systems", interlingual translation (translation proper) as "an interpretation of verbal signs by means of other signs of another language" and interlingual translation (rewording) as "an interpretation of verbal signs by means of the same language" (Jakobson 145). In Jakobson's distinction, translation is a process intrinsically bound with an interpretation of verbal signs. Examples of intersemiotic translation may include translations from verbal language into visual language as in arts, architecture, and photography (Zanettin 10). In this article, intersemiotic translation will be understood as deciphering the meaning of comics from their interplay between the visual and verbal modes, their interpretation by the readers.

The meaning and expressiveness of comics results from the unique combination of words and pictures, their multimodality. Kress and Van Leeuwen define multimodality as "the use of several semiotic modes in the design of a semiotic product or event" (20). In a comic book two modes, namely visual and verbal, interact with each other and complement each other creating a meaning as whole. In semiotic terms, comics can be defined as "a form of visual narration which results from the mixing and blending of pictures and words" (Zanettin 12). In comics, verbal and visual elements are connected through certain formal elements such as speech balloons. Text's expressiveness in comics partially results from its interaction with pictures, so it is important to study the relationships between the two modes while translating. According to Zanettin, "semiotic systems are co-present and interplay at different levels, and are culturally determined along dimensions of space and time (13). It means that in a multimodal analysis both elements are significant. Comic book protagonists express their emotions and interact not only via speech balloons but also through gesture, eye contact, body posture, facial expression, spatial orientation. These nonverbal elements are a vital part of meaning conveyed by comics and deciphered by readers (Borodo 24). One of the first studies to concern the multimodal nature of the translation of comics was done by Kaindl. He investigated the interplay between the textual and pictorial content of comics such as *Asterix, Tintin and Peanuts* in terms of humour translation. He demonstrated how humorous content is conveyed by the two modes. Another scholar, Celotti in her article "The translator of comics as a semiotic investigator" underlines the relevance of the interrelations between the two modes and their importance for translators saying that "the visual language can be a resource rather than a constraint for the translator" (35). Translation of multimedia text has sometimes been referred to as 'constrained translation', a concept created within Translation Studies that goes back to the 1980s: "Constrained translations as translations that are, for practical or commercial reasons, spatially limited, such as, for instance, advertisements with brief and catchy slogans, cartoons, comics and subtitles .... They [comics] are limited spatially in that translations must fit into balloons or panels and in that they have a specific objective." (quoted in Celotti, Grun and Dollerup 198).

As Celotti states "the aim of the translator should be to translate all verbal messages, but in reality not all of them will be translated in comics" (38). She delineates four areas of verbal messages (balloons,

captions, titles, and the linguistic paratext) with their own functions in the narrative. Moreover, she mentions that within Translation Studies, for the translation of multimedia text, including comic strips, there has been created a specific concept, namely 'constrained translation'. According to the scholar "the debate on comics translation has been characterized by a view of the presence of the balloons as limitations to the freedom of translators, operating in much the same way as lip synchronization in dubbing (34).

The translation of comics encompasses not only rendering written material but also transferring visual content and sometimes adapting it to the target culture. Obviously such a situation does not concern all comics. A general decision must be made as to what extent comics must be adapted to the target culture. Sometimes factors that may cause the changes are: different cultural norms and standards as to what a comic book is expected to be, and a need for political correctness. Celotti (36) gives few examples of the changes: in the Swedish version of the comic Morris' Lucky Luke's cigarettes were converted into a blade of grass to make it more appropriate, and the name of Groucho Marx was changed for Felix in the American version of *Dylan Dog*.

Analysis – *V for Vendetta*

V for Vendetta is a graphic novel written by Alan More with illustrations by David Lloyd (with additional art by Tony Weare), published by DC Comics. At first, the series was created for the British magazine Warrior and the first episodes appeared in black-and-white between 1982 and 1985. David Lloyd omitted all sound effects, thought balloons and captions as well as he created illustrations of either darkness or blinding light (Gravett 126). This black-and-white imaginary was a rather radical departure from comics-writing at that time, however, stylistically it gave the book its deep naturalistic feel. After the cancellation of *Warrior,* DC Comics republished a ten-issue series in colour in 1998 and continued the publication of the series until its completion. A subtle colour palette was added that gave the novel new depth but the gloomy atmosphere of Lloyd's original illustrations was preserved (Kannenberg 357). Then in 2005 it was published in the form of one, complete graphic novel. The novel was translated into Polish by Jacek Drewnowski and it was issued by Post publishing house. On the basis of the comics, The Wachowski Brothers created a political thriller with the same title in 2006.

