Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

INTRODUCTION OF A NEW SUB-GENRE INTO THE TURKISH LITERARY POLYSYSTEM THROUGH TRANSLATION: WEBCOMICS IN PRINT

Yonca Gül UĞURLU

Master's Thesis

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YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

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Yükseköğretim Kurulu tarafından yayınlanan **"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"** kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- o Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. [1]

- o Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. [2]

- o Tezimle ilgili gizlilik kararı verilmiştir. [3]

……/………/……

Yonca Gül UĞURLU

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[1]*"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

(1) *Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.*

(2) *Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.*

(3) *Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum** tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun önerisi** ile **enstitü** veya **fakültenin** uygun görüşü üzerine **üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

** Tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu tarafından karar verilir.***

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Doç. Dr. Hilal ERKAZANCI DURMUŞ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Yonca Gül UĞURLU

Canım kedim ve canım kendime…

ACKNOWLEDGEMENTS

ABSTRACT

UĞURLU, Yonca Gül. *Introduction of A New Sub-Genre into The Turkish Literary Polysystem Through Translation: Webcomics in Print*, Master's Thesis, Ankara, 2022.

The aim of this study is to investigate the transfer of webcomics in print as a new sub-genre into the Turkish literary polysystem through translation. To this end, Itamar Even-Zohar's Polysystem Theory (1978) is adopted in order to define and describe the position of webcomics both in the source and target cultures. Furthermore, Klaus Kaindl's (1999) typology for translation procedures, Javier Franco Aixelá's translation strategies for culture-specific items (1996) and Lawrence Venuti's concepts of foreignization and domestication (1995) are adopted so as to examine which translation strategies are employed in the Turkish translations of webcomics in print. For the purposes of this study, two books composed by Sarah Andersen titled *Adulthood is a Myth (2016)* and *Big Mushy Happy Lump (2017)* and two books by Nick Seluk titled *Heart and Brain (2015)* and *Heart and Brain Gut Instincts (2016)* will be analysed in comparison to their Turkish translations titled *Büyümek Diye Bir Şey Yok (2017), Musmutlu Yumuş Yumak (2018), Kalp ve Beyin (2017)* and *Kalp ve Beyin İç İşleri (2018)*, respectively. Findings will be presented in order to explore which strategies have been most frequently adopted in the Turkish translations. The study concludes that orthographic adaptation and repetition are the most frequently used micro-translation strategies in the Turkish translations. The study also highlights that the macro-translation strategy of foreignization prevails in the translations owing to the Turkish translator's diligent endeavour to use various conservation strategies to retain the source-texts' humorous style during the transfer of humorous elements to the Turkish language.

Keywords

ÖZET

UĞURLU, Yonca Gül. *Yeni Bir Metin Alt Türünün Türk Yazın Çoğul Dizgesine Çeviri Aracılığyla Girişi: Basılı Internet Karikatürleri*, Yüksek Lisans Tezi, Ankara, 2022

Bu çalışmanın amacı, yeni bir alt tür olarak basılı internet karikatürlerinin çeviri yoluyla Türk edebiyat çoğul dizgesine aktarımını incelemektir. Bu amaçla, internet karikatürlerinin hem kaynak hem de erek kültürdeki konumunu tanımlamak ve betimlemek için Itamar Even-Zohar'ın Çoğul Dizge Kuramı (1978) benimsenmiştir. Basılı internet karikatürlerinin Türkçe çevirilerinde hangi çeviri stratejilerinin kullanıldığını incelemek için Klaus Kaindl'in (1999) çeviri süreçleri için sınıflandırması, Javier Franco Aixelá'nın (1996) kültüre özgü ögeler için çeviri stratejileri ve Lawrence Venuti'nin yabancılaştırma ve yerlileştirme (1995) kavramları kullanılmıştır. Bu çalışmanın amaçları doğrultusunda, Sarah Andersen'ın *Adulthood is a Myth (2016)* ve *Big Mushy Happy Lump (2017)* isimli iki kitabı ve Nick Seluk'un *Heart and Brain (2015)* ve *Heart and Brain Gut Instincts (2016)* iki kitabı sırasıyla *Büyümek Diye Bir Şey Yok (2017), Musmutlu Yumuş Yumak (2018), Kalp ve Beyin (2017)* ve *Kalp ve Beyin İç İşleri (2018)* isimli Türkçe çevirileriyle karşılaştırmalı olarak incelenecektir. Kitapların Türkçe çevirilerinde en çok hangi stratejilerin benimsendiğini bulmak için bulgular sunulacaktır. Bu çalışmanın sonucunda, Türkçe çevirilerde en sık kullanılan mikro-çeviri stratejilerinin ortografik uyarlama ve tekrarlama stratejileri olduğu tespit edilmiştir. Çalışmada ayrıca, mizahi unsurların Türkçeye aktarımı aşamasında, Türkçe çevirmeninin kaynak metnin mizahi üslubunu sürdürmeye yönelik çeşitli korunum stratejileri kullanmaya özen göstermesi sonucu makro-çeviri stratejisi olarak yabancılaştırma ön plana çıkmıştır.

Anahtar Sözcükler

İnternet karikatürleri, çoğuldizge kuramı, çeviri stratejileri, basılı internet karikatürleri, kültüre özgü ögeler

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Culture-Specific Items   : CSI

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INTRODUCTION

General Remarks

Translation studies has long been expanding its research area owing to recent developments and products imported from different cultures through translation. To give an example, the social media or computer games necessitate translation to ensure that people from different cultures benefit from those developments. Similarly, a recent sub-genre of comics, which is called webcomics, owes its recognition in Turkey to translation, upon having been introduced through translation into Turkish culture.

According to Heer and Worcester, considering the amount and quality of academic works, we can see that comics studies have become very popular among scholar circles (2009, p. XI). Comics also enjoy this popularity from a reception point of view owing to the growing enthusiasm by the comics fans after the release of superhero movies based on their respective superhero comics. Although the history of comics dates back to the 20th century (Inge, 2017, n.d.), the common interest in the types of comics changes in parallel with the mainstream atmosphere prevailing in various cultures. As Rhoades states (2008, p. 6), people preferred to read "darker, psychological comics" back in the time between 1986-1999, which is called the *Modern Age of Comics*; yet the recent tendency moves towards superhero comics and graphic novels, hence recent era for comics world is called as the *Postmodern Age of Comics*. The concept of comics could refer to a wide array of types, such as super hero comics, humour or horror comics. Comics can also be categorized with respect to the setting in which they are published, such as graphic novels, periodic journals and magazines, newspaper columns and -very recently- the Internet. The latter plays an essential role in the creation of a new sub-genre, namely webcomics.

Webcomics can be defined as comics published on online platforms, such as on mostly social media, or the website of their creators, who are called

webcartoonist by the comics society. As their name implies, the products of webcomics are virtual and can be reached via smart phones or computers, however, this situation have changed ever since webcartoonists complied their webcomics into a book and published them. In this regard, webcomics in print turn into a cultural product accessible not only via technological devices but also publishing houses and bookstores. And with this development, webcomics enters into the scope of translation both for the act itself and for scientific research area, since before the translation of webcomics were carried out merely by the fans without an informal approval and proper proofreading, and there were no official website or platform offering translation of webcomics for other languages than the source one.

In this regard, this thesis seeks to investigate the journey of webcomics starting from its first appearance in the source culture, its transition into books as print versions and its entrance into the Turkish culture through various translations. In this context, this study will scrutinize webcomics in line with Polysytems Theory postulated by Even-Zohar (1978). Four webcomics in print called *Big Mushy Happy Lump* and *Adulthood is a Myth* by Sarah Andersen, and *Heart and Brain* and *Heart and Brain Gut Instincts* by Nick Seluk, and their Turkish translations will be explored in this thesis.

Although there have been works that previously investigated webcomics (e.g., Horton & Romero, 2008; Guigar et al., 2011; Guigar, 2014), an academic study on the translation of printed webcomics into different languages is not present in the relevant literature. This study is believed to fill this gap and pave the way for the future studies.

Problem Statement

In order to carry out a thorough analysis on the translation of webcomics, an in-depth methodological approach is needed. However, the existing literature review shows that no such approach has been engendered so far in relation to the translation of webcomics in print. To bridge this gap, this study focuses on the different approaches to comics translation and combines those approaches

within a single methodological perspective which is adapted to the translation of webcomics in print.

The Purpose of This Study

This study aims to define webcomics, map out their position and place them in the polysystems of the source and target cultures. For the purposes of this study, the webcomics of Sarah Andersen and Nick Seluk are selected for the analysis because they are webcartoonists who have published their works in print form in the USA.The Turkish translations of those printed webcomics have been published by the same publishing house, namely the Pegasus Publishing House, in Turkey. Hence, the source culture can be referred to as the American culture, and the target culture is the Turkish culture. While Even-Zohar's Polysystem Theory forms the theoretical framework, Kaindl's (1999) typology of translation procedures, and Aixelá's strategies for culture-specific items (1996) will be used in order to carry out an analysis of the micro-translation strategies. For the macro-analysis, Venuti's concepts of foreignization and domestication (1995) will be used as analytical tools.

Research Questions

This study will be guided by the following research questions:

1. What makes the translation of printed webcomics different from webcomics?

2. What are the challenges that can be encountered during the process of the translation of webcomics?

3. Are there any polysystemic shifts when webcomics is transformed into the print format in the source and target cultures; and how are the webcomics of Sarah Andersen and Nick Seluk positioned within the Turkish cultural polysystem?

4. Which strategies are used in the Turkish translations of Sarah Andersen's and Nick Seluk's printed webcomics?

5. Which factor(s) might have motivated the translator in the adoption of certain micro- and macro-strategies in the Turkish translations of webcomics in print?

Methodology

In order to serve the purposes of this study, firstly, webcomics is identified along with comics. The guiding question is where webcomics are originated from. In order to analyse the translation of comics and webcomics, different stages and procedures may be required, since comics and webcomics include both textual and visual contents. Taking this into account, this thesis utilizes three different sets of translation strategies: (i) those posited by Kaindl (1999), (ii) by Aixelá (1996), and (iii) by Venuti (1995). Kaindl's typology of the translation procedures (1999) and Aixelá's strategies for culture-specific items (1996) are brought together to constitute the micro-analysis of the thesis. Kaindl's typology is adopted due to the fact that the translation strategies are humour-oriented; that is, Kaindl's strategies are offered to analyse the translation of comics, whereas Aixelá offers a range of strategies for the translation of culture-specific features. Aixelá's strategies for the translation of culture-specific items pinpoint the decisions made by the translator in the process of transferring webcomics to target culture. The micro-analysis serves as the basis of the macro-analysis which is built upon Venuti's concepts of foreignization and domestication.

Limitations

As a new trend in Turkey, many publishing houses have begun to include webcomics in their collection, and also many translators took part in this process. The Turkish translations of Allie Brosh's webcomics titled *Bir Buçuk Abartı* published by Alibri Yayınları and translated by Zeynep Akkuş (Brosh, 2013/2014), Catana Chetwynd's webcomics titled *Ufak Tefek Aşk Halleri* published by Yabancı Yayınları and translated by Ece Çavuşlu (Chetwynd, 2018/2020), and Claire Belton's webcomics titled *Kedi Pusheen* published by Binbir Kitap and translated by Acar Erdoğan (Belton, 2013/2017) could be given as example. However, this study is limited to webcomics and their print versions

composed by Sarah Andersen and Nick Seluk. In this context, two webcomics books of Sarah Andersen titled *Big Mushy Happy Lump* and *Adulthood is a Myth* and their Turkish translations and two webcomics books of Nick Seluk called *Heart and Brain* and *Heart and Brain Gut Instincts* and their Turkish translations will be analysed. The selection of these authors along with their works is motivated by the fact that the printed versions of webcomics are translated into Turkish by the same translator, Dilara Anıl Özgen; and the translations are released by the same publishing house, i.e., the Pegasus Publishing House.

Outline of This Study

Apart from the Introduction and Conclusion sections, this study includes four chapters. The Introduction section provides a brief presentation of the main points of the study.

Chapter 1 provides us with a thorough insight into the concepts of comics and webcomics. The chapter also delves into the different types of comics, various similarities and differences, as well as their historical development. This chapter lays down the basic characteristic features of webcomics and also sets forth the distinction between comics and webcomics.

Chapter 2 highlights the translational aspects of comics and webcomics. While mapping out the difficulties and challenges encountered during the translation of comics and webcomics, this chapter is expected to serve as the basis for the analysis stage of the study. Kaindl's (1999) typology of translation procedures, Aixelá's strategies for culture-specific items (1996) and Venuti's concepts of foreignization and domestication (1995) will be explained in detail.

Chapter 3 will ground the theoretical basis for this study. It introduces Even-Zohar's Polysystem Theory which will guide the study in its way to identify the place and the position of comics, and most importantly, webcomics and their translations.

Chapter 4 will dwell on the analysis of the Turkish translations in accordance with the strategies put forward in Chapter 2. The analysis will consist of the two different stages, as the micro- and macro analysis. This chapter will also include a discussion section to evaluate the data obtained from the analysis part.

The study will be concluded with the answers for the research questions, along with the final remarks on the entire study.

CHAPTER 1: COMICS AND WEBCOMICS

1.1. DEFINITIONS

1.1.1. Definitions of Comics

At its most basic lexical meaning, comics are defined as "the part of a newspaper devoted to comic strips" in plural form according to Merriam-Webster online dictionary (Merriam-Webster, n.d.). This definition, however, has been listed as third one, and concepts of comic strip and comic book take place on the top two definitions. Taking a look at what is presented as definition under comic strips, it is stated as "a group of cartoons in narrative sequence" again at the Merriam-Webster online dictionary website (Merriam-Webster, n.d.). At the Lexico online dictionary, however, comic strip is explained rather different, given the fact that it has avoided using the term cartoon, and given more comprehensive insight regarding the characteristics and publishing settings of comic strips as it states "a sequence of drawings in boxes that tell an amusing story, typically printed in a newspaper or magazine" (Lexico, n.d.). The difference will be explained in detail later in this section. Now, if one takes a look at the definition of comic book, online dictionaries of Merriam-Webster and Lexico have more or less same denotation for comic books, that are "a magazine containing sequences of comic strips" and "a magazine that presents a serialized story in the form of a comic strip, typically featuring the adventures of a superhero" respectively (Merriam-Webster, n.d.; Lexico, n.d.). It can be then stated that comic books are books that comprise of comic strips according to their lexical definitions.

