

Using Strategies to Solve Problems in Translating Chinese to English Comics

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ABSTRACT

Comics are required to be translated “accurately” and “appropriately” in order to have the intended message transferred effectively by the translator to the target language receiver. However, problems in comic translation and the effective strategies used in this type of translation, particularly in Chinese-English language pairs, are still under-explored. This paper investigated the problems in translating Chinese comics to English as well as the effective strategies used in the process of translating the comics. Taran’s (2014) and Celotti’s (2014) frameworks were adapted to analyze 71 out of 200 comic strips. The comic strips were selected purposively and consisted of visual and verbal messages. The findings showed that the major problems in translating comics are technical and linguistic problems, while most of the strategies (five out of six) were found effective in the comic translation. The results indicated that identification of the types of problems and exploring the process in which the strategies could assist in translating linguistic paratexts and onomatopoeias in comics in a more sensible and acceptable way. This study has some theoretical and practical implications for translators, students and researchers.

Keywords: Chinese, comic translation, English, problems, strategies

INTRODUCTION

Comics are defined as juxtaposed images arranged in a narrative sequence to produce aesthetic response in the readers (McCloud, 1994), in which stories are narrated in a series of at least two separate pictures that involves elements such as typographic and pictorial signs subject to culture-specific convention (Kaindl, 1999). The history of comic goes back to centuries ago from the findings of cave paintings and Egyptian hieroglyphics, where the images are noted to be in interactive sequences (Tiemensma, 2009). However, the first comics that we are familiar

with today started in the nineteenth century in England, featuring the first comic hero, Ally Sloper (Saraceni, 2007). America's comic strips became a massive hit when Richard F. Outcalt's Yellow Kid appeared in the Sunday newspapers, making it the first fully coloured comic strips containing dialogues in speech balloons (Zanettin, 2008). Following their success, comic strips were collected and published into collection books, hence the term 'comic books' (Saraceni, 2007). Comics can be an interesting topic to explore and are actively used in various fields, especially in education and communicating scientifically with audiences (Yap, & Amini, 2020). Due to its popularity among students, comic books are currently seen as a something to read leisurely while providing educational value. By incorporating comics in lessons will make a significant difference compared to traditional text learning. In the TESOL setting, comics are used to encourage students to read extensively, promote basic reading skills, and as a writing prompt (Recine, 2013). EFL students' English vocabulary were broadened, their comprehension of English texts were enhanced, and they were more motivated to learn the language (Chou, Hsu & Chen, 2015; James, Tan, & Amini, 2018). The use of comics as narrative text could also improve students' speaking skills and confidence when they shared and discussed their own hand-drawn comics in class (Puspitasari & Panggabean, 2016). In addition, the rich visual aspect of comics can help EFL or ESL learners to understand the target language (TL) better by making inferences from the pictures (Ásbjörnsson, 2018). Furthermore, comics are used in the context of science communication to discuss critical and complex issues that could introduce a new audience to scientific topics in an interesting way. Using comics to explain science gives a deeper impression on the readers as they are able to recall and retell a significant amount of the content when questioned (Negrete, 2013). Readers can enjoy while reading and learning complicated texts by using comics. Using science comics is good method to deliver scientific knowledge, however, there is a probability that the actual scientific ideas are misinterpreted through the impressive artwork of comics (Tatalovic, 2009). The translation of comics has not received much recognition in spite of the number of translated books and is limited to linguistic feature such as onomatopoeia, cultural allusions or puns, or focusing on particular comic series (Celotti, 2014). In addition, comics are only considered academically interesting when they serve as a limitation and challenge for translators due to the spatial limitation, and the text intent complementing the images. However, Celotti (2014) argued that the visual messages in comics should be 'read' in combination with the verbal language to understand the meanings of comics. In addition, translated comics should be naturalized, so that readers would feel like they are reading something locally produced (Nur Izzati Azman, Lin, Amini, & Alavi, (2020). Furthermore, there is a need for the comic to be translated accurately so the intended message can be conveyed across the TL. Jayanti (2015) stated that a good and accurate translation helps to maintain the translation quality comic. When the complete transfuse of the original work is clearly understood and felt strongly by the country of the original language, and it is considered a good translation (Munday, 2010). In other words, the translation is deemed acceptable when readers of the source language feel that the translated work is as natural as the original version. For this, the meaning from the original context must be conveyed in a clear understandable manner (Kamil, 2014). Moreover, the cultural background of the translator affects the accuracy of translation (Wong, Tan, & Amini, 2019). If the translator does not grasp a degree of knowledge in a language or culture, the translation will become unreadable (Ng, & Amini, 2019). If the comic is translated incorrectly, it will confuse readers and demotivate their reading interests (Inga, 2012).