In the comics Alan Moore presents a dystopian, alternative reality of 20th century England, which after atomic war has turned into a totalitarian state and succumbs to a fascist dictatorship – the Norsefire political party. In the novel it is presented as a corporate body consisting of organs that harmoniously cooperate for the common good. The unity of the state depends on the condition of all organs. In the novel it is represented by five institutions gathered around Adam Susan: "The Eye" - the surveillance organization, which constantly watches over the citizens, "The Nose" - the detective institution, "The Mouth" - the state-controlled media that deals with spreading propaganda through society and "The Fingers" or "Fingermen" - the branch that enforces law. Its effective cooperation is crucial for the survival of the regime (Lewandowski 32-31). Post-apocalyptic Britain is a place where all human rights are repressed, there is no freedom, no tolerance. The party controls the population through the Fate computer and secret police.

The novel begins on November 5, 1997 in London, when V, the only person who decides to stand against the totalitarian government, detonates a bomb in the Old Bailey, the Central Criminal Court. He is a mysterious, masked figure in a Guy Fawkes mask that attracts the existing regime, destroys symbolic London landmarks and aims at killing high-profile people connected with the Norsefire party. His actions force the police headed by Eric Flinch to unearth V's identity, discover his motives and capture him. The complex plot of the novel deals with various figures associated with the government, and throughout the story the reader can observe divisions within the regime. Another important character is Evey Hammond, the young woman who V saves from the Fingermen. Through her, the reader finds out more about V's identity and his motives. Moreover, thanks to V she undergoes a transformation to understand that "whoever you are isn't as big as the idea of you". It also conveys the message of the novel that ideas are eternal and "bullet-proof" and what V embodies will live forever.

The style of this narrative is hard to classify as Allan Moore and David Lloyd took an unconventional

approach to the protagonist. According to the Kannenberg, they "reject the traditional comic-book simplicity of heroes versus villains in favour of a morally ambiguous storyline that pits an anarchists against a fascist state" (Kannenberg 357). Moore never shows V's real identity, he only lets the readers see what V has experienced in Larkhill – a death camp. The writer encourages the readers to have their own opinion on V's conduct and actions and it is left for them to decide whether the protagonist is morally right or wrong, whether he is a terrorist or freedom fighter. Actually, V, whose name is just a symbol, is not to be analysed as an individual as he stands more for an idea, namely he is a representation of anarchy and resistance that is contrasted with fascism represented by Norsefire.

The script is characterized by intertextual links to various works of music, art, and literature, rendering it a challenge for the reader to decipher all hidden meanings and allusions. The novel refers to utopian and dystopian traditions of defining a new, better world and a human being ready for that world. We can find references to *Utopia* by Thomas More or Adolf Hitler's *Mein Kampf* – those books are visible on the shelves in V's library. The narration is also full of symbols, two of them the letter "V" and number five are very significant in the novel. References to this number and the letter V can be found throughout the novel. Every chapter begins with letter "V" (e.g. The Villain, The Voice, Victims, Vaudeville, Versions, etc.), the protagonist plays Beethoven's Fifth symphony and the bombings take place also on the fifth of November and 23rd of February (2 plus 3 equals five) or he quotes from Thomas Pynchon's novel *V.* The protagonists' symbol V surrounded by a circle is the symbol for anarchy turned upside down. This depiction can be found in many places in the novel and one of the most prominent is the one showing dominoes set on the floor in this shape. The protagonist's name refers to his history in room five at Larkhill where he was kept as a scientific subject.

The illustrations created by Lloyd convey the tone of the book and harmoniously blend with Moore's writing. The novel uses mostly dark, de-saturated colours or minimal colouring that contributes to the mood of the novel. However, sometimes colours vary and are more distinct in crucial scenes in the novel, for example during the bombing of Old Bailey. Most of the narration is conveyed through six panels per page, but this pattern also changes when particular scenes are of more significance, e.g. the panels at the beginning of the fourth chapter are full-page images in black and dark red.