Before discussing definition of comics thoroughly apart from lexical one, there raises a need to mention what scholars argue about the line between concepts of cartoon and comics, if there is one. As mentioned above, Merriam-Webster dictionary uses the term "cartoon" while explaining the comic strips. In its own explanatory page, cartoon is firstly defined as "a preparatory design, drawing, or painting (as for a fresco)", then secondly as "a drawing intended as satire,

caricature, or humour" alongside with explained as comic strip (Merriam-Webster, n.d.). The difference between those two terms has been discussed by Zanettin (2010), as he addressed the issue of "humour in translated cartoons and comics"[1]. By quoting from McCloud (1993), he draws attention to the point that due to the fact that cartoons do not contain characteristic feature of comics, that is "elliptical gap between panels which are part of a narrative sequence, some scholars do not count cartoon as comics" (Zanettin, 2010, p. 35). If one looks at the renowned definition of comics put forward by McCloud (1993, p. 9), he states;

> **com.ics** (kom'iks) **n.** plural in form, used with a singular verb. **1.** Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."

As Zanettin also states, (2010, p. 34) this definition, however, has faced some objections by other scholars. Harvey, for example, could be counted as one of those, as he argues in his article that because huge popularity and praise have been invested in McCloud's definition, they –people who study comics—may have overpassed the imperfect angle of his concoction (Harvey, 2009, p. 25). To Harvey, what is McCloud suggests is that "comics do not have to contain words to be comics" (McCloud, 1993, p. 8, as cited in Harvey 2009, p. 25). Yet, Harvey acknowledges that both pictures and words are the integral part of comics. He designates the definition of McCloud to be an utterly broad one, stating that based on McCloud's definition, "the Bayeux Tapestry and Mexican codices are comics. So is written Chinese." (Harvey, 2009, p. 25).

Harvey's arguments on McCloud's definition, which may be regarded as strong criticism, leads him to come up with his own interpretation of comics. According to Harvey (2009, p. 25), comics are in fact different from other "pictorial narratives", that is it involves "the incorporation of verbal content". To him "words and pictures blend" so strongly to a certain degree that "neither conveys

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[1]   "Humour in Translated Cartoons and Comics" (2010) is also the name of the chapter Zanettin wrote for the book called "Translation, Humour and the Media", edited by Delia Chiaro.

meaning alone without the other" (Harvey, 2009, p. 25). Harvey argues that, by contrast with McCloud who claims "sequence" as the essence of comics, "blending the verbal and visual content is at the heart of functioning of comics" (Harvey, 2009, p. 25).

Harvey furthers his assertion that "[...] gag cartoons[2] falls outside McCloud's definition, [...] in fact, gag cartoons fall outside most definitions of comics" (Harvey, 2009, p. 25), but not his. He suggests that for him, "comics consists of pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons) usually contribute to the meaning of the pictures and vice versa" (Harvey, 2009, p. 25).

Lastly, Kaindl seems to touch on this subject from the quantitative point of view, as he mentions that "comics are narrative forms in which the story is told in a series of at least two separate pictures" (1999, p. 264). Those images should provide context for each other, and this characteristic feature distinguishes from "single-frame cartoons" (1999, p. 264). Yet, according to Zanettin, there may be other scholars who would discuss the absence and/or presence of a distinction between the cartoon and comics, as far as he is concerned, "whatever the case, the close relationship between cartoons and comics is apparent from the fact that the two terms are sometimes used interchangeably, and that many authors do in fact practice both" (Zanettin, 2010, p. 34). Within the scope of this study, the books to be examined will fall between the definitions of comics and webcomics, which are to be explained later in this section.

Now that the difference between comics and cartoon has been stated from different point of views, the definition of comics will be touched upon more in particular. The definitions by various scholars studying on comics or comics-related topics will lead this chapter to reach a point where the definition of webcomics would shape more distinctly.

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[2] According to Zanettin, "cartoons are usually characterized as either gag cartoons or editorial cartoons, the latter focusing on social and political concerns and often using elements of irony, satire and parody" (Zanettin, 2010, p. 35)

Despite discussing different aspects of comics and comics translation, there are number of articles, books and academic dissertations that have opted for defining the comics in order to ease their readers into the specific topic that they are about to present, just as this study intends to do so. While examining those articles, one can observe that a considerable amount of them have given a place of the definition by Scott McCloud stated above (Macková, 2012, p. 10; Kosiński, 2015, p. 3; Bartosch, 2016, p. 242; Meskin 2017). This definition takes place in his well-known book, *Understanding Comics*, which has been praised and perceived as a pioneer one when it comes to the comics studies (Goodreads, n.d.). Hence, it can be asserted that comics circle tend to refer McCloud's definitions and works. In many ways McCloud's definition of comics is useful in a sense that it broadly comprises what should be acknowledged as comics. Yet again, this definition may fail to address recent comics genres and settings, given the fact that it does not refer to any subject that a comic should involve. But, if one takes into account of the fact that this definition was put forward almost twenty-five years ago, it is quite understandable that it leaves some certain points open.

Kosiński suggests that McCloud did not actually come up with this definition by himself, rather he had created it basing upon another scholar's definition, that is Will Eisner's "sequential art" (Kosiński, 2015, p. 3). As the name itself suggests, Eisner believes that comics counts in fact as "sequential art", that he explains as "a means of creative expression, a distinct discipline, an art and literary form that deals with the arrangement of pictures or images and words to narrate a story or dramatize an idea" (2000, p. 5). Unlike McCloud, Eisner includes words as an element of that sequential art in question, whereas McCloud seems to omit it from his definition. In contrast to this difference, one may assume that these two scholars assemble under the same roof when it comes to the consecutive characteristic of comics, that is they both imply to ignore single panel comics. In the same manner, the quantity of images or panels that would make comics count as comics, is touched upon by Klaus Kaindl. As stated above, according to the way he perceives comics is basically that comics are a series of at least two pictures telling a story (as cited in Koponen, 2004; p. 5).

This consensus, however, is objected by Harvey, as menitoned above (2009, p. 25). What one can deduce from his definition that he firmly believes that single panel cartoons, gag cartoons in his terms, should be counted as comics. Notwithstanding his eagerness to include single panel cartoons, he specifically indicates that comics should be a balanced and harmonized creation that includes images and words, the latter being usually presented into a speech balloon. From this point of view, though his definition takes McCloud's and Harvey's one step further, he still seems to fail encompass the whole concept of comics, since there are several number of them consisting of panel that would involve no verbal content at all.

On the other hand, Beaty includes all three of those names, namely Eisner, McCloud and Harvey, and he criticises them all (Beaty, 2012, p. 33). Eisner and Harvey attract Beaty's criticism because their essentialist definitions [...] that "rely on the integration of text and image are deeply problematic and highly unsatisfactory from analytic standpoint" (Beaty, 2012, p. 33). He furthers his remark as he states that the blending image and text that what Harvey and Eisner seem to adopt as the basic feature of comics can be interpreted out of its context, and what is more important, Beaty argues that "comics achieve their aesthetic value in these frameworks through the library, not the gallery", that is the verbal content not the pictures in simplest terms (Beaty, 2012, p. 33). In spite of the fact that he appreciates that McCloud did indeed pave the way for discussions to conceptualizing comics, Beaty points out that his definition may be evaluated questionable as a result of its strict formalism, and indicating that the essence of comics comes from being series of pictures. He eventually sums McCloud's definition as "intentionally seeks to obscure the history of the form, its social significance, and notions of aesthetic worth, substituting in their place an essentializing formalism" (Beaty, 2012, p. 33).

Before listing his own categories for definition of comics, Meskin puts forward nine hard cases for comics, which are *single-panel comics, abstract comics, comics without pictures, eighteenth-century comics, ancient comics, non-western comics, picture books, woodcut novels* and *site-specific comics* (Meskin, 2017, pp. 221-222). As the main subject of this chapter is to present

definition of comics in general and webcomics in specific, those cases will lie beyond the scope of this thesis and hence will not be discussed through this study. Rather than providing an ultimate definition, Meskin states that he distinguishes four comprehensive strategies for defining comics, namely "formalist definitions, anti-formalist narrative definitions, institutional definitions and historical definitions" (2017, p. 223). If the main goal of this study was to set an eventual definition for comics, then those categories and strategies presented above would have been gone through detailed analysis. However, it is safe to say that this would be beyond the limitations of this work. Nevertheless, one can suppose that Meskin is not of the opinion that there should be one and only definition, rather he would classify them first, and act accordingly.

The name of scholars, academicians, creators, and practitioners and so on who have attempted to put a comprehensive, logical and up-to-date definition of comics forward can be listed for pages. Yet, there are also other people like those who reject the idea of perfect definition of comics. Kosiński mentions about one such scholar, Wolk (2007, p. 17), who claims that "creating perfect definition of comics is impossible". To Wolk, when discussing what to call comics and not, eventually two things happen: firstly, "because the medium of comics is so board, something is always left out; second, the definition finally becomes harmful to the person who tried to coin it", as it was the case with McCloud (Wolk, 2007, p. 17, as cited in Kosiński, 2015, p. 4). And his argument can be assumed to have point, especially for McCloud's case –and Eisner's indirectly–, given that both of these scholars have drawn a considerable amount of critical reviews and objections.

The concept of translation and an ultimate translation theory that would encompass all language pairs, all strategies and all other variables have been discussed for many years now, and this controversy seems to last as long as the translation itself exists. In pretty much same vein, it can be expressed that an ultimate definition of comics that everyone around world would agree, is almost impossible to achieve. Cohn touches on this subject in his article called

Un-defining 'Comics', as he states that "most arguments focus on the roles of few distinct features: images, text, sequentiality [...]" (Cohn, 2005, p. 1); but there are also many other aspects, such as the industry, the community that would receive comic products, and the content which they represent. According to Cohn, defining comics by their structure only, as McCloud, Eisner and Harvey did, is actually incomplete, and "single panel comics, text dominated comics, and text absent comics are all comics" (Cohn, 2005, p. 1). Based upon this argument Danner states that "categorically, comics can only be understood as a sociological, literary, and cultural artefact, independent of the internal structures comprising them" (Danner, 2012, n.d., as cited in Macková, 2012, p. 11).

As many of those studies mentioned and referred above disclaim that they have no objective to create a new definition of comics that would confute previous ones, this study intends to do so as well. And yet, by presenting the definitions that have come to the forefront as far as the concept of comics is concerned, it is hoped to achieve a better understanding of the main subject of this study, that is webcomics.

1.1.2. Definitions of Webcomics

Before exploring the concept of webcomics and what it comprises, its lexical meaning would be presented. In the Dictionary.com webcomic or web comic is explained as "an online comic strip or cartoon, especially one that was originally published online" (Dictionary.com, n.d.). For more lexical meaning, Oxford Learner's Dictionary also contains definition of webcomics, as "a series of comic strips (= drawings inside boxes that tell a story) that are published on the Internet" (Oxford Learner's Dictionaries, n.d.). In a similar vein, Your Dictionary online provides lexical meaning of webcomics as "(comics, Internet) An online comic, especially one first published on the World Wide Web" (YourDictionary, n.d.). Those definitions seem to have one thing in common that is the medium where those comics are published: online, Internet and World Wide Web. Lastly on the parody version of Dictionary.com, namely Urban Dictionary, there are many definitions regarding webcomics. Although these definitions are not official or approved by any formal editor, they can still be useful to have a better

comprehension for webcomics. One of top definitions Urban Dictionary suggests is the "digital comic-strips featured online" (Urban Dictionary, para. 3). Although it may seem similar those given above, the term digital is actually significant when it comes to webcomics which will be discussed in this section later on.

If one takes one step further the research for the meaning, features and characteristics of webcomics, there are many online platforms that would pop up on the screen. To give an example, the article by Atchison titled *A Brief History of Webcomics* provides a brief background for the concept of webcomics almost ten years ago on the web site called *Sequential Tart* (Atchison, 2008), or on the website titled *ResearchGate*, the platform for scholars and academicians to share their publications, there is a question from a scholar related to the characteristics of webcomics to his colleagues, or on the website called *ComicM!x*, where the article *The Theory of Webcomics: What are Webcomics* by Rozakis is available (Rozakis, 2008). In order to reach for an academic work in relation to webcomics, however, it can be easily stated that the literature does not have much to offer. With the exception of few studies to be discussed in further sections of this thesis, there are no books featuring the concept of webcomics from academic point of view. The books that have been published are usually the products of comic artists themselves, just as McCloud mentioned above. To set an example, Horton Sam Romero, comics practitioner themselves, provide truly comprehensive information pertaining to webcomics in their books called *Webcomics 2.0: An Insider's Guide to Writing, Drawing, and Promoting Your Own Webcomics* (Horton & Romero, 2008), as the writer and the illustrator respectively. Along with analysing webcomics profoundly by genres, examples, types and so on chapter by chapter, Horton also mentions the definition of comics that is "a comic book or comic strip that can be found on the Internet specifically" (2008, Chapter 1). Other books, on the other hand, like *How to Make Webcomics* by Urtz et al. (2008), and *The Webcomics Handbook* by Brad Guigar (2014), act as a guidebook for those artists or artist-want-to-be people who wish to step into webcomics world.

In contrast to what has been stated for comics, there seems to be unanimity when it comes to define webcomics. To sum up, it can be almost certainly implied that webcomics are comics –including books, strips and/or series- published by their creators online in simplest term. The fact that those creators practically share their works through Internet with no other individual involved like publishing agents and/or publishing houses, is quite significant, because this situation initially provide creators a great sense of independence and being free while expressing their art. This also means that these creators will have a chance to interact their audience more directly than other practitioners. Those people, who have been referred as comic artists, practitioners and creators so far in this study, are actually called "webcartoonist", as a person who creates webcomics (Definitions.net, n.d.), thus they will be called as one for the rest of this study.