While comics are generally recommended to be translated "accurately" and "appropriately" to deliver the message and the intended meaning effectively to the target language receiver, the problems in comic translation and the effective strategies used in this type of translation, particularly in Chinese-English language pairs, are still under-explored.

Therefore the study will address two research questions:

1. What are the problems in translating Chinese comics to English?
2. How are the translation strategies used in the process of translating the comics from Chinese to English?

LITERATURE REVIEW

In this section, past studies related to Chinese-English translation of comics are reviewed critically. In Suryoalam's (2011) study, the researcher aimed to describe the translation strategies employed in the Indonesian translation of the comic English *Lucky Luke: The Bridge On The Mississippi* that deals with non-equivalence words, idioms and dialects. Mona Baker's model was used in identifying the strategies for non-equivalent words and idioms. The results showed that cultural substitution and omission are the major strategies used in translating non-equivalent words while translating idiom by similar meaning and form is the major strategy for idiom translations. As comics include verbal elements, these strategies may be relevant for identification at the linguistic level.

Chan (2014) identified the strategies in translating English name labels from the comic *Spiderman* and attempted to find out if the effect and impact of the translated name labels retain in their Bahasa Malaysia counterpart. The methodology in this study was also referred to Baker's translation strategies, in which six out of eight of Baker's strategies were found. The main translation strategy used in the study was paraphrasing with related words, followed by omission and translation with less expressive words. However, the "quality of the translation" (Amini, Ibrahim- González, Ayob, & Amini, 2015) was reduced as there was a loss in the pragmatic meaning of the names. Nonetheless, it was noted that story was still progressing with the translated dialogues.

Gore's (2018) study examined the genre-specific characteristics that the translator needs to retain in the Dutch translation of *Batman: The Dark Knight Returns* graphic novel. The study was based on the theoretical framework of Delabstita's film translation, which Kaindl (1999) also used as a reference for comic translation. The findings showed that restrictions such as space limitations and multimodal characters could be solved by rendering the font smaller, using electronic graphic programs, or by omitting certain messages that can be implied through images. In translating verbal elements of names, titles and colloquial languages, the researcher identified substitio (substitution) as the major strategy, while repetitio (repetition) was most common in translating non-verbal elements such as inscriptions and onomatopoeia.

Delepaul (2015) examined the differences in strategies adopted in the Dutch translation of two English comics in aspects such as the idiomatic expressions, humor elements, and sound effects. However, since there is no official Dutch translation for the first comic, the translator had to translate the first 148 pages of the comic manually and compare it with the official Dutch version of the other comic. The main frameworks was Kaindl's (1999) framework for the study of comics under translation and Multimodality in the translation of humor in comics. The results for the verbal element showed that the conversational language in different Dutch-speaking region must be taken into account to ensure a natural conversational language. The humor element consisted of three categories; verbal humor, visual humor, and multimodal humour, where multimodal gags, which posed as a problem for the translator. The analysis of sound element showed that the translation of sounds in *Scott Pilgrim* is only available when there is little redrawing involved, while the other comic does not have the problem due to its mono-modal nature.

Kim (2019) aimed to identify the translation strategies in the Chinese translation of a Korean webtoon, *Along with the Gods: The Two Worlds*. The study used Celotti's (2014) and

Kim and Lee's (2017) translation strategies, in which the researcher found specification, deletion, cultural adaptation and leaving untranslated as the strategies used to convey comical messages. Specification was observed in non-verbal texts, identifiable information in the context and humor effect; deletion was used as a means to revise the webtoon; cultural adaptation was applied to ensure the same humour effect retained in the translated text; and certain English linguistic paratexts were left untranslated to retain humor effect.

Shi (2014) described the problems in Chinese-English public signs and explored the effective techniques for translating public signs referring to Nida's Functional Equivalence as the framework. The strategies were analyzed from two perspectives—the macroscopic perspective that provides general solutions (such as translator's comprehensive quality and the setting of specific public signs translations in supervision departments) (Amini, Amini, Alavi, & Esfandiari, 2017), as well as the microscopic perspective in which Nida's theory come to light. In this part, the strategies are further divided into four specific perspectives, which are linguistic, purpose, cultural and pragmatic. The researcher identified linguistic and grammatical errors as the major problems in the translation, and emphasized that one must have cultural background in both languages for accuracy and logical translation. Having reviewed the previous studies with an emphasis on the gap and significance of the study, this paper aims to explore the problems faced by translator in translating Chinese-English comics and provide strategies to these problems.