Dissatisfied with Margaret Thatcher's policies, Moore and Lloyd created an impassioned piece of art glorifying freedom, and hence becoming timeless. V for Vendetta is an absolutely powerful and complex story of the importance of independence, ideas and identity. Through this complex novel presenting Orwellian order, Moore provokes his readers to question authority in our society and the kind of world they wish to live in: either The Land of Do-As-You-Please (freedom) or The Land of Take-What-You-Want (Chaos). *V for Vendetta* is a thought-provoking story that deals with various important issues, achieving an amazing goal, namely that comics/graphic novels can convey the same depth as other literary works.

Text analysis

In this part, I would like to concentrate on the textual analysis of the Polish translation of *V for Vendetta*. Special emphasis will be given to aspects connected with the specifics of comics translation as well as the intertextual character of the verbal content for the novel. All presented pictures come from *V for Vendetta* issued in 2008 and the Polish translation from 2014 by Jacek Drewnowski.

Intertextuality and domestication

As it was mentioned before, *V for Vendetta* is a graphic novel copious with intertextual elements that may pose a challenge in the process of translation into the Polish language.

The first intertextual element found in the novel refers to the title of the first book, which is "Europe After Reign". It refers to Max Ernst's painting "Europe After the Rain" created as a protest against war, and contains the play on words "reign" vs "rain". It acts as a harbinger of the political situation to be depicted in the comic book. The masterpiece created by Ernst in 1942 shows the destructive power of war, which leaves behind a landscape of ruins, desolation, and despair. Moore using the word "reign" suggested the return of the totalitarian order. The Polish translation does not refer to the painting but

attempts at convening the same message and evoking similar emotions as the English. It was rendered into "Nowa, Wspaniała Brytania" ("Brave, New Britain"), which obviously makes reference to "Brave New World" by Aldous Huxley.

The next problematic aspect appears in the translation of the scene where the bishop is murdered. The main character V utters the following words: "Please allow me to introduce myself, I'm the man of wealth and taste", which comes from the song "Sympathy for the Devil" by the Rolling Stones. It could have been literally translated into Polish, however the translator decided to use a more elaborate approach. This particular scene is significant in the novel as it is a culmination point of the diabolic pact made between Evey and V. Moreover, in the novel we can also find a quotation from Faust by Goethe, which is used to emphasize the character of the relationship between the main characters. An Englishmen reading the original version of the novel will for sure discover the text from the Rolling Stones and decipher its allusion to the meeting scene between Mephistopheles and Faust. Whereas in the Polish version, the translator adopted the domestication procedure and rendered V's utterance into "Zemsta nierychliwa nagnała cię w moje sieci..." from the Polish humorous ballad "Pani Twardowska" by Adam Mickiewicz. This ballad is based on the Faustian theme and presents a nobleman Twardowski who sold his soul to the devil in exchange for magical powers and immense knowledge.

In the second book of *Vendetta* there is an analogous problem to the previous one. In one scene V says to Evey "I'm waiting for the man", which is a title of the song by The Velvet Underground. Here, again the translator used the technique of domestication to create analogous effect on the target readers as the original has. It was rendered into "Czekam na sygnał z centrali...centrala nas ocali", which comes from the significant and influential Polish post-punk band Brygada Kryzys and perfectly suits the atmosphere of the graphic novel.

Another element of the translation worth mentioning refers to the cultural adaptation into the Polish realities of the phrase "security officers", "children's hour" and "Punch and Judy man". The first one was rendered into "oficerów Bezpieki", which is a colloquial expression for security service established in Communist Poland responsible for maintaining the order. The second one was translated into "domowe przedszkole", a television programme for children. The third one in "klaun", which simply denotes type of a person "Punch and Judy man" embodies. All three renditions were meant to evoke similar connotations that the source language expression does.