In the context of webcomics, there seems to be a necessity to clarify the difference between digital comics and webcomics, just as it was the case for the difference between cartoons and comics. In her article, Aggleton addresses the issue of sorting the comics out in a library setting as a librarian. To this end, she claims that a working definition is indeed necessary, yet this very definition can only shape around the purpose, and her purpose is to create "a working definition of digital comics for British Library" (Aggleton, 2018, p. 2). After listing features of comics that would lead up to "a working definition of digital comics" (Aggleton, 2018, p. 2), such as narrative rhythm, reader agency, visual features, functional features and sociocultural features and so on, she comes up with a possible pattern for working definition of digital comics. According to her, "the scope of this collection covers items with the following characteristics" (2018, p. 12):

(a) "The collection item must be published in a digital format."
(b) "The collection item must contain a single-panel image or series of interdependent images."
(c) "The collection item must have a semi-guided reading pathway".

In addition, the collection item is likely to contain the following:

(a) "Visible frames,"

(b)"Iconic symbols such as word balloons,"
(c)"Handwritten style lettering which may use its visual form to communicate additional meaning"

The item must not be:

(a)"Purely moving image"
(b)"Purely audio"

It is safe to say that this categorization may serve well for her fellow librarians, but for this study as well. From what Aggleton puts forward, it can be interpreted that digital comics as a concept may constitute as a roof for comics that are published through digital mediums. One can assume that in broad terms, the concept of webcomics is a branch of digital comics, yet it is not tantamount to digital comics.

Just as it applies for comics, the webcomics can address many subjects, styles and concepts, featuring, for example, adventures of a superhero or a feminist baby (e.g. webcomics series by Loryn Brantz titled *Feminist Baby* (2017)). Usually though, the webcartoonist opts for creating an animated version of herself/himself, and tells her/his story based on her/his daily live and encounters, and/or refers to an everyday problem using her/his imagination. Loryn Brantz's *Lady Stuff*, Sarah Andersen's *Sarah's Scribbles* and Meg Quinn's comics set a great example for that situation in question[3]. In addition to this method of storytelling, many other webcartoonists may adopt to create an object, an imaginary concept or a creature to express themselves. For instance, *The Good Advice Cupcake* created by Loryn Brantz issues literally a cupcake and that cupcake hands out rather slangy advices for people in need. Lastly some other webcartoonists like Nick Seluk opts for combining both, as he creates both himself portrayed as a Yeti, i.e. *The Awkward Yeti*, and his internal organs. He animates his everyday adventures, and also the reactions of his internal organs like the tongue, heart, stomach and brain and so on. Hence the

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[3] See Bibliography for their personal website information.

name book he later published compiling his online comics is called *Heart and Brain*, and *Heart and Brain: Gut Instincts*.

1.2.   HISTORY OF COMICS AND WEBCOMICS

1.2.1.   The History of Comics

As discussed above, comics owes its recent popularity to the superhero movies. Its precedents and previous representations, however, date back to "Egyptian hieroglyphics, Sumerian mosaics, ninth-century Carolingian manuscripts, eleventh-century Japanese Kozanji scrolls, fifteenth-century printed block books of gospels, and on down through the great caricaturists of the eighteenth and nineteenth centuries" (Gaines, 1942; as cited in Inge, 2017, n.d.). However, given the fact that the scope of this study does not involve an historical investigation of comics, or the concept of comics, a brief background of comics and webcomics will be presented in this section.

Inge (2017, n.d.) summarizes the history of comics very briefly referring Kunzle (1973, n.d.; 1990, n.d.), stating that according to many scholars "the comic strip originated in the fifteenth and sixteenth centuries in European broadsheets, large poster-like printed sheets of paper with a single panel illustration on one or both sides". The main theme was usually religious and they "depict one scene; they sometimes formed story narratives of four or more sequential panels (Kunzle 1973, n.d., as cited in Inge 2017, n.d.). Inge also implies that word balloon was common "in the increasingly popular periodicals" (2017, n.d.). With the development of humorous journals and comic almanacs following this, "cartoons and comic drawings found a suitable and welcome home in their pages" in the nineteenth century. Very similar to what today artists opt for, "the artists often used strip-like sequential drawings" (Kunzle, 1990, n.d.; as cited in Inge, 2017, n.d.).

Although Inge's statement goes back to fifteenth century, Zanettin claims that "comics are specific form of graphic narrative emerged in the second half of the nineteenth century" (2018, p. 868). According to him, the visual grammar of comics was framed by the "US newspaper comic strips and Sunday pages"

(2018, p. 868), and those comic strips travelled across the Atlantic Ocean and reached to Europe resulting in revolutionizing the perception of European graphic narrative (2018, pp. 868-869). Despite of the fact the US comics did indeed revolutionize the European perspective of comics, it would be inexact data considering the fact that Europe was not introduced to the concept and the practice of comics by American comics. McCloud also states that he is also not of the opinion that "comics were invented in America as it is usually claimed, but the US did actually give comics an exciting rebirth in the 20th century" (as cited in Rhoades 2008, p. 3). As Inge also states, a Swiss teacher, author, painter and cartoonist called Rodolphe Töpffer is considered as "the Father of the Comic Strip" and "first comics artist in history" (de Nantua, n.d, para. 1), by beginning with publishing a series of volumes composed of sequential pictures with captions at the bottom of each page (Inge, 2017, n.d). As for his American counterpart, Richard F. Outcault is regarded as a major initiator of modern comic strip, by publishing his famous work called *Yellow Kid* (The Editors of Encyclopaedia Britannica, n.d,).

In his article for *Paste Magazine*, Hennum states that "three geographic markets rule comics: The United States, France/Belgium and Japan" (November 7, 2016). Among those geographic markets, one cannot help but notice that France/Belgium is stated as one. The reason could be the fact that France/Belgium comics, in other words Franco/Belgian comics, have significant place in European comics world. Although they are particularly created for readers in France and Belgium, due the fact that French is spoken in many countries apart from Belgium and France, such as Luxemburg, Monaco, Canada and Switzerland (Wordatlas, n.d), they have reached many other territories than they were created for. *The Adventures of Tintin* by Hergé, later would become one of the most influential comics of all time (Hennum, November 7, 2016), *The Smurfs* and *Asterix* can be given as most famous examples of French/Belgium comics.

Since Hennum has listed among the most powerful comics market, Japanese comics are also worth mentioning. One of the most distinguishing features of

Japanese comics is that they go by a different title, namely "manga". Although its origin can be traced back to twelfth century, the worldwide recognition was not obtained until after World War II, during the time at which post US-occupied Japan still carried the influence of American soldiers who brought their comics, such as *Micky Mouse*, *Disney* works, *Bambi* and *Betty Boop*. After the war, as a result of this effect, two of the most famous mangas came into the comics world, namely *Astro Boy* by Osamu Tezuka, who is regarded as the God of Manga, and *Sazae-san* by Machiko Hasegawa (Widewalls Editorial, 2016).

Moving back to the US, after analysing previously comics timetables by other scholars, Rhoades creates this quite specific timetable pertaining to the comics history in the US (2008, p. 6):

Table 1. *Rhoades' comics timetable (2008, p. 6)*

TIME PERIOD	COMICS AGE	CATALYST
Pre-1933	Victorian Age	Proto-comics
1933-37	Platinum Age	Max Gaines' Funnies on Parade
1938-55	Golden Age	DC's Action Comics #1 (Superman)
1946-55	Atom Age	Multiple genre (horror, sci-fi, teen)
1956-70	Silver Age	DC's Showcase #4 (superheroes return)
1970-85	Bronze Age	DC's Fourth World (Kirby leaves Marvel)
1986-99	Modern Age	Darker, psychological comics
1986-92	Copper Age	DC's Dark Knight Returns, Watchmen
1992-99	Chromium Age	Image Comics debuts
1999-present	Postmodern Age	Marvel's Ultimate retcon, graphic novels

Along with presenting an elaborative chart in regard to US comics evolution, the dominance of superhero comics comes into prominence. Though before 2000s superhero comics had its own reputation, especially after release of re-make superhero movies like *Iron Man*, *Superman*, *Batman*, based upon their respective comic books after 2000s, the popularity of them has skyrocketed since. And this table can be accounted as valid for European and Turkey comics market.

Bearing in mind that the US dominance across Europe has continued to this day, it is not a surprise that the perception of comics would be in the same

manner. Taking the nature of comics into account, it would be accurate to state that comics are located under the roof of mass culture. And because at a certain period of time, mass culture was accepted as lowbrow, comics, as a part of it, was underrated, belittled and, now we can say underestimated. The criticisms against mass culture, hence comics, went so far as to claim that they were dangerous (Lopes, 2009, p. 30). Over the course of time, however, this mind-set has started to disappear, and owing to developments in technology, new genres and types of comics has been enjoying a pleasant reputation.

1.2.2.   The History of Webcomics

The history of comics explained above has eventually led to the creation of webcomics that are comics created and shared through digital mediums online. Those comics are different in a way that, apart from other genres of comics, this genre was born owing to technology. And although some other genres can be created without essential tools or mediums, webcomics had to wait until the invention of Internet and World Wide Web. This would also mean that only artists, practitioners, scholars who possess certain computer technology knowledge, would be able to create this sub-genre, or transform their present arts into webcomics. Moreover, one should also take into consideration the fact that technology was not developing fast back in the day, comparing with today. It took our generation only almost fifteen years to go from flip phones to smart ones. Back then, however, the technology inched its way along the time. In Turkey, for example, although the computer was brought in 1960s, the Internet was first started to use in the laboratories of Middle East Technical University in 1993, and it was only used for academic purposes (Yayıncı Fib Haber, 2014). The arrival of Internet into homes did not happen until early 2000s. And even then, the connection was not the best to search and read comics online. Comparing with those days, it is quite hard to believe that today we can be notified within seconds when a webcartoonist uploads a new artwork, owing to "turn on the post notifications" option on various social media platforms, such as Facebook, Twitter, and Instagram, while back in the day comics were published in books, magazines and newspapers meaning that the reader had to wait at

least a day to a month or more to access the comics. Back then, the only online communication with the artist may have only been accessed through sending an e-mail if the address was provided by the webcartoonist, which would probably take days to get a reply or get nothing at all. Besides, there were only few people who had e-mail addresses and interacted through this technology. Today, on the other hand, a fan can reach out her/his favourite webcartoonist, or any person actually, through direct messages, i.e. DM, and comments within seconds.

The history of webcomics does not go back as early as comics, in fact if one takes look at the history of webcomics, the first webcomic ever published online called *Witches and Stitches*, was created by Eric Millikin in 1985 on *CompuServe* which was the main Internet portal in the early days of Internet (Retro Activity, 2016). From what Millikin started, the practice of webcomics has maintained its development with ever-increasing popularity. For a website called *The Comics Journa*, Garrity has actually separated the evolution of webcomics into certain periods as follows: *1985-1992: The Stone Age, 1993-1995: The Bronze Age, 1996-2000: The Singularity, 2001-2006: The Age of Shit Getting Real, and lastly 2007-Present: The Age of This Whole App Thing* (Garrity, 2011).

The so-called the *Stone Age* was the time when Internet was only available some certain group of people, such as college students, and the readers had to subscribe mailing lists in order to receive webcomics, which lasted forever. In the year of 1994, the World Wide Web grew by 341634% (Gillies, 2008), and other technological developments, such as introduction of GIF[4] and JPEG image format, promoted the beginning of rising of webcomics. Henceforth the *Bronze Age* was time when the webcomics was freed from the hegemony of the USA, as Dutch cartoonist Reinder Djikhuis's webcomics *Rogues of Clwyd-Rhan,* launched in 1994. According to the *Singularity Stage*, the webcartoonists started to make money, which almost all of webcartoonist do via creating

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[4]A type of computer file that contains a stil or moving image. GIF is the abbreviation for "Graphic Interchange Format" (Dictionary.com, n.d.)

personal orders for their online clients. This era also involves the publication of McCloud's other famous book called, *Reinventing Comics*, which was, according to Garrity (2011), the climax of the webcomics. In this book McCloud introduced the concept of infinite canvas. According to Batinić, McCloud "observes that, once comics artists start to exploit the virtual advantages of the computer, they will be free from the layout constraints of printed page" (Batinić 2016, p. 81). Batinić also states that "what McCloud envisioned the infinite canvas was a "liberating and empowering mechanism of the digital technology that has the potential to reveal a myriad of options for comics creators" (Batinić 2016, p. 81). Webcomics has faced revolutionary changes in that McCloud's foresight may have never anticipated, yet the concept of "infinite canvas still stands as a relatively fresh option, which creators of online comics can use to explore the possibilities of digital media" (Batinić, 2016, pp. 81-82).

In addition to his concept of "infinite canvas", Garrity draws attention to the three areas set by McCloud, "where computer technology and comics would intersect; digital production (producing comic art on the computer), digital delivery (publishing comics online), and digital comics (creating comics specifically designed for the Web)" (Garrity, 2011), and she claims that McCloud's foresight has proven right over the period of time. During the era until 2007, comics practitioners started move their artwork from print media to online, because of the fact that the print media was not a great host to small-press comics. The year of 2007 may be called as a turning point, since webcartoonists began their journey of publishing through applications. Today people can follow, like, share and comment on the artworks of their webcartoonist through their mobile phones, tablet computers and PCs.

Furthermore, if the fans wish to demonstrate their support for their webcartoonist, they can actually fund them directly. This system is called "crowdsourcing, which means obtaining work, information, or opinions from a large group of people who submit their data via the Internet, social media, and smartphone apps" (Hargrave, 2021). The platforms like *Patreon* and *Kickstarter*

allow its user to create an account and through that account fans can contribute the webcartoonists they wish to support financially.