METHODOLOGY

This study adopts a qualitative research design. Using the textual analysis method the translation problems and translation solutions in translating Chinese comics to English were explored to have an in-depth understating of the translation problems in the text to develop new concepts and theories, explain a complicated phenomenon thoroughly and enhance the design and analysis of conventional surveys (Mohajan, 2018). It also helps to examine the data rather than confirms and emphasizes the position of the subject and the perspectives of the participants (Moradi-Joz, 2017). Textual analysis is an approach to examine the text's content, meaning, structure or discourse in a close manner (Given, 2008). In the field of translation, text analysis is a common method in understanding written texts (Qassem & Gurindapalli, 2019). Taran's (2014) "Problems in the translation of comics and cartoons" framework for identifying the translation problems, and Celotti's (2014) 'Translation strategies for linguistic paratexts' were adapted for identifying the translation strategies. According to Celotti, linguistic paratexts are texts that appear outside of the speech bubbles but inside the pictures, such as onomatopoeias, signboards and newspaper headlines. The material chosen in this study is a Malaysian Chinese comic book drawn and written by local Chinese Malaysian artist, *Black Jellyfish*. The comic, titled "僵尸, 机器, 我们和弟弟 (*Zombies, Machines, Us and Younger Brother*)", is one of the artist's best-selling books, scoring top place in 2019 in accordance to Malaysia's largest bookstore, *Popular*. This book is notably different from the artist's previous works, described as cinematic comic. This book portrays the reality of the political world, leaving a huge impact on the readers' thoughts. First, the entire comics were translated into English. The artist's consent was obtained beforehand to translate the book and use it for research purpose. All source texts (STs) were translated after scanning and were edited with an online application. The translated comics were validated by four bilingual Chinese-English speakers who had some theoretical knowledge in Translation and Interpretation. The results from the validations can be summarized into some incoherent translations, and minor grammatical mistakes and structural errors which were rectified afterwards. Then, the translator started identifying the translation problems and strategies. Cross validation of the results were

performed against Celotti, Zanettin, and Taran's framework during the process of data analysis. The comic book was fully translated and out of 200 strips, 71 panels which consisted of both visual and verbal message were selected purposively. Panels with only texts or images did not fit the inclusion criteria. Then, two tables were created to summarize the types of problems and strategies identified in the findings.

RESULTS

The findings were divided into the results from the analysis of problems and strategies.

Problems In Translating Chinese To English Comic

The problems in translating comics were classified into three levels of cultural, linguistic and technical (adapted from Taran, 2014). In this study, linguistic and technical problems were identified as the main issues in translating comics.

Table 1.
Problems in translating Chinese to English comics

Codes	Themes	Categories
Literal translation of onomatopoeias reduce comical effect Chinese onomatopoeias is different from English No English equivalent for Chinese onomatopoeia	Onomatopoeia	Linguistic
Same word refers to different things	Word play	
No English equivalents for the Chinese word Idioms Connotative words	CSI	
Limited space in speech bubbles resulting omission of information Size of speech bubbles limited length of text and font size	Speech bubbles	Technical
Onomatopoeia embedded in drawings	Onomatopoeia	

The major problems identified in translating comics were linguistic and technical problems. Linguistic problems were further divided into three themes. It was found that the literal translation of the onomatopoeia will render the comic less humorous. This is inline with the findings of Yaqubi, Tahir, & Amini (2018) on creating a balance in translating onomatopoeia. Translation For instance, in the context the soldier appeared suddenly, the word '出现' (chū xiàn) (appear) was used to give a clearer picture of the soldier's action.

To retain the comical effect, some Chinese onomatopoeias were changed to an equivalent sound effect in the TL, as with the case in the word '打' (dǎ/to hit) was rendered into an equivalent onomatopoeic word, 'Whack'. Some Chinese onomatopoeias differ from their English counterparts. The sound '嘀' (dī) was usually translated as 'Tick-tock' in English, but in this context, 'Beep' would be more appropriate as the drawing showed that the hand was pressing buttons instead of clocks ticking. This finding was supported by Garcés (2015), who stated that sound representations may not always coincide in different languages.