Linguistic paratext and titles

Linguistic paratext is a typical element of comics. Celotti (39) calls it one of the loci of comics translation verbal messages that exhibits a high degree of variability when it comes to its rendition. She delineates six procedures that can be applied to its translation depending on the paratexts' importance and relevance to the depicted story and visual content. It can be translated when it plays a similar function to that of a speech balloon or translated with a footnote in the gutter when the text is a part of the the drawing that is vital to the story. The third strategy is a domestication strategy, so cultural adaptation of the paratext. The next one is leaving paratexts in their source language, and it happens in the case when "they have a function which is more visual than verbal […] and their non-translation does not give rise to any semantic gaps – they serve as a reminder of the story's setting" (Celotti 41). Another strategy that a translator may resort to, is simply deletion of the paratext. The last strategy that Celotti enlists consists of mixing various strategies: deletion, partial translation, and cultural adaptation. Regarding rendition of titles, they are usually translated, however, sometimes "they can be maintained and in this case they reveal their origin and may provide an exotic touch". Moreover, that translator should also pay attention to the possible relation between the title and the pictures. In case of translation of linguistic paratext in the analysed graphic novel, it has been left unchanged in its original form (see fig. 1 and 2). Maybe, it resulted from the fact that translation it into Polish would cause changes in the graphic elements that would be too costly for the publisher. The same strategy was applied to the rendition of the chapters' titles (see fig. 3). They were left in English with a Polish translation in a footnote. It resulted from the fact that in the graphic novel all the titles begin with the letter 'v' that has a symbolic meaning to the story and finding Polish equivalents also starting with the
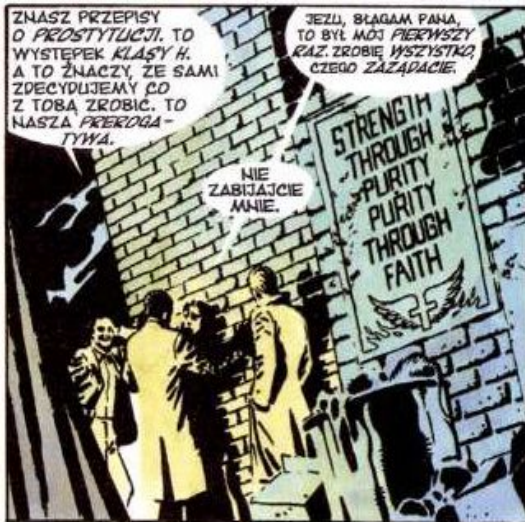
same letter would be unfeasible.