As it is the case for the comics, the phenomenon of webcomics has also been dominated by the US market, and it has been introduced to other foreign market through translations, which will be discussed in the upcoming chapter. Those webcomics which have ended up being published in printed book, have been translated by professional translators assigned by employer publishing houses. The webcomics shared only online, on the other hand, cannot enjoy the same professional service, given the fact that the webcartoonist are usually freelancers and self-employed, and most of them do not hold an agreement with a publicist to promote them in other countries. At this stage, fan translation steps in, that is the fan pages of a certain webcartoonist or webcomics in general, take the source artwork, overwrite it with target language translation, and share it with their target audience on any social media platform, such as Facebook and Instagram. This situation is usually carried out without the consent of webcartoonist herself/himself, however, sometimes the pages vouch safe to tag the owner of the artwork. Fan pages called *"ComicsTurkiye"*[5] and *"Cartoonolog"*[6] on Instagram, for example, set a great example for such situation. And surprisingly enough, those pages usually have more followers that the webcartoonists themselves.

Speaking of webcartoonists, in Turkey there may have many people who draw comics as a hobby or so, yet there are only few who share their animated comics on social media platforms. A YouTuber called Ece Dinç[7], for example, has only begun to share her webcomics online in June 2019, issuing everyday problems, like other American webcartoonists mentioned in the section above. Yet unlike them, Ece Dinç and other webcartonists in Turkey, perform this art form as a personal interest, not as a profession.

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[5]See also: https://www.instagram.com/comicsturkiyee/?hl=tr

[6]See also: https://www.instagram.com/cartoonolog/

[7]See also: https://www.instagram.com/_ecedinc/

CHAPTER 2: TRANSLATION OF COMICS

The definition and history of comics and webcomics have been discussed in the previous chapter. This chapter aims at narrowing the concept of comics down to translation of comics. In order to do so, this chapter will include the challenges encountered during the process of translation of comics, and the strategies in micro- and macro-levels. The elements of those challenges and strategies of translation of comics, will also help determine strategies appropriate for translation of webcomics in specific terms. The strategies will construct the structural framework for the analysis stage of this study.

2.1. TRANSLATION OF COMICS

Evans starts off his chapter *Comics and Translation* for the Routledge Companion to Comics with a simple question, asking that "where would comics be without translation?" (Evans, 2017, p. 35). This seemingly plain question is actually quite essential when it comes to the concept of comics. In the previous chapter, the three most essential territories have been mentioned regarding the market of comics, namely the USA, France/Belgium and Japan. However, not everyone in the world can speak English to understand the USA comics, let alone French/Belgian and Japanese ones. At this very language barrier, translation comes into action. Today, a fan can read a Japanese manga, the series of *Tintin*, or *Marvel* comics owing to the translation.

As a matter of fact, this situation has resulted in making those countries in question, namely the USA, France, Belgium and Japan, major exports in the field of comics. Referring Abret and Hennart's study, Kaindl mentions the fact that a survey previously conducted among 107 publishers in 15 countries revealed that "the international market for comics is made up of 'exporters' (like the US, France, Belgium and, more recently, also Japan), which sell their

comics to others, and 'importers' (like Scandinavia, Germany, Austria), which mainly purchase foreign-language comics" (Abret & Hennart 1991, n.d, as cited in Kaindl 1999, p. 264). Kaindl states that despite of the fact that circa 40.000 pages of comics translation are read by people living in German-speaking countries per year, the topic does not draw enough attention (Kaindl, 1999, p. 264). He argues that comics translation as a concept, though holding a great market for import and export, does not carry same impact in the academic field (Kaindl, 1999, p. 264). The fact that Kaindl addressed this scarcity two decades ago, might raise objection since there may have been an increase of works pertaining on translation of comics over the aforementioned time period. Be that as it may, this issue has been recently mentioned by other scholars as well. Kenevisi and Sanatifar, for instance, point to the academic gap by stating although there have been a significant amount of studies regarding Translation Studies, "the translation of comics has remained largely underexplored" (Kenevisi & Sanatifar, 2016, p. 175). That being said, they indicate scholars, namely Kaindl, Zanettin and Borodo, as example for a few studies investigating translation of comics. The latter scholar, i.e. Borodo, also touches on this concern in his article, in addition to acknowledging the works put forward by Kaindl and Zanettin, he argues that within the scope of Translation Studies, translation of comics (comic books in his terms) "still remains under-investigated topic within Translation Studies" (2015, n.d). This particular problem might be an outcome of the interdisciplinary approaches towards translation of comics. Kaindl remarks that due to the nature of comics, that is "being at an intersection of various fields, comic translation could for a long time not be allocated to a particular field" (Kaindl, 2010, p. 36). According to him, comics translation "[…] was dealt with in an uncoordinated manner in disciplines such as linguistics, literary studies, communication studies and pedagogics" (Kaindl, 2010, p. 36).

The evident necessity for more studies on translation of comics displays itself even more when it comes to translation of webcomics. While scanning through academic works investigating the translation of webcomics and/or print versions of webcomics as a concept and/or practice for the sake of literature review part of this thesis, unfortunately there were not any research on webcomics

translation. Henceforth, this study aims at touching upon the unexplored subject which would surely be followed by the studies yet to come. Taking the absence of example works into account, it may be safe to assume that in general topics, issues and case studies on translation of comics that previous academic works addressed, are believed to be applicable for webcomics as well.

Although they revolve around the same concept, academic works related to translation of comics may issue different aspects of the process, such as specifics of comics translation (Macková, 2012), literary techniques in translation of comics like wordplays (Koponen, 2004), translation techniques for translation of comics (Kosiński, 2015), or problems occurred during the process of comics translation (Taran, 2014). In a similar way, this chapter will explore the translation of comics in two prominent facets, that are the challenges and problems of comics translation and the possible strategies regarding comics translation. But firstly translation of comics will be elaborated from conceptual point of view.

To Zanettin, Jakobson was the one who first assembled the concepts of comics and translation under the same roof (2014, n.d.). In his book, Zanettin gives a rather wide coverage to Jakobson's thoughts on comics and his "well-known distinction between three kinds of translation" (2014, n.d.), or as in Jakobson's terms "ways of interpreting verbal signs" (Jakobson, 1959, p. 233). These ways namely are "intralingual translation or rewording defined as an interpretation of verbal signs by means of other signs of the same language; interlingual translation or translation proper defined as an interpretation of verbal signs by means of some other language, and finally intersemiotics or transmutation defined as an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1959, p. 233).

Jakobson's definition sets rather vague borders for what should be considered as intersemiotic translation, especially when it comes to discuss whether the translation of comics belongs to that category or not. As Zanettin argues that "the exemplification of intersemiotic translation by Jakobson does not suggest a high consideration of comics" (2014, n.d.). Still, he thinks that Jakobson's this

category of translation classification somehow "defines them as a kind of non-verbal, multimedial language" (Zanettin, 2014, n.d.).

After this initial definition of comics, Zanettin explains the process of comics translation into another language as "their translation into another visual culture which also designates that besides natural languages such as English, Japanese, Italian or French, there are also different cultural traditions and different sets of conventions" are involved in the process of comics translation" (Zanettin, 2014, n.d.). It can be elucidated from what Zanettin states that translation of comics does not only entail verbal replacement or exchange of words that comics encompass, but rather it engages with the "interpretation of other sign systems" (2014, n.d.).

2.2.   CHALLENGES AND DIFFICULTIES OF TRANSLATION OF COMICS

Considering what have been explained above, one might suggest that translation of comics may constitute several challenges for the translator(s). In this sub-section, those challenges and difficulties laid out by different scholars will be discussed in terms of comics and webcomics translation.

In her article regarding the problems in the translation of comics and cartoons, Taran sets three primary problem categories; namely cultural, technical and linguistic ones (2014, p. 91). Under cultural problems, she specifies two topics: "the (un)translatability of humour" and "current issues" (Taran, 2014, p. 91). According to her, "comics are often a fairly lighthearted medium in which humour plays an important role" (2014, p. 91). She suggests that humour is hugely depends on the perspectives of a certain culture hence the translation or conveyance of that sense of humour to another one poses a problem for translator (Taran, 2014, p. 91). She further justifies this argument with examples from renowned French comics series of *Astérix*. As for the problem pertaining to current issues, Taran draws a conclusion that comics especially in the form of daily strips commonly issues the ongoing topics such as politics or economics (2014, p. 91). According to her, as long as these comics are about international cases, then it would be easier for translator to convey the message of that

specific comics. On the other hand, if the comics are about a certain concern in that specific country, then it could be rather challenging for translator to transfer the main idea (2014, p. 92).

Taran approaches the technical issues of comics translation from two different dimensions, which are "limited space" and "onomatopoeia translation" (2014, p. 93). Comics are usually created in a frame (or more specifically panel), and multiple or sequential ones. Limited space refers to the situation when the translator is obliged to fit her/his translation into a fixed border, in most cases speech balloons and narrative boxes. Should the target language require more words to give the linguistic equivalent of source language, the translator has no choice but either shortening the translated text, maybe leaving some important parts out, or modifying the original texture of the source comics. Both options surely have consequences, such as damaging the pictorial quality of comics, or not having the same effect on the target readership.

According to Taran (2014, p. 95), the second element of technical issues of comics translation is the onomatopoeia translation. She is of the opinion that although onomatopoeias are "essentially verbal in nature, […] their design has a distinct visual appeal" (2014, p. 95). That visual appeal may come in many shapes and colours, and it could be inserted in the comics itself. Therefore, the translator's challenge here is more than merely replacing the source material with target one, rather s/he may have to resort to a comic artist and/or cartoonist to draw translation exactly like the source one. This would unquestionably extend the translation process.

Lastly, Taran draws attention to the linguistic problems of comics translation which are special language, puns and onomatopoeias. She justifies her choice to classify onomatopoeias both as technical and linguistic problem as a fact that "their form is very distinct and differs from language to language" (2014, p. 99). Particularly, when the source language involves a wide array of onomatopoeic word, and source comics contains the one that do not exist or have equivalence in target language, the translator would have to adopt a compensative strategy or even come up with one herself/himself. There is another option for the

translator which is leaving the onomatopoeias in their source form. Taran argues that this option is actual reason why American onomatopoeias were adopted by European comics (2014, p. 99). Back in the day, Europe imported American comics very often, yet publishing houses could not afford to fund technical changes required to alter onomatopoeias with target counterparts. To this day, for example, the German translations of comics use English onomatopoeias, such as *boom* or *bang* (2014, p. 99).
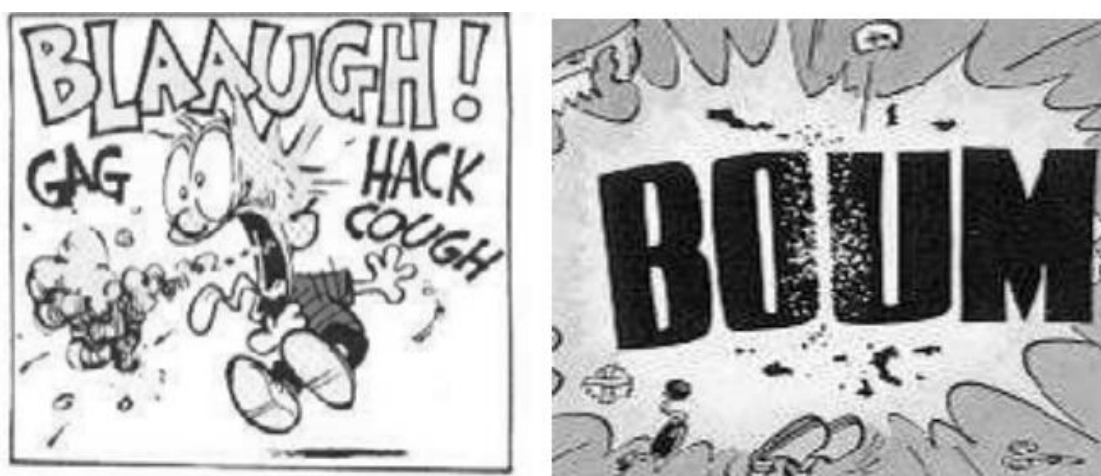
Taran provides this classification with an example above, obtained from Martínez Fuentes work (Fuentes, n.d, as cited in Taran, 2014, p. 96).

In order to elucidate special language section of linguistic problem, Taran claims that comics "contain various types of text", and "distinguishes between four different kinds, namely the words spoken by the characters (in speech balloons), their thoughts (in thought balloons), the comments by the narrator (in narrative boxes), and onomatopoeic words (either in speech balloons or directly integrated into the drawings)" (2014, p. 96). She further asserts that "the language used is a hybrid between spoken and written language", hence it comprises "very informal and low register" by nature. Therefore, the translator should have a comprehensive command of for example slang words, informal expressions and even sometimes vulgar language. Considering the fact that the translator usually lives within the borders of target language and culture not in

the source one(s), it is quite tough job, since those uses of languages are intuitively culture-bound. Taran eventually suggests that "translator should keep in mind the special nature of comics' texts at all times and translate them accordingly" (2014, p. 97).

Lastly, Taran sees "puns" as the most intimidating challenge for the translators. Puns refer to "humorous use of a word in such a way as to suggest two or more its meanings or the meaning of another word similar in sound" according to Merriam-Webster (Merriam-Webster Dictionary, n.d). Taking this into account, one can assume that they are profoundly language-bound. Although they are "most interesting problems while analysing the translation of comics", the translators would claim otherwise while actually translating them.

Taran issues the problem of pun with comic panels above (2014, p. 97). As it can be observed, this specific comics address *Adam* and *Eve*. Humorous effect has been implemented by using pun. *Eve* mentions that she is not morning person and refers the similarity between her name and evening as a time period, almost opposite of morning. This pun would have been eventually lost in Turkish translation, because of the fact that "*Eve*" is "*Havva*" in Turkish, and evening has nothing to do with its Turkish conveyance.

Although Taran is quite on point of her categorizations, one might suggest that there are more different distinct problems related to the comics translation. Despite the fact that comics usually evoke humorous vibes among readership, there are also different types and genres of comics that do not seek for humorous

effect on the audience, such as adult comics, crime comics, war comics, horror comics and so on, which would involve different effects, like tension, anger, rage that might also be difficult to reflect on the target reader. Apart from that point, one can easily confirm that those problems indeed cause problem for the translators, regardless of the difficulty level. Whether those challenges also stand for the translation of webcomics or not, will be discussed at the end of this section.