As for some onomatopoeias, there was a need to create a similar sound to substitute the original sound. The sound effect ‘啪沙’ (pā shā) used as the sound for digging dirt does not have an English onomatopoeia and hence a new sound ‘Pssh’ was replaced to create the same sound effect.

In terms of word play, the word ‘变质’ (biàn zhì) was used to refer to two different meanings, i.e., deterioration of the country and the spoilage of food. As an attempt to achieve word play, a general word ‘rotten’ to describe both meanings was used instead.

The problems with culture specific items (CSIs) were related to some Chinese words and idioms. For this, long explanations were inserted to describe the CSI. For instance, the ‘脑溃’ (nǎo kuì) found in the comic was referred to as an incurable, deadly disease for those who have undergone the mechanization process that transformed them into cyborgs. The coined word, was a word for word translation into ‘brain ulcer’ for the ST. The word ‘狗’ (gǒu/literally meant dog) in ‘无尊严的狗’ (wú zūn yán de gǒu) was used to describe a person without dignity, as the connotative meaning of ‘dog’ in Chinese culture was usually negative. However, the word ‘猎狗’ (liè gǒu/ mean a hound) was used to show positive connotation in the same context.

On another note, technical problems in comic translation were found in speech bubbles which restricted the number of texts available and font sizes, as well as onomatopoeias which were embedded into the drawing. As the TT was found to be longer than the ST, certain information were omitted in the TT to save spaces for the general and relevant idea to be conveyed in the speech bubbles. The word ‘有点自闭’ (yǒu diǎn zì bì/ mildly autistic) was omitted and only the general idea was transferred in the speech bubble.

Onomatopoeias that were integrated in the drawing may incur minor modifications to the picture. For instance, the words ‘丢’ (diū) and ‘抛’ (pāo) which referred to the same meaning of ‘throwing’. To avoid major modification on the picture, some of the linings had to be erased and the font sizes were reduced to fit in the limited space available.

Strategies In Translating Chinese To English Comics

In identifying the strategies for translating comic, Celotti’s (2015) framework in translating linguistic paratext was adopted in this research. Five out of the six strategies were identified; *translation, culturally adaptation, left untranslated, deleted, and mix strategy.*

Table 2
Strategies in translating Chinese to English comic

Examples	Strategies
Speech bubbles Banners News headlines Signboards	<i>Translation</i>
Speech bubbles Onomatopoeias	<i>Deletion</i>
Proper nouns	<i>Cultural adaptation</i>
Book titles News headlines	<i>Left untranslated</i>

The *translation* strategy was found in Chinese speech bubbles, banners, news headlines and signboards. This strategy had a similar function to speech bubbles, which was essential for the story progression. For instance, the original Chinese banner titled ‘丧失复原计划’ (sàng shī fù yuán jì huà) was translated to ‘Zombie Regression Project’, which, in the comic, was an important project for the ‘zombified’ characters to return being humans; while the second banner ‘铁将军阵营’ (tiě jiāng jūn zhèn yíng) was translated as ‘General Iron’s Revolutionary Camp’, referring back to how the character General Iron named his faction ‘革命阵营’ (gé mìng zhèn yíng, literally mean revolutionary camp) in a previous panel. These banners were two of the important pieces in the comic as they not only tell what would possibly happen in the latter part of the story, but also reflected the contrastive idealisms of the two provinces in the story.

However, it was also found that signs that did not serve any significant purpose to the story progression were translated as well to provide the meaning of that particular linguistic paratext. For instance, ‘难民营’ (nàn mín yíng), was translated as ‘Refugee Camp’. The linguistic paratext did not serve any important purpose other than telling the reader what it meant.

The *deletion* strategy found in speech bubbles was due to the limitation of space within the bubbles that resulted in certain insignificant information to be omitted. Some onomatopoeias were deleted in the TT as they were deemed redundant since the characters’ actions were enough to show the overall idea. For instance, the word ‘争执’ (zhēng zhí) in the ST which indicated a dispute was considered redundant and was omitted in the translated version.