Figure 1 *Linguistic paratext*
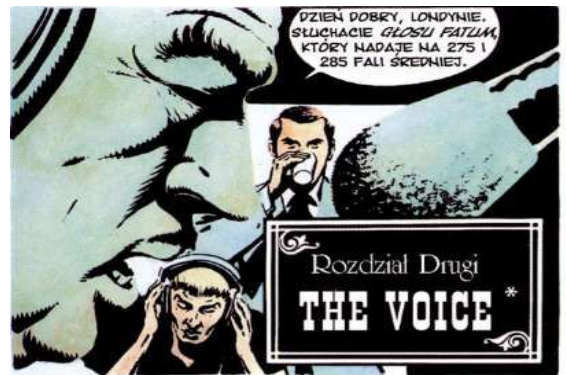

Figure 2 *Linguistic paratext*

Figure 3 *Titles*

Condensation and deletion of the message

According to Celotti "the aim of the translator should be to translate all verbal messages, but in reality not all of them will be translated in comics (39). As it was explained above, in terms of multimedia text, constrained translation is very frequent and instances of that can be found in the Polish version of *V for Vendetta*. Due to space limitation in speech bubbles and the fact that the Polish language is usually lengthier than English, some of the messages must be condensed or even omitted. Below, there are a few selected instances of the condensed Polish translation or elimination of some elements in translation. It usually happens due to spatial constraints as in fig. 4. "Westminster Abbey" was simply rendered as "opactwo" without defining it by adding the noun "Westminster" and in fig. 5 the second "wakey" was omitted in the translation. In the example presented in fig. 6 the English utterance has been condensed in the Polish translation while still the conveyed message is analogous to the original version.
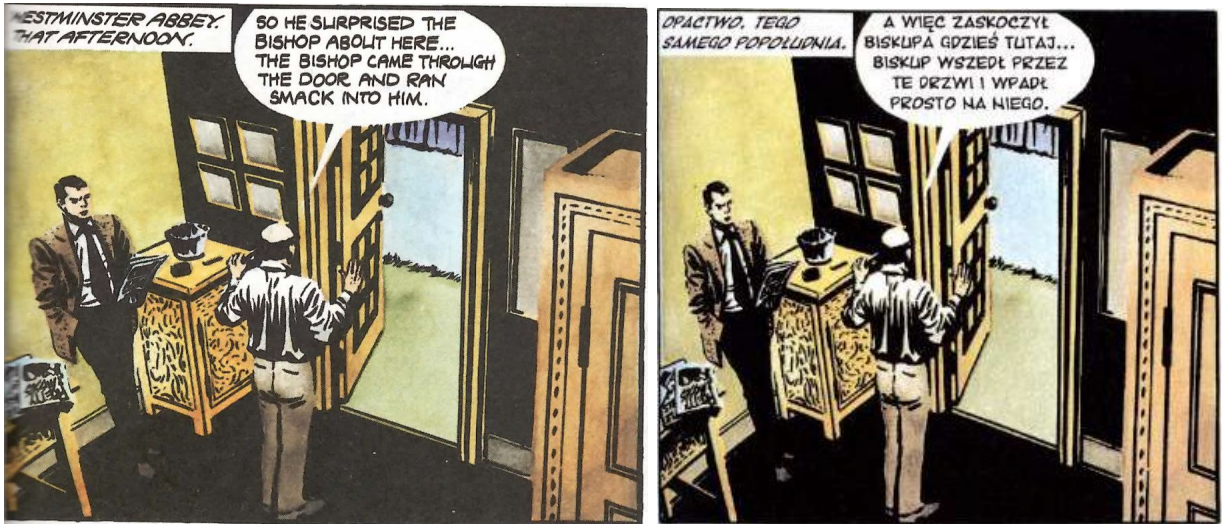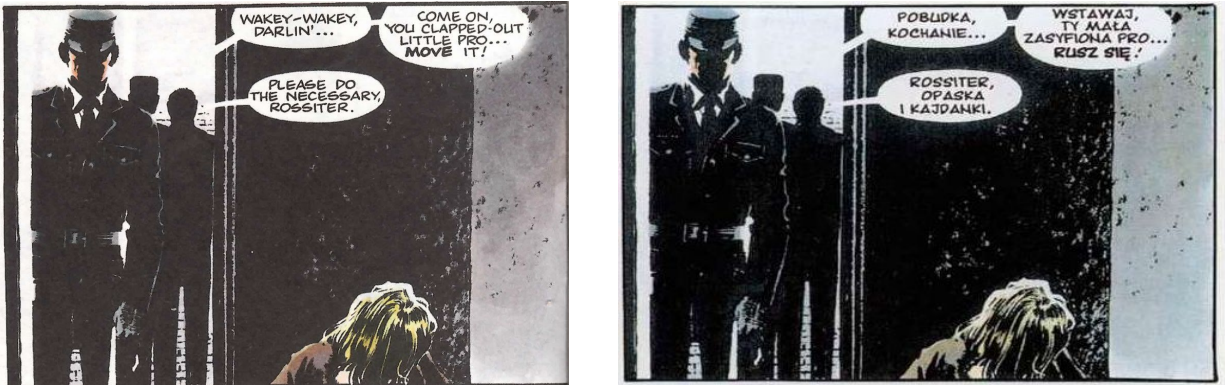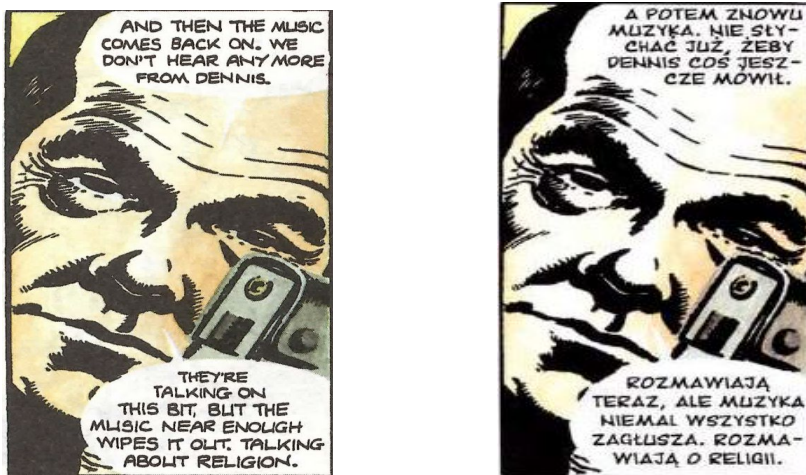
Figure 4 *Deletion*