In addition to Taran, Kaindl also discusses the problems of comic translation and he distinguishes "five functional linguistic categories which are title, dialogue texts, narrations, inscriptions and onomatopoeia" (Kaindl, 2010, p. 38). After this categorization, he further explains why those seem to be the source for problems during the process of comics translation. For example, during the process comics translation in the past, titles were to altered according to the target culture reception. Nowadays, however, this situation has changed, since translations tend to keep the title of source comics, "especially if they include the protagonist's name[8]". For this situation, if the title has a special background or pun intention, both options could be a problem for the translator. If the translator leaves it in the target text as it is in the source text, the reader might not understand what s/he is about to read, or else, if the translator translates the title as equivalent as the source one, because of the lack of different cultural context, the actual meaning can literally be lost in translation. This problem, however, can be encountered in the translation of other texts apart from comics. For example, Oscar Wilde's work called *"The Importance Being Earnest"* (1895) is a case in point. Title hints the plot, as the story is indeed related to a man who called *Ernest*, thus it brings out the pun. However, the title has been translated as *Ciddi Olmanın Önemi* (Wilde, 1895/2014) into Turkish, and the man's name has been left as it is, the pun has lost its sense in translation process. Yet, as the example speaks for itself, this can happen in all types translation, it is the true nature of the process.

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[8] In Turkey, for example, superhero comics show a tendency of keeping the protagonist's name as it is, but translate the rest of the title. E.g.: *The Amazing Spider Man Cilt 1- Parker Şansı by Marmara Çizgi, Captain America Cilt 2: Maria Hill'in Mahkemesi.*

Secondly, Kaindl mentions the dialogue texts, but emphasizes a specific feature of them (2010, p. 38). According to him, the speech balloons are the ultimate mediums to transfer what the characters say (Kaindl, 2010 p. 38). When they become multiple one by one, they create a sequential storyline, and eventually along with the reading direction, the comics get to a "temporal dimension" (2010, p. 38). In the Chapter 1, it has been mentioned that there are three different prominent geographic areas for comics, namely, the USA, France/Belgium and Japan. First two of these regions possess the same reading direction whereas Japanese comics, or more precisely mangas have the opposite reading direction. This situation is the same for Arabic comics as well. In spite of the fact that mangas were translated in accordance with the reading style of western comics in the past, once they became popular around the world, the audience demanded that they should remain the same direction as the source mangas. Although this trend preserves the ambience of the source text, the translator might have difficult time to locate and follow the temporal flow.

For his category of narrations, Kaindl exemplifies the situation between American and German comics (2010, p. 38). He explains the narrating texts as "having a contextualizing function as they convey the temporal and local context at macro-level (between the individual panels) and control the understanding of the respective situation at the micro-level (within a panel)" (2010, p. 38). Quoting from Hunolststein (1996, p. 44), Kaindl draws attention to the Disney comics: "whereas only short time gaps between panels are normally common in the German-speaking area, for instance, when not linguistically specifying otherwise, in American comics, several hours can pass by between two panels without linguistically stating this" (2010, p. 38). As a consequence of this condition, reader can literally lose track of time. Kaindl suggests that if necessary, "narrating texts may have to be inserted" by the translator while translating between such language pairs (2010, p. 38.).

Inscriptions are linguistic elements that operate as supplementary feature in "describing the context of situation in concrete terms", according to Kaindl

(2010, p. 38). They can address "temporal, local and atmospheric frame of a plot" (2010, p. 38). Since most of the time they are embedded in the comics, Kaindl gives "inscriptions on the houses, graffiti on walls and so on as examples" (2010, p.38), during the translation process, they are problematic to retouch, and are most probably to be kept in the original form. Nonetheless, inscription elements which have greater impact on the plot, are translated in order to recreate the essence of the source comics.
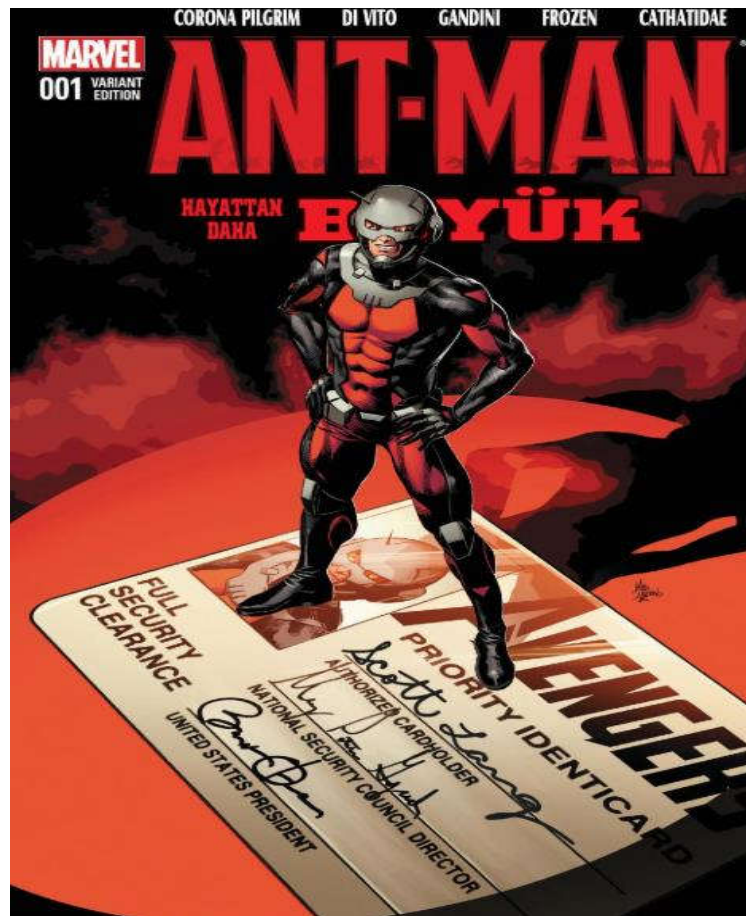
There is an example above, taken from *Marvel*'s famous comic series called *Ant-Man* (Çizgi Roman Vadisi, 2015[9]).It can be observed from the cover that the protagonist stands on what appears to be an ID card. Although this is the Turkish translation of the comics, as the title is in Turkish, the information on the ID card maintains their English form. According to Kaindl's definitions regarding comics, the elements of ID card, more precisely the writings on it, belong to the

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[9] Available on https://www.cizgiromanvadisi.com/cizgiroman-441-Ant-Man-Larger-Than-Life-01.html

categorization of inscriptions. The translator of this comic panel, however, opted for a repetition strategy and left the inscriptions in the target text as they are in the source text. This can be due the fact that the replacement of the translation with the source material may require more sophisticated process than merely translating the text in the speech balloons, hence Kaindl acknowledges them as a translational problem (2010, p. 38).

Onomatopoeias seem to be a striking component of comics, as both Taran and Kaindl consider them playing an essential role in the comics settings. Kaindl defines them as "having a central function in comics, where they are used to visualize the acoustic dimension" (2010, p. 39). He touches upon the reason why they may cause problem for the translators in the same vein as Taran's, which can be summarized that they change language to language. In addition to that, Kaindl answers the question whether they should be translated or not, as being dependent upon the "retouching effort, the genre and target group", and further articulates that the translation strategies can be various "ranging from direct borrowing […] to literal translation" (2010, p. 39).

In broader sense, Kaindl's descriptions for the challenges causing problems in the translation of webcomics can be valid for the webcomics in print. As it has been thoroughly discussed in the Chapter 1, webcomics are basically comics that are initially published and shared through social media platforms. And they do not, unfortunately, have official translation in such digital platforms, rather they have unofficial fan translations composed by anonymous users. They obtain their official translations, however, when they have been printed as a comic book. Therefore, one can only make assumptions whether the translation of webcomics in digital form has its own challenges or not.

Since, while translating a previously published hard copy book, publishing houses usually deliver the original script to the translator, and the editor or graphic designer deals with the technical issues, such as, for example, if the translated text would fit into the comics frame or not. But for fan translation case, a user can decide which webcomics should be translated or not according

to his/her own interest. The choice depends heavily on an individual, rather than a set of people, therefore it can be implied that in this case the editor, the translator and the graphic designer gather all in just one person. This circumstance may indicate a great amount of workload, yet, since it is a voluntary hobby, it can be supposed that those people would not be complaining about it. Besides, given the fact that this person does not make her/his living depending on salary that s/he would receive from conducting these translations, s/he can quit whenever s/he desires.

The possible challenges and problems have been discussed above from different point of views. Next section will be about the translation strategies in general and in specific for comics. These strategies may or may not be the solution for the aforementioned challenges and problems faced during the process of comics translation.

2.3. TRANSLATION STRATEGIES FOR COMICS TRANSLATION

Translations are carried out not only by professional or certificated translators but also many people who possess advanced command of language skills such as understanding the essence of source text and transferring it to the target language. Although translation can be conducted people from many other fields, it can be stated that there is surely a common ground that they adopt translation strategies consciously or not. One can assume that every translation decision may lead to translation strategies one way or another.

In Translation Studies, scholars have offered many frameworks for translation strategies. Owji (2013, n.d), provides a compact list of scholars who have done such so. Before listing translation strategies offered by scholars, however, she points at the list of general characteristics of translation strategies" (Chesterman 1997, n.d., as cited in Owji, 2013, n.d.) as follows:

(a) Translation strategies apply to a process;
(b) They involve text-manipulation;
(c) They are goal-oriented;

(d) They are problem-centered;

(e) They are applied consciously;

(f) They are inter-subjective.

In spite of the fact that Chesterman's list can be applied to many translators' approach towards translation process, there may be other translators who are not specifically aware of the fact that they are in fact adopting any kind translation strategy. But besides that, one can state that Chesterman's list is moderately accurate.

As is mentioned before, Owji's work presents a compact insight into translation strategies postulated by scholars. For example, Chesterman himself offers a scheme of translation strategies, including "syntactic, semantic and pragmatic" ones (Chesteman 1997, n.d, as cited in Owji, 2013, n.d). Long before Chesterman, however, there were Vinay and Darbelnet's renowned translation "procedures, which include borrowing, calque, literal translation under direct translation and transposition, modulation, equivalence and adaptation" under oblique translation" (Vinay and Darbelnet, 1958). Considering the fact that they offered these strategies over half century ago, their list of strategies is more primitive comparing the others who have taken this concept to broader level, such as Baker (1992). She "lists eight strategies, which have been used by professional translators, to cope with the problematic issues while doing a translation task", including "translation by a more general word, translation by a more neutral/ less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission, and translation by illustration" (Baker, 1992, pp. 26-42, as cited in Owji, 2013, n.d.). Taking the limitation of this study into account those strategies will not be explained here but one can deduce that Baker takes the translation strategies to a rather more cultural dimension.

As implied above, given the fact that this study does not intend to provide a comprehensive investigation pertaining to the translation strategies, further strategies put forward by every other scholar will not be examined or explained in detail. Be that as it may, however, the strategies which can be applicable to

the works that are to be analysed within the scope of this thesis, will be explained preferably with examples. In the previous section, the problems and challenges that can be encountered during the process of translation have been explained and it has been concluded that apart from few exceptions, they are valid for the translation of comics and webcomics as well. In the same vein, it can be surmised that the general translations strategies could also be applicable when it comes to analyse comics and webcomics translation, with of course again few exceptions.

The webcomics that constitute the corpus of this thesis will be examined through three translation strategy frameworks offered by Kaindl (1999), Aixelá (1997) and Venuti (1995). These strategies have been chosen purposively rather than randomly, considering their applicability in the analysis of translation of webcomics. More precisely, Aixelá's strategies for culture-specific items[10], for example, have been chosen because of the nature of comics. As implied in the Chapter 1, comics studies are to be classified under mass culture, thus they contain and reflect the cultural texture of the source text, hence Aixelá's strategies can be useful for the examination of comics translation. Whereas Aixelá's strategies for CSIs refer to the cultural aspect of the comics translation, Kaindl's typology of translation procedures directly target at the comics translation (1999, p. 275). Translation strategies offered by Aixelá and Kaindl would constitute the micro-analysis aspect of the study. Lastly, Venuti's concepts of foreignization and domestication (1995), can draw a broader framework regarding general attitude of translations from translator point of view and they would establish and complement the macro-analysis of this study.

In the next sections, those strategies will be explained in detail. It should be noted, however, the strategies will be discussed for the sake of demonstrating a strategic model for comics translation.

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[10] Hereinafter will be referred as CSI.

2.3.1   Kaindl's Typology of Translation Procedures

With the intent of developing a typology of translation procedures, Kaindl refers to the rhetoric used by Delabastita (1989), for his analysis of film translation (Kaindl, 1999, p. 275). Kaindl lists Delabastita's categories, i.e. *repetitio, detractio, transmutatio, substitutio* and *deletion.* Kaindl justifies his choice for Delabastita's strategies because of the fact that they do not specifically "focus only on verbal elements, these rhetorical concepts are also suitable for pictorial features" (1999, p. 275). He later defines these strategies and exemplifies them as they refer to the "microtextual type of analysis" (1999, p.275).

2.3.1.1. Repetitio

According to Kaindl, repetitio refers "that source language, typography or picture elements are taken over in their identical form" (1999, p. 275). In previous section, it has been stated that Kaindl defines onomatopoeias and inscriptions as problematic feature of the comics translation. Based upon this approach, he argues that the translation strategy of repetitio is mostly used for "onomatopoeic expressions and inscriptions". He relates this trend to the financial concern of the publishing house, as any alteration in the original form may require extra funding for additional staff or technological equipment.

Above, the Turkish translation of *Marvel* comics titled *Avengers* is presented (Çizgi Roman Vadisi, 2015[11]). It is seen in the panel that there is the onomatopoeia indicating the clicking a sort of button, and it is written as "click" in the Turkish translation. Instead of using the Turkish orthographic adaptation of this sound, namely "klik" the translator adopted the repititio strategy and left it as "click".