The *cultural adaptation* strategy was found in proper nouns, in which the names of the characters were translated to achieve domestication translation to create a similar sense in the English readers. Such instances can be seen from the names Frederick, Matthew, Andrew and Sophia. The name Frederick is associated with ‘peacefulness’, which corresponded to the Chinese character ‘和’ (hé, also means peace) in ‘阿和’ (Ā hé). On the other hand, Matthew meant the ‘Gift of the God’, but was also found to be associated with ‘honesty’, which corresponded to the name ‘良诚’ (liáng chéng) which meant ‘good’ and ‘honest’, although it was an irony that the name bestowed to the character was a corrupted politician. The word ‘勇’ (yǒng) in ‘霍勇’ (huò yǒng) meant brave, thus was given a name embodying courage, Andrew; likewise, the word ‘敏’ (mǐn) in ‘霍敏’ (huò mǐn) was usually explained as someone smart, and therefore was given the name ‘Sophia’ which also meant ‘wisdom’.

Book titles in the comic and news headlines were found to be *left untranslated* due to technical problems or simply deemed irrelevant. The Chinese title of the book, ‘在这乱世里, 你看到了什么?’ (zài zhè luàn shì lǐ, nǐ kàn dào le shén me) was left untouched as it was reiterated ‘What did you see in this hectic world’ by the character; since the book title was mentioned in the speech bubble, the repetition of the translation was deemed redundant and the title was left untranslated. However, the book titles were left untouched due to technical problems that were found to be complicated during the process of editing. Additionally, the insufficient spaces in the drawings could not fit the titles of the books in the TT. Such problem could be solved by inserting a translated footnote in the picture. However, it may disrupt the entertaining effect of the comic. To retain the fun element in the comic, it was decided to leave the titles as they were.

Finally, the *mixed strategy* was found on the cover pages that serve as a divider for a different story according to the characters' point of view, in which the combinations of strategies included left untranslated, translated with a footnote and cultural adaptation. The original Chinese title of the book (丧尸, 机器, 我们和弟弟/ sāng shī, jī qì, wǒ men hé dì dì) was left untouched on the page. There were no similar font size and style of the ST during the editing process, and the ST were kept as they were. Instead, translations in forms of footnote were inserted below the original one, which was 'Zombies, Robots, Us and Brother'. The original names were also left untouched but footnotes with a culturally adapted names were added below the original ones.

CONCLUSION

The translation of Chinese comic to English was analyzed in terms of the problems in the translation process, and the strategies to solve them. In terms of "linguistic problems" (Yap, Adeela Abu Bakar, Amini, & Rafik-Galea, 2018), the Chinese onomatopoeias were words which Delespaul (2015) coined as 'non-onomatopoeic descriptive effect', and explained the term as verbal messages that lack of onomatopoeic elements but serve to stress the intensity of actions, states or feelings. However, such 'onomatopoeias' may reduce the comical effect of the book, which prompted the translator to change the word into a sound similar in English. When 'real' sound effects were used, conventional knowledge of the sounds in both the source and target culture should be required to understand what that particular sound meant in that context. Onomatopoeias are important elements in comics as they help readers to make an inference of the picture from a particular panel (Guynes, 2014). Therefore, when translating onomatopoeias, the translator should consider that the target sound can be referred to in the source language (SL) in terms of meanings, but also that the sound should link to the graphical information. In translating wordplay and CSIs, the cultural backgrounds of both languages should be understood for an accurate and logical translation (Shi, 2014), as well as the translator should have high cultural awareness of the source and target language so that the rich cultural meaning of the ST can be transferred successfully to the TT (Yu, 2013).

In terms of technical problems, the limitation of space in speech bubbles in this study should be taken into account as Chinese sentences formed by equally spaced characters saved more spaces, in contrast to English sentences which required spacing between words. Technical problems with onomatopoeias in this study are found integrated in the drawings, in which minor modifications were done without affecting the whole picture. However, for onomatopoeias which have distinct wording styles and in colours, the editing process will be more complex and costly; furthermore, there is a possibility that the quality of the graphic is lowered (Taran, 2014).

The strategies found in this study include *translation*, *deletion*, *cultural adaptation*, *units left untranslated*, and *mixed strategy*. The first strategy was used in speech bubbles and paratexts. In some panels, the translation of linguistic paratexts only provided the literal meaning of the ST. Some linguistic paratexts shared similar functions as speech bubbles to give important expressions for the progression of the story and were required to be translated. The *deletion* strategy was found in speech bubbles and onomatopoeias, where some information and sound effects were removed since they were redundant or insignificant in that particular context. *Cultural adaptation* was found when the names of the characters and a district were rendered, as an attempt to make the comic more 'natural' for English readers. Sometimes, the linguistic paratext was left untranslated due to technical problems or deemed unnecessary since the same information was either reiterated by the characters or was revealed in the next scene. The last strategy, the *mixed strategy*, was found to be a combination of three strategies in Celotti's framework; left untranslated, translated with a footnote, and cultural adaptation, found

in the cover page for each character's story. The names which acted as the titles of the pages were left untouched because of lack of a similar font style to the original one, but footnotes, including the translated names, were added below the original ones.