Figure 5 *Deletion*

Figure 6 *Condensation of the message*

Onomatopoeic expressions

Onomatopoeia is a phenomenon that is intrinsically bound to comics. It refers to words that phonetically mimic or resemble the sound of the things they describe. For instance, the words used to denote animal noises are all onomatopoetic, e.g. a dog's "bark," a cat's "meow," or a cow's "moo." The onomatopoetic words for animal sounds slightly differ from one language to another since the words must fit into the larger linguistic system. Therefore, while a pig says "oink" in English, it says "knor" in German. Onomatopoeic expressions help comics create a particular atmosphere and make readers experience the process of reading more thoroughly/deeply. There are a few classifications of onomatopoeia. One distinction between lexical and non-lexical onomatopoeia was provided by Attridge. The first one refers to sound-imitating words, for example: "hiss", "bang", "slurp" and the other refers to a "cluster of sounds which echo the world in a more unmediated way" (67) for example, "pfft" the sound for a gun with a suppressor. Below, there are some examples of onomatopoeic expressions in the original version of the graphic novel contrasted with the Polish translation. Fig. 7 shows a translation of an onomatopoeia "uhhh...heh", which signifies confusion, embarrassment, used in awkward moments. An expression "ruh...ruh...ruh" that is used to denote angst was rendered into "uuu...uuu...uuu" (see fig. 8) and the last example (fig. 9) shows the rendition of onomatopoeia "ah...uh" that signals that something someone just said or did was right
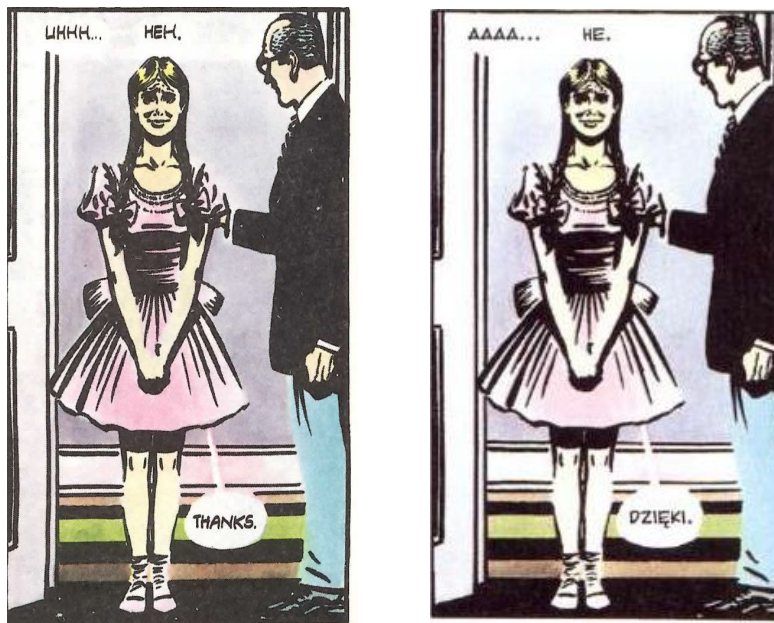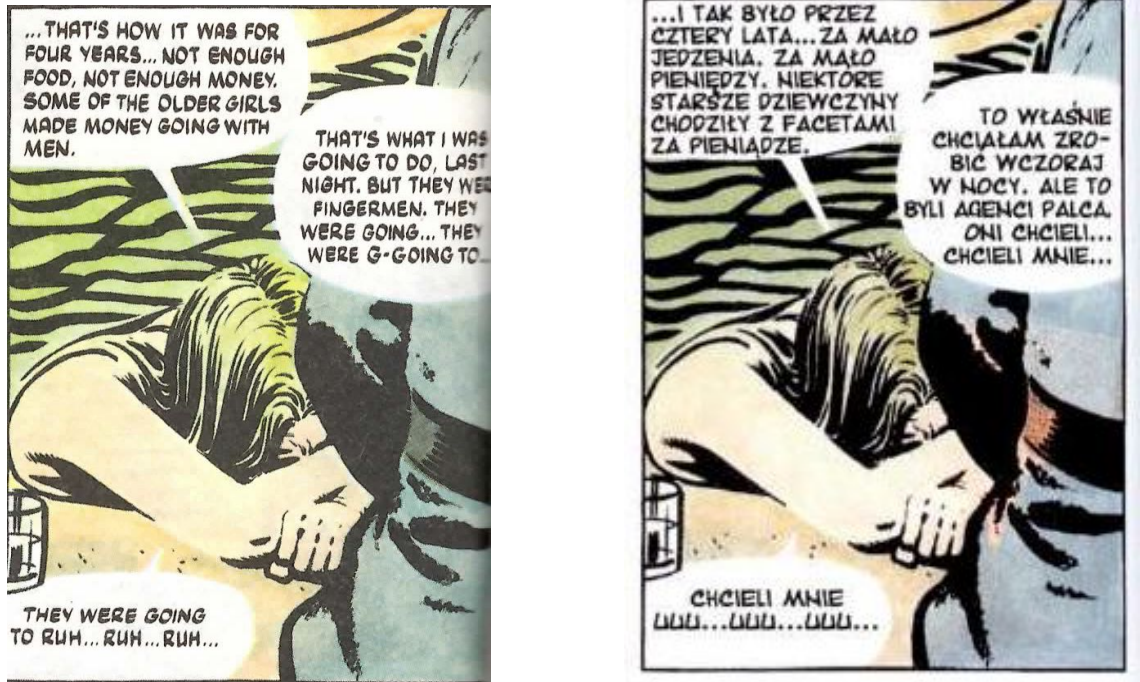