2.3.1.2. Deletio

The second strategy is deletio, which is explained by Kaindl as the "removal of text or picture" (1999, p. 277).
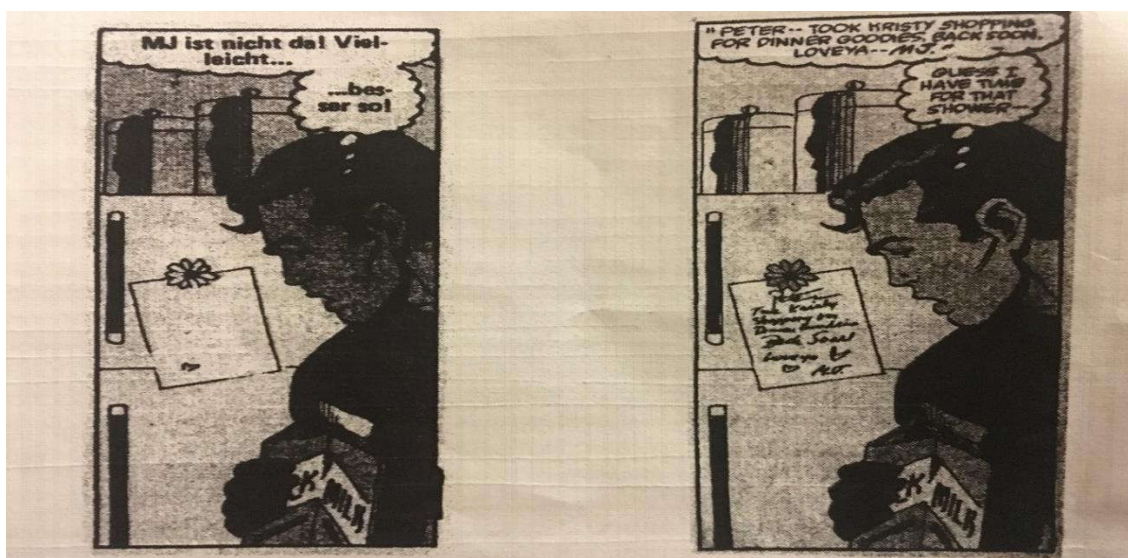
Kaindl's example for the strategy of deletio can be seen above (1999, p. 278). On the right panel, it can be observed that there is a note on the fridge. On the left panel, however, the German translation does not include the writings on the note. Although in different language, any reader can detect that omission while comparing the source and target text.

2.3.1.3. Detracio

Kaindl associates the omissions conducted under deletio to the strategy of *detractio,* "that is to say, parts of linguistic/pictorial/typographic elements are cut in the translation" (1999, p. 277).

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[11] Available on https://www.cizgiromanvadisi.com/cizgiroman-376-Avengers-VS-001.html

2.3.1.4. Adiecto

The fourth translation strategy is *adiectio*, which is the "operations in which linguistic/pictorial material which was not there in the original is added in the translation to replace or supplement the source material" (Kaindl, 1999, p. 278). Kaindl exemplifies this situation by mentioning the translations of comics published specifically in Scandinavia, which feature subtitles along with the source text. Below, it can be seen that the translator provides the reader footnote, which is referred as subtitles by Kaindl (1999, p. 279).

Other uses of adiecto may include the replacement of the character by more popular and known one, typographic transformation such as country names according to the target culture, and replacement of the textual content instead of pictorial one.

2.3.1.5. Transmutatio

Kaindl sees transmutatio as "a change in order to of source language or source pictorial elements" (1999, p. 281). Transmutatio may involve the adjustment of speech balloons, for example, Japanese mangas, "noises originating from objects are frequently positioned in speech bubbles", while it is not common in Western comics, since "only noises made by the characters are placed in speech bubbles" (Kaindl, 1999, p. 282).

Transmutatio may also attribute the alterations in the place or style of inscriptions or pictures. An example provided by Kaindl (1999, p. 279) can be found below. Although the source text is Dutch and the target text is German, a

reader who do not speak both languages can understand the slight differences in the two panels. It is understood from the panels that the character is portrayed differently as the target text involves an older version of the source-text character with a formal attire.
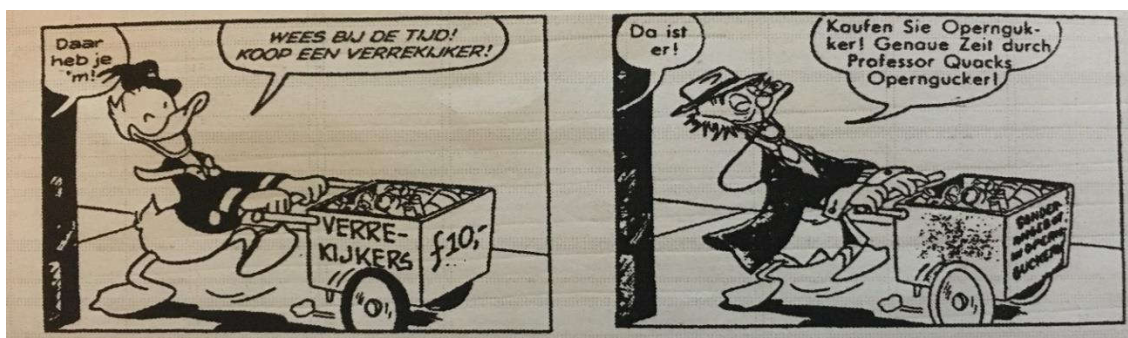
2.3.1.6. Substitiutio

As the final strategy, Kaindl explains *substitutio,* which "includes those translation procedures in which the original linguistic/typographic/pictorial material is replaced by more or less equivalent material" (1999, p. 283).

Overall, it can be stated that Kaindl's strategies are limited but to the point on both linguistic and visual level. In addition to that, Kaindl's strategies are not restrictive in a way that in even a single panel of comics, a translator can adopt and apply many of them. A translator can, for example, opt for *deletio*, and then compensate it by implementing *substitutio*, while keeping certain inscriptions in original form, thus adopting *repetitio*.

Although they are to some extent perfectly applicable for analysis of translation of comics, it should be indicated that there is no certainty that any comics translator should adopt them. Despite the fact that a translator may have legitimate reason to practice them, they may cause some problems as well. For example, "translating through […] deletion could mask aspects of the source text" (Celotti, 2014, n.d.).

Kaindl's translation strategies are designed for comics translation; however, it can be supposed that they are all suitable for webcomics translation as well.

This is because those strategies address common matters which involve both comics and webcomics. "In any case", as Celotti states, "faced with this range of strategies, the translator should choose on the basis of her or his overall aim – either adopt the comic to the target culture or allow its origin to show through (2014, n.d).

For the analysis part of this study, Kaindl's strategies will be utilized in order to reach more concrete results and conclusions.

2.3.2 Aixelá's Strategies for Culture-Specific Items

In the previous section, Kaindl's approach towards translation of comics has been discussed. Although it provides useful strategies for the analysis of translated comics, given the nature of comics as located within the borders of cultural environment, there raises a necessity to address that aspect in broader terms. Comics by their nature are essentially cultural-bound phenomena as Beaty refers them as the product of mass culture (2012, p. 33). On this basis, it is safe to assume that they reflect some certain cultural elements, especially linguistic ones like onomatopoeias, puns, slang or taboo words, jargons and so on. Hongwei indicates the relation between culture and language that "language is the life-blood of culture and that culture is the track along which language forms and develops" (Hongwei, 1999, p. 121). Nonetheless, comics also include visual elements along with the linguistic ones. In fact, linguistic elements such as inscription or even the text itself can involve in visual demonstration.

For example, the comic panel from famous series called *Asterix* can be seen above ("Romans", n.d). Although there is no proper context provided, one can notice that the soldiers are to be counted until number four. Instead of using the Arabic numerals, they are depicted as counting in Roman numeric system. The preference for Roman numeric system instead of ordinal numbers serves as the basis for the humour effect for the audience.

In the webcomic panels above[12], the webcartoonist Maritsa Patrinos depicts the situation during time of Christmas. Decorating a tree for Christmas actually dates back to 16th century, originated in Germany (The History.com Editors, 2009). However, it spread across the world, yet its portrayal has been mainly dominated by American culture (Disanza, n.d). In this particular context, the webcartoonist illustrates the dazed state of mind of the protagonist who would leave Christmas tree at house for roughly two months, until the Valentine's Day, which is on 14th of February. These four panels, though not containing many linguistic or visual elements, feature concepts of both Christmas and Valentine's Day. Given the popularity and recognition of both these phenomena across the

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[12] Available on https://www.instagram.com/p/B6I6YgSA-j3/?igshid=1nu0hcd1ty479

world, it may be accurate to presume that the translation process of those would rather be easy one for the translator. In addition to the fact that, Valentine's Day, for example, has an established Turkish equivalence as "Sevgililer Günü", this particular phenomenon is far from being unknown to Turkish target readership, as it has been celebrated for many years now.

Another example from Maritsa Patrinos can be seen above (Patrinos, December 19, 2019[13]). She captures four different people celebrating the Christmas season. This time, however, although they coincide with the same date range, only one of them seems to celebrate Christmas. On the second panel upper right, the character mentions that s/he celebrates Hanukkah, a Jewish religious holiday, celebrated with lighting each candle of a special lamp, for eight days one by one. As mentioned above, Christmas and everything related to that concept have become more and more popular, even amongst those who are not Christians. Though it does not carry its religious origin with itself, Christmas tree, for example, appears to be embraced as a way to celebrate the arrival of the new year among Turkish people and they have

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[13] Available on https://www.instagram.com/p/B6EuAA8njza/

started to decorate them for New Year's Eve. Hanukkah, on the other hand, may still be something unknown to them, as there are not many Jewish people living in Turkey, or this tradition has not been interiorized as Christmas. And, on the lower left panel, it can be seen that a person of colour is holding similar lamp indicating the celebration of what is called Kwanza. Kwanza is an "annual holiday affirming African family and social values that is celebrated primarily in the United States from December 26 to January 1" (The Editors of Encyclopaedia Britannica, n.d). Comparing to Christmas and Hanukkah, Kwanza's recognition falls rather narrow limits, as it is not a religion but philosophical way of thinking, and naturally there may not be many around the world adopting it. Moreover, it is a concept embraced by people with African-American heritage, hence it does not necessarily aim at appealing white people's attention. Lastly, the webcartoonist demonstrates herself, not caring if it is Christmas, Hanukkah or Kwanza because of her final exams.

Those two examples provide their readers a bundle of cultural references including both historic and religious components. Comics practitioners, more precisely writers and creators in general, usually reflect the cultural references of their environmental atmosphere. Given the fact that the translator of their works does not, most probably, in the same one, it is acceptable to suppose that they may cause problem, if they do not have exact equivalence in the target language both in terms of linguistic and cultural level. Aixelá sums this circumstance as follows (1996, p. 57):

> "In other words, in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text, which when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, and so on) of the given item in the target language culture."

Before dwelling onto translation of CSIs, the definitions of them by different scholars, should be mentioned. Newmark, for example, notes that "[m]ost 'cultural' words are easy to detect, since they are associated with a particular language and cannot be literally translated" (1988, p. 95). According to Hemen

"[Baker] sees them as abstract or concrete words in a source language which describe a concept that is not known in the target culture", and gives "a religious belief, a social custom, or even type of food" (Baker, 1992, p. 21, as cited in Hemen, 2014, p. 12). Lastly, after discussing the extension of culture specific items, Aixelá provides a definition as follows (1996, p. 58):

> "Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text."

Along with his definition, Aixelá offer a list of translation strategies for the sake of translation analysis. Aixelá divides the scale of CSI translation strategies into "two major groups separated by their conservative or substitutive nature, i.e. by the conservation or substitution of the original reference(s) by other(s) closer to the receiving pole" (Aixelá, 1996, p. 61). The translation strategies offered by Aixelá are given below:

Table 2. *Aixelá's translation strategies for CSIs (1996)*

Conservation	Substitution
Repetition	Synonymy
Orthographic adaptation	Limited universalization
Linguistic (non-cultural) translation	Absolute universalization
Extratextual gloss	Naturalization
Intratextual gloss	Deletion
	Autonomous creation

The strategies listed above will be presented with definitions Aixelá provides and exemplified with excerpts taken from other academic works.

2.3.2.1. Conservation

2.3.2.1.1. Repetition

Repetition refers to the situation where "the translators keep as much as they can of the original reference" (Aixelá, 1996, p. 61). Aixelá states that "this […] strategy involves in many cases an increase in the exotic or archaic character of

the CSI, which is felt to be more alien by the target language reader because of its linguistic form and cultural distance" (1996, p. 61). He adds that this strategy is mostly adopted for toponyms, and gives the city name *Seattle* as an example, when the translator keeps the name of the city as it is in the target text (1996, p. 61).

Example: The example below demonstrates the use of repetition strategy which was taken from İkiz and Abdal's study on the analysis of Latife Tekin's book called *Berci Kristin Çöp Masalları* within the framework of CSI translation strategies (2018).

SOURCE TEXT	TARGET TEXT
Müezzinin kondusunun önü haberin çöp bayırlarının öteki mahallelerine ulaşmasıyla mahşer yerine döndü. (Tekin, 1984: 124)	When the news reached other areas of the garbage hills, the ground before the **muezzin's** hut became like the place of gathering on the Day of Judgement. (Christie and Paker, 2015: 148)

2.3.2.1.2. Orthographic Adaptation

This strategy "includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers use" (Aixelá, 1996, p. 61).

Example: A translator may opt for orthographic adaptation especially when the CSI in the source text does exist in the target culture but in transcribed or transliterated form. Translation of proper nouns for individuals or geopraphic places may call for the use of orthographic adaptation as the examples give below for the English and Turkish language pair:

SOURCE TEXT	TARGET TEXT
Budapest	Budapeşte
Cleopatra	Kleopatra

2.3.2.1.3. Linguistic (non-cultural) translation

For linguistic (non-cultural) translation, based upon the translations carried out before, "the translator chooses in many cases a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text" (Aixelá, 1996, p. 61)

Example: İkiz and Abdal gives the example below for the purpose of demonstrating the strategy of linguistic (non-cultural) translation (2018, p. 598).