Most comic translation studies only focus on the translation of the text level or the identification of strategies used in that particular translation. Although Kaindl's (2000) typology is popular in comic translation studies, it was not found compatible with the elements of the analysis in this study.

DISCUSSION

This study may serve as the guideline for Chinese-English translators. Cultural linguistic problems were noted to affect the technical problems with speech bubbles, in which the translated text may be too long with explanation and may not fit into the space of the speech bubbles provided in the ST. The translator, therefore, should deliver the appropriate meaning and the humour element of the ST in the TT.

In translating onomatopoeia, the translator may face technical and linguistic problems, such as in terms of word format and style, which may incur an additional cost. Likewise, having a profound cultural awareness of the selected language pair is required to assure the meaning can be conveyed accurately and adequately in the TT. In this regard, validation of the translated sounds in onomatopoeia by professionals would contribute to the "natural" translation of the onomatopoeia. Translators can also adopt the CSIs found in the TT of this study in comic translation and refer to the strategies adapted in this study in translating Chinese or English comics in the future. For instance, the cultural adaptation strategy can be useful in rendering the TT more 'natural' by adapting names that seem 'original' in the TL. Although some translators may hope to translate the whole comic in the TL, this is not always possible when some parts of the comic are technically problematic. For instance, the ST integrated in drawings may complicate the editing process; in this regard, the translators can leave that particular text untouched with confirmation that it is insignificant to the story progression. This is also part of the strategy in translating comics, and it retains a sense of originality of the comic in the TT.

The two frameworks of Taran's (2014) and Celotti's (2014) employed in this study may provide a novelty in comic translation. Taran's framework specifically focuses on the problems of comic translation of cultural, linguistic and technical items, and is yet to be explored extensively in translation studies. Her framework was found useful in the present study in identifying and understanding the common problems in the translation of comics. Celotti's framework is mostly used in translating linguistic paratexts. As in this study, the framework was adopted in translating comics as a whole (linguistic and extra-linguistic features). In other words, the framework was used for translation, deletion and cultural adaptation strategies.

In terms of pedagogical benefits, the TT in translated comics may be used as teaching material for Chinese language learners and ESL or EFL teachers. Promoting learners' interests and motivating them in language learning is feasible through the use of comics as they could be more interesting compared to traditional textbooks because it could be easier to understand an abstract concept with drawings that are accompanied by explanations rather than dry descriptions. The images and texts which complement each other in comics help to convey information and meaning of dialogue to the readers. Therefore, when used in classroom, comics can help to facilitate the understanding of the TL and target culture in making inferences of the provided contexts. As comics are usually a funny medium to read, the humour element relieve learners' boredom and keep them engaged with the lesson, positively enhancing their learning interest and reading comprehension. By using more comics than textbooks, students can learn more effectively and would feel more motivated.

The comics can be used to teach children to express themselves and encourage them to read from a young age as they can offer a lot of visual clues, which help children to make inferences through pictures when they could not understand the text. Likewise, the materials can be used to broaden young learners' vocabulary with the visual clues in a particular scene. Comics can also be utilised as primary teaching materials in the form of storytelling as the colourful graphics can catch children's attention. Another implication of using comics for young learners is that they can learn more effectively in terms of development of a sense of sequence by reading accordingly as comics are arranged in sequential panels for logical and smooth story flow. By reading translated comics in the TL, L2 learners can pick up the language easier compared to traditional textbook learning. As the stories in comics are mostly told through dialogues, they can at least learn how to communicate in any TL through the characters' conversations despite the inaccuracy in grammar. L2 learners can also pick up new vocabularies and learn to appreciate the source and target culture (Amini, & Amini, 2017).

As the comic chosen in this study is based on Malaysian Chinese context and translated based on Malaysians' understanding of English language and culture, it is suggested that future researchers adopt comics from various cultures to explore the different elements of comics. For instance, how American comics and Japanese manga differ in how their panels are arranged for readers. It is also suggested that future researchers explore different elements in the translation of comics, such as onomatopoeias or linguistic paratexts.

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