Figure 7 *Translation of "uhhh...heh"*
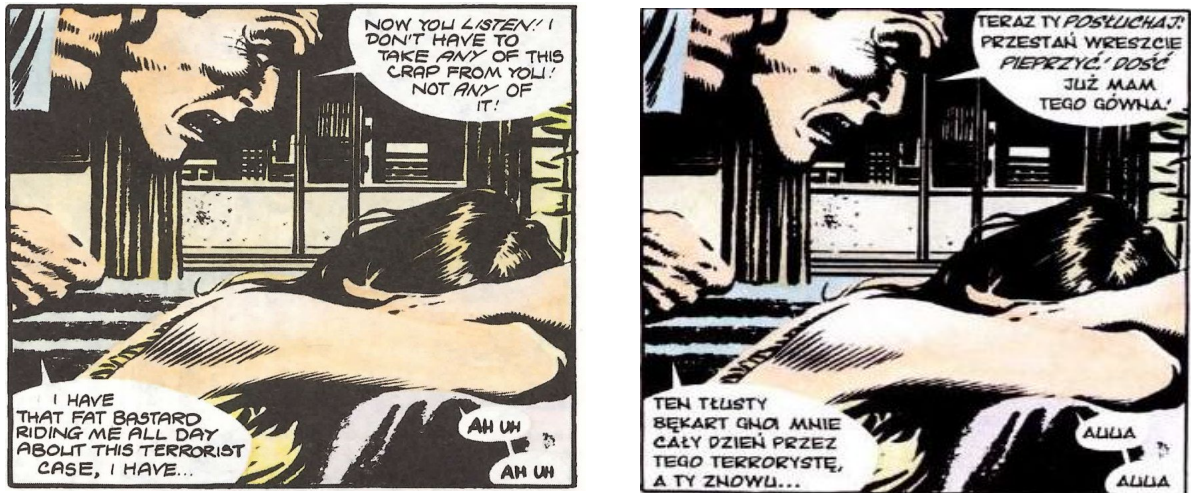
Figure 8 *Translation of "ruh...ruh...ruh"*

Figure 9 *Translation of "ah...uh"*

Conclusion

Comics is a unique combination of verbal and visual content that requires from both the reader and the translator a thorough "reading" of the text and images to decipher the meaning that a given comics book was meant to evoke. They should focus on both layers of the comics creation, and the translator must take into consideration their mutual interaction while translating. Obviously, every comics book is different and whether the pictures will be changed in translation or not depends usually on the publisher and the culture of the creation of comics in a particular country.

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