SOURCE TEXT	TARGET TEXT
Berci Kristin (cover page of the source text) Naylon Mustafa (Tekin, 1984, p. 56)	Berji Kristin (cover page of the target text) Nylon Mustafa (Christie and Paker, 2015, p. 72)

The example above portrays a rather hybrid use of proper names, "which can be explained with the aim of increasing the representability of the source culture for the target audience" (İkiz & Abdal, 2018, p. 598).

2.3.2.1.4. Extratextual gloss

Extratextual gloss refers to the "offering some explanation of the meaning or implications of the CSI", yet the translator does not "mix this explanation with the text" (Aixelá, 1996, p. 62). According to Aixelá, "the decision is to distinguish the gloss by marking it as such (footnote, endnote, glossary, commentary/translation in brackets, in italics, and etc.)" (1996, p. 62).

Example: Mutlu (2019, p. 26) provides us with an example of extratextual gloss presented below:

SOURCE TEXT	TARGET TEXT
Safiye Ayla, Münir Nurettin, Denizkızı Eftalya filan hep orada (Kemal, 1958, n.d).	Safiye Ayla, Munir Nurettin, and Denizkizi Eftelya[3] were all there (2016, p. 69). 3. Three famous singers of Turkish music

2.3.2.1.5. Intratextual gloss

Aixelá explains this strategy as being very familiar with the previous one, i.e. extratextual gloss, but this time, however, the translator does not necessarily feel that the gloss should be excluded from the text (1996, p. 62). S/he rather introduces the explanation within the text.

Example: Karabulut provides the example below to give more insight into the intratextual gloss strategy (Karabulut, 2017, p. 29)

SOURCE TEXT	TARGET TEXT
Günde beş vakit namaz, **sahur vakti, iftar vakti.....** (Pamuk, 1994, p. 151)	We pray five times a day; then in Ramadan, we have the time for **iftar, the breaking of fast atsundown, and the time for sahur, the meal taken just before sunup.** (Gün, 1997, p. 159)

Karabulut recognizes sahur vakti, iftar vakti in the source text as "CSIs related to Islam religion" (2017, p. 29). The target reader who is not familiar with Islam, may fail to understand what these word stand for. Karabulut draws attention to the fact that the translators could effortlessly choose repetition, but then translation would have been "too incomprehensible for the context of the target readers" (2017, p. 29). In such cases, although some can object to this idea, it can be useful to provide the target reader with additional information regarding especially certain CSIs, because of the fact that she or he may not be able to grasp the essence of the source text at all.

2.3.2.2. Substitution

2.3.2.2.1. Synonymy

Under substitution strategies, Aixelá begins his list with synonymy. Synonymy is clarified by Aixelá as the situation in which "the translator resorts to some kind of synonym or parallel reference to avoid repeating the CSI" (1996, p. 63).

Example: Gökçeoğlu illustrates this strategy below with the following excerpts (2019, p. 35):

SOURCE TEXT	TARGET TEXT
-Karagöz'e benzemiyor okudukları şey. –Niye **Karagöz** geldi aklınıza? **(Hikmet, as cited in İşi, 2017, p. 68)**	They don't seem to be reading **Karagoz stories.** What made you think of the **shadow play?** (Hikmet, as cited in İşi, 2017, p. 68)

In the example, it is seen that the source text involves a cultural reference *Karagöz*, which is a character displayed in the shadow play that is specific to the Turkish culture (Turkish Ministry of Culture and Tourism Research and Education General Administration, n.d.). The translator resorts to use "shadow play" in the target text as corresponding translation of "Karagöz" in the source text in order to provide insight for the target audience.

2.3.2.2.2. Limited Universalization

Aixelá defines limited universalization as a situation in which "the translators feel that the CSI is too obscure for their readers or that there is another, more usual possibility and decide to replace it" (1996, p. 63).

Example: Aixelá gives an example for this strategy as follows (1996, p. 63):

SOURCE TEXT	TARGET TEXT
an American football	un balón de rugby Back translation → a ball of rugby

As Aixelá analyses the culture-specific items between Spanish and Anglo-American culture in his article, it is understood that, for the example above, the Spanish translator may opt for a more familiar concept that the Spanish readership is more acquainted with.

2.3.2.2.3. Absolute Universalization

Absolute universalization is, according to Aixelá, resembles with limited universalization, yet this time the translators fail to "find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers" (1996, p. 63).

Example: Aixelá provides a basic example for absolute universalization as follows (1996, p. 63):

SOURCE TEXT	TARGET TEXT
a Chesterfield	un sofá (in Spanish) Back Translation → a sofa

Chesterfield sofa is a large couch with rolled arms that are the same height as the back (Burch, November 26, 2018). Yet, given the possibility of not being not acquainted with term, a translation can only involve its kind instead of its special name.

2.3.2.2.4. Naturalization

Aixelá asserts that naturalization is applied when "the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture" (1996, p. 63). Aixelá acknowledges that this strategy is currently not used in frequent terms.

Example: Aixelá's gives an example for this strategy as follows (1996, p. 63):

SOURCE TEXT	TARGET TEXT
Dollar	Duro (a currency still in use in Spain)

Although in Spanish, Aixelá's exemplifies the circumstance for this particular strategy, as he implies that the Duro is not a currency in the Spanish circulation (1996, p. 63). Yet, a translator can opt for it to provide a better understanding for the target-text receiver.

2.3.2.2.5. Deletion

For the strategy of deletion, "translators think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc." (Aixelá, 1996, p. 64). Therefore, s/he removes the element from the target text.

Example: İkiz and Abdal illustrates this strategy with the example below (2018, p. 600)

SOURCE TEXT	TARGET TEXT
Düştüm yücelerden engine	**I broke my mirror in a fall.**
Kırıldı aynam ne fayda	No use at all!
(Tekin, 1984, p. 30).	(Christie and Paker, 2015, p. 40)

They point out that the first line has been omitted "losing its cultural value", due to the fact that those words, namely *yüce* and *engin* are "spiritual items taken from the belief of Alevism, a sect of Islam commonly encountered in Anatolia" (İkiz & Abdal, 2018, p. 600). Therefore, the same effect has failed to transferred to the target readership.

2.3.2.2.6. Autonomous creation

Lastly a very less common strategy, i.e. autonomous creation, is explained by Aixelá as the case "in which the translators (or usually their initiators) decide that it could be interesting for their readers to put in some non-existent cultural reference in the source text" (1996, p. 64).

Mutlu (2019, p. 30) gives example of movie title "*Sweet November*" (2001) which was released as *"Kasımda Aşk Başkadır"* (2001), that can be translated back to Turkish as *"Love is Different in November"*. Although both source and target title involve the month November, they do not quite correspond to each other from equivalent point of view. A similar example for movie titles in English and Turkish source and target languages is presented below:

Example:

SOURCE TEXT	TARGET TEXT
Leon: The Professional (1994)	***Sevginin Gücü*** (1994)

The movie title *"Leon: The Professional"* was named after the protagonist, namely *Leon*, who is a professional serial killer. The Turkish title, however, can

be translated back to English as *"The Power of Love"*, which is completely different from the source title. In this case, it can be stated that the autonomous creation strategy was adopted.

Karabulut provides a table for Aixelá's classification from the manipulation point of view (2017, p. 37):

Table 3. *Aixelá's strategies according to degree of intercultural manipulation*

	Manifestation
A High Degree of Intercultural Manipulation	Autonomous Creation
	Deletion
	Naturalization
	Absolute Universalization
	Limited Universalization
	Synonym
	Intratextual Gloss
	Extratextual Gloss
A Low Degree of Intercultural Manipulation	Linguistic (Non-cultural) Translation
	Orthographic Adaptation
	Repetition

Aixelá's strategies would constitute a micro-level analysis framework for this study. This analysis would eventually lead a macro-level analysis according to the degree of manipulation, which will be explained below section.

2.3.3 Venuti's Concepts of Foreignization and Domestication

In their preface for the *Translator's Invisibility: A History of Translation*, Bassnett and Lefevere state that "translation studies bring together work in a wide variety of fields, including linguistics, literary study, history, anthropology, psychology, and economics", and the act of "translation is, of course, a rewriting of an original text" (1995, p. vii). They further argue that "rewriting is manipulation" and they "can introduce new concepts, new genres, new devices" (1995, p. vii).

According to them, translation reflects a certain ideology. While doing so, there raises a necessity for certain translation strategies.

Venuti, describes these strategies as "involving the basic tasks of choosing the foreign text to be translated and developing a method to translate it" (1998, p. 240). According to him, these two functions involve many factors, such as cultural, economic and political ones while determining them. Venuti depicts two different ways that a translation process may lead to. But before explaining that, one should take a look over the background of his classification.

Back in the nineteenth century, Schleiermacher drew two main steps that a translator could take: "either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader" (Schleiermacher, 1813; as cited in Bernofsky, 1997, p. 176). In the first case scenario, as Bernosky explains (1997, p .176), the translated text does not necessarily intend to be read as an original text, the translator may let some sense of foreignness remain. For the second one, however, the translator presents "the work as it would have been if the author herself/himself had written it originally in the reader's language" (Shleiermacher, 1813, as cited in Bernosky, 1997, p. 177). Although postulating both, Schleiermacher concludes that a translator should adopt the first strategy towards the translation, hence this circumstance can lead the reader to become more accustomed and open to the other cultures (Bernosky, 1997, p. 177).

Schleiermacher's approach includes more aspects that are left outside the scope of this translation, yet it can be stated that he has drawn several criticisms for what he believes both in translation and in general (Brandt, 1989; Bernosky, 1997; Smith, 2009). Almost a century after Schleiermacher, however, Venuti proposes two different translation strategies, namely *domestication* and *foreignization*, based upon Schleiermacher approach and concept of foreignness. Hemen explains them as follows (Venuti, 1995, p. 240; as cited in Hemen, 2014, p. 20):

> "The first approach, namely domestication, is used to adapt the source text into the values prevailing in the target-language culture by enabling the translated text to support the canons, publishing trends, and political alignments of the target culture."

> "The second approach, which is foreignization, is used when the translation of the source text resists the dominant domestic values of the target culture, restores the foreign characteristics of the source culture within the target text, and preserves the cultural and linguistic features of the foreign culture by deviating from the domestic values of the target readers."

As it can be deduced from the quotes, Venuti does not perceive these concepts as just translation strategies, but considers them at more macro-level. He actually states that "determining whether a translation project is domesticating or foreignizing clearly depends on a detailed reconstruction of the cultural formation in which the translation is produced and consumed" (Venuti, 1995, p. 243). Venuti implies that recognizing what can be assumed as domestic or foreign rests on the "changing hierarchy of values in the target-language culture" (1995, p. 243). Foreignizing translation "seeks to restrain the ethnocentric violence of translation" and it is "a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations" (Venuti, 1995, p. 20). Based upon his arguments, Venuti's approach to translation may fall into the framework of postcolonial studies. Although postcolonial studies is out of the scope this thesis, it can still be argued that through adapting foreignizing translation strategies, a new genre or text type can be introduced to the target culture by persevering source-text style or form. By doing so, however, the main intention might not to destroy the domestic norm(s), as already established conventions might not even exist in the target culture.

Oittinen et al. ground the translators' decision to domestication on "several reasons, such as censorship or moral values" and they list the elements to domesticate, e.g. "names, settings, genres, rites and beliefs" (2018, p. 8). They acknowledge the fact that within Translation Studies, academic works related to foreignization and domestication have been conducted "concerning the verbal language only" (2018, p. 8), however, the works that contain pictorial and visual

material, comics can naturally be included to those, can also be examined through using this framework of translation strategies. Oittinen et al. further support this consideration as they explain that the visual material "in a book may give a foreign, even strange flavour to the book, which may have a strong influence on the translator's choices and strategies: the translator may interact with that by giving it a foreign flavour verbally, too" (2018, p. 9).

As it is valid for other strategies, a translator may not be aware of the fact that s/he domesticates and/or foreignizes the text at hand. As a matter of fact, even though they are aware of the fact that they adopt those strategies, they might not perform this as a protest against the hegemonic situation of the source or target text. Moreover, there is no strict line rule that a translator should choose one strategy and sustain that manner throughout the translation process. Oittinen et al. exemplify this situation, as they mention that "Oittinen explained in Translating for Children (2000, pp. 133–147), analyzing the Finnish translations of Lewis Carroll's *Alice's Adventures in Wonderland*, translators may at the same time both domesticate and foreignize their texts", since "all translations are combinations of both – and many other—strategies" (Oittinen et al., 2014, p. 8). This statement holds true within the scope of this thesis, as it intends to investigate webcomics and their Turkish translation from different strategically frameworks set by different scholars.

In conclusion, Venuti's concepts of foreignization and domestication would constitute the macro-level of translation analysis of webcomics. After examining the webcomic books that have been selected to be investigated within the scope of this study at the micro-level, the translator's and/or publishing houses' decisions made before, during and after the translation process could determine the general approach of translation, i.e. whether domesticating or foreiginizing or both.

CHAPTER 3: THEORETICAL FRAMEWORK

As the previous chapter has stated, webcomics constitute a very recent concept not only for translation but also for the field of comics. Itamar Even-Zohar's renowned work *Polysystem Theory (1978)* fits in the scope of the present study since it is fruitful for depicting the entrance of the webcomics into different polysystems. Hence, this chapter seeks to provide a theoretical framework for the position of both webcomics and their translations in their source as well as target (in the present context, Turkish) cultures.

3. 1. POLYSYSTEM THEORY

Even-Zohar argues in his renowned paper called *The Position of Translated Literature within the Literary Polysystem* that "[…] translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system" (Even-Zohar, 1990, p. 51). His influential *Polysystem Theory* has set the theoretical grounds for many academic works pertaining to translation, as it does so for this thesis as well.

The Polysystem Theory, which initially "based on Russian Formalism and Czech Structuralism" (Zhang, 2014, p. 138), was proposed by Even-Zohar in order to provide wider perspective toward literature and translated literature than those of had already been suggested, such as linguistic or functional approaches. Even-Zohar ultimately addresses the distinctive line between them and his concept of "system" as "the theory of static system" and "the theory of dynamic system" respectively (Even-Zohar, 1979, p. 289), referring former as Saussurean tradition.

Even-Zohar originally postulates his hypothesis primarily upon language and literature, though his area later reaches a more cultural sphere (Chang, 2001, p. 318). According to him, "semiotic phenomena, i.e., sign-governed human

patterns of communication (e.g., culture, language, literature, society) should be regarded as systems rather than conglomerates of disparate elements" (1979, p. 288). What he deduces from system as a concept is both simultaneity and diachrony, "each of those separately is obviously a system" (1979, p. 288), creating a dynamic environment.

Even-Zohar claims that phenomenon could no longer be characterized as either homogeneous or uni-system, rather polysystem which he defines as follows (1979, p. 290):

> "a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent."

And according to its lexical meaning in the translational context, "polysystem denotes a stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other" (Shuttleworth & Cowie, 2014, p. 127). This open-structured and heterogenetic term, namely polysystem, does not necessarily signify a certain cultural, social, economic and so on scheme, instead multiple sub-systems that each constantly struggles to assume a certain position within the polysystem in which they belong. To put it more plainly, each system "consists of various sub-systems that are themselves polysystems whereas each is a part of a larger polysystem, thus related to all other co-systems within that whole" (Chang, 2001, p. 258). In Even-Zohar words, "any socio-semiotic activity is a component of a larger (poly)system - that of 'culture', - and therefore is inevitably correlated (or constantly liable to correlation) with other systems pertaining to the same whole" (Even-Zohar, 1997, p. 8, as cited in Fung, 2000, p. 110). At long last, such structure calls for a hierarchical order, "a dynamic hierarchy changes according to the historical moment" (Munday, 2012, p. 166).

Albeit the fact that Even-Zohar's understanding of polysystem could smoothly be situated for any phenomena "in the context of the whole culture, and

sometimes even of world culture" (Chang, 2010, p. 258), his earliest attempt was to locate the position translated literature in a given literary polysystem. Literary polysystem comprises of work both are source and translated texts. To him, translated literature operates as a system (1990, p. 46):

(a) "in the way their source texts are selected by the target literature, the principles of selection never being uncorrectable with the home co-systems of the target literature"

(b) "in the way they adopt specific norms, behaviours, and policies—in short, in their use of the literary repertoire—which results from their relations with the other home co-systems"

The term repertoire here refers to "the aggregate of rules and materials which govern both the making and use of any given product" (Even-Zohar 1990, p. 39). Standing on that point, Shuttleworth & Cowie (2014, p. 143) elaborate the term literary repertoire "the aggregate of rules and items with which a specific text is produced, and understood" (Even-Zohar, 1990, p. 40).

On grounds of his arguments given above, Even-Zohar answers the question, "whether translated literature becomes central or peripheral, and whether this position is connected with innovatory ("primary") or conservatory ("secondary") repertoires, depends on the specific constellation of the polysystem under study" (Even-Zohar, 1990, p. 46). The positions in any given polysystem essentially attribute the dynamic role of items within itself. Central position depicts a situation where "it participates actively in shaping the center of polysystem" (1990, p. 46). Even-Zohar suggests that translated literature claims the primary position at the down of new repertoire. Based upon this suggestion, introduction of any non-existing repertoire into any given polysystem would be also interpreted as claiming primary on the new repertoire part.

Even-Zohar points out three major cases, where translated literature could assume the primary position (1990, p. 47):

(a) "when a polysystem has not yet been crystallized, that is to say, when a literature is "young," in the process of being established";

(b) "when a literature is either "peripheral" (within a large group of correlated literatures) or "weak," or both"; and

(c) "when there are turning points, crises, or literary vacuums in a literature"

Secondary position indicates the situation in which literature "represents a peripheral system within the polysystem" (Munday, 2012, p. 167). When the literature assumes secondary position, its impact on the overall polysystem could be highly uninfluential, "preserving conventional forms and conforming to the literary norms of the target system" (Munday, 2012, p. 167). Secondary position is regarded as "normal" one for translated literature by Even-Zohar (1978, p. 196). Yet, given the very fluxional nature of the polysystem(s), translated literature could dominate the central position per se. Especially those works imported from major source literatures enjoy primary position as translated literature. Translation plays much critical role than what is usually anticipated. It can act as an introductory means within the polysystem. As Even-Zohar puts it (1990, p. 48):

> "Within this (macro-) polysystem some literatures have taken peripheral positions, which is only to say that they were often modelled to a large extent upon an exterior literature. For such literatures, translated literature is not only a major channel through which fashionable repertoire is brought home, but also a source of reshuffling and supplying alternatives."

Surprisingly enough, however, Even-Zohar calls the paradox that occurs when "translation, by which new ideas, items, characteristics can be introduced into a literature, becomes a means to preserve traditional taste" (1990, p. 49). Yet, when translated literature falls beyond the original central literature, it can gradually leave exchange central position with peripheral one. The most critical crux is here the fact that whether it includes translated woks or not, polysystem(s) are not firmly established, they are multi-layered, and they are capable of undergoing any changes. Furthermore, one cannot generalize the

common position of translated literature, or any translated work, since "while one section of translated literature may assume a central position, another may remain quite peripheral" (1990, p. 49).

Even-Zohar analyses the situations where translation takes central and peripheral positions from translational process point of view, that is the attitudes of translator(s), translation choices, decisions and policies. According to him, for the case when translated work assumes a central position, translator adopts the mission of demolishing the "home conventions" (1990, p. 50). That being the case, the traces of the source text are obviously more visible than else. Even-Zohar describes this as that "the translation will be close to the original in terms of adequacy, in other words, a reproduction of the dominant textual relations of the original" (1990, p. 50). Based upon this postulation, it is safe to assume that for the situations when the translated work claims a central position, the translator may or may not take on rather different roles than being messenger of a given text either consciously or unconsciously. Peripheral position of the translated work calls for different translational behaviours by the translator(s). While translated work is characterised as "non-adequate" one, or in Even-Zohar's words as "a greater discrepancy between the equivalence achieved and the adequacy postulated", the translator focuses on "finding the best ready-made secondary models for the foreign text" (1990, p. 50).

Even-Zohar finalises his arguments on the positions of translated work pointing out the parallel grounds upon which the position and the practice of translated works operate. The practice here generally refers to the translation process from beginning to end, that is the choice of source text, translational policies, translation strategies and so on. According to Even-Zohar, "the position occupied by translated literature in the polysystem conditions the translation strategy" (Munday, 20112, p. 168). In accordance with what has been stated above, for the situations where translated work claims central position, the translator would presumably opt for strategies that would reflect the foreignness of the target to the reader.

According to Even-Zohar (1990, p. 47), "when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire". He argues that a new repertoire does not necessarily carry the duty of replacing the present "home" polysystem, but it can introduce different "(poetic) language or compositional patterns and techniques" (1990, p.47).

Although it is not related to the framework of this study, it should be added that polysystem theory indeed drew a great deal of attention, though not merely positive ones. "Polysystem theory has changed the landscape of translation studies" (Chang, 2010, p. 261), still some scholars reached the point where polysystem theory was not enough as a theoretical groundwork. Contrary to general criticism or surprisingly much attention to polysystem theory or hypothesis, as Even-Zohar puts it during an video interview with Pym (2014), he, as a matter of fact, himself suggests researchers to challenge systemic approach and indicates his particular interest towards heterogeneity and complexity theories. He later adds how those can easily be combined with some of his hypotheses, yet declares that so far it has not been achieved.

This section attaches utmost importance to a polysystemic perspective on the entrance of new (sub-)genres of comics into the target culture through translation. The pathway of any new repertoire or polysystem could be tracked meticulously by (1) examining the cultural polysystems into which the source and target texts have been positioned and (2) locating the place of new (sub-) genres in the polysystem by determining whether it has a primary or secondary position.

3.2.   THE MEDIA POLYSYSTEM

While providing the definition, features and scope of comics and webcomics, the Chapter 1 also points out to the fact that comics would not have enjoyed much attention which might stem from the prejudice against mass media on the whole, an umbrella category to which comics and webcomics belong. For this chapter and this section, this statement requires an adjustment to move those concepts from category to their locations in the polysystems. As the Chapter 1 includes, comics and comics studies fall within the scope of media studies, yet it could be controversial to come this conclusion from time to time. To discuss it, media as a term and scientific area should be elaborated.

The term media are in fact the plural form of the word medium which means "a method of communication or entertainment, for example television, radio, or the Internet" (Cambridge Dictionary, n.d.) in its lexical context. Lister et al. (2009, p. 9) indicate that the media are sketchily considered as "communication media and the specialised and separate institutions and organisations in which people worked: print media and the press, photography, advertising, cinema, broadcasting (radio and television), publishing and so on", but media also includes "the cultural and material products of those institutions (the distinct forms and genres of news, road movies, soap operas) which took the material forms of newspapers, paperback books, films, tapes, discs" (Thompson 1971, pp. 23–24, as cited in Lister et al., 2009, p. 9).

It is quite reasonable to suppose that media is strongly associated with communication since "communication is essential to human life, and what we call media are essential to communication" (Ryan, 2010, p. 122). Media can also be defined as "a vehicle or means of message delivery system to carry an ad message to a targeted audience" (bbamantra.com, n.d.). The message could carry implications that would trigger certain movements or reactions. Yet, according to Ryan, media could actually be "educational and rhetorical" (2010, p. 122).

Based upon those indications, it may reasonably be supposed that media does not have a one clear-cut definition or refer to one certain subject, but rather may attribute to an institution, a setting, a product of a media-related establishment, or may refer to an abstract concept as well. In terms comics, Beaty implies the concept to be within the framework of media, as he states (2012, p. 30):

> "While it may be true that all formal definitions of media are self-interested and political, subsequent turns towards art historical approaches to the definition of comics revealed this one to be particularly so."

Pointing out Groensteen's assertion regarding comics (2007, pp. 14-15), Beaty suggests that comics are "a mixed media form" (2012, p. 20). In addition to Beaty and Groensteen, there is also an establishment associating comics with media called *The Society for Cinema and Media Studies (SCMS)* which "is the leading scholarly organization in the United States dedicated to promoting a broad understanding of film, television, and related media through research and teaching grounded in the contemporary humanities tradition" (CMS Studies About Us, n.d). The SCMS consists of many operating branches in the field of cinema and media studies, such as annual conferences, academic journal, awards and working groups. One of the working groups operating under SCMS is called *Comics Studies Scholarly Interest Group* founded in 2011, and its mission statement not only affirms that comics are affiliated with media studies but it attempts to promote comics studies "as an integral component of media studies" (Comics Studies Scholarly Interest Group, n.d). The full mission statement is as follows (CMS Studies About Us, n.d, para. 1):

> "It is the mission of the Comics Studies Scholarly Interest Group (CSSIG) to encourage and advance research and/or teaching relating to all aspects of comics studies, emphasizing but not limited to manga, comic strips, comic books, and graphic novels (collectively referred to as "comics"), both in print and digital media. CSSIG aims to promote the study of comics as an integral component of media studies, furthering the defining principles of SCMS as a scholarly organization dedicated to the study of all media."

In order to map out the position of comics within a specific culture, it is then reasonable to consider their function under the heading of the media

polysystem. given the dynamic nature of polysystems characterized previously, however, it is also possible to argue that comics may sometimes fall into the category of different polysystems, such the literary polysystem. To determine and follow polysystemic development of comics and webcomics, the next section will shed light on their positions with the American and Turkish cultures as the source and target cultures.

3.3.   THE POSITION OF COMICS AND WEBCOMICS

Being founded on what the previous section indicates, comics as a concept and as an independent product could be located within the media polysystem. As webcomics vary from other types of comics in terms of the publishing medium, i.e. digital platforms, webcomics can be settled within the media polysystem, as well. Although comics and webcomics align with each other by operating within the same polysystem, when it comes to identifying in which polysystem webcomics in print are situated, the results may differ from one culture to another. In order to find the polysystemic place of webcomics in print, it would be rational to look at the classifications of them both in the American culture (source culture in the present context) and in Turkish culture (target culture in the present context). For sake of probing the recent place and position of webcomics within the polysystems in Turkey, it would be reasonable to start with the history of comics in Turkey from the beginning of the domestic comics to the translation of foreign webcomics in print.

Although it is now the golden age of super hero comics, the history of native comics goes back to nineteenth century. After the establishment of first systematic printing machine in 1727 (Beyaz Tarih, n.d), the Ottoman Empire witnessed the birth of new magazines and newspapers. Although comics had been used before, it became popular with publishing of first satire magazine called *Diyojen (Diogenes)*, by satirist named Teodor Kasap (Theodoros Kasapis) (Morsünbül, 2017). Despite of being banned by the Sultans time to time, after the Proclamation of the Republic, comics came into fashion in order to ease public into the Latin alphabet. During that period of time, Cemal Nadir Güler was the prominent figure by creating characters like *Efruz Bey* and *Amca*

Bey (Biyografi.com, n.d). From then until now, comics in Turkey has been mostly published in comics magazines. A magazine called *Gırgır* (could be translated as *Fun* into English) created and published by Oğuz Aral in 1972, was one the most famous comics and humour magazines, and inspired many other comics magazines up until today, such as *Limon, Hıbır, Avni, Leman, Penguen,* and *Uykusuz* (neoldu.com, 2015). Those examples were comics created in Turkish, yet there has been an ever-increasing interest towards foreign comics in Turkey as well. Recent years, especially among adolescents and young adults, mangas and superhero comics have been quite popular. As mentioned in the previous chapters, adaptations of superhero comics into movies have contributed to this popularity to great extent.

After shedding light on the background of comics in Turkey, it would be appropriate to look at the place of the webcomics in print in the source culture and in Turkey. With the introduction of social media platforms into our lives and our ever-growing interest in them, anything posted on the Internet has started to reach a wide age scale at a tremendous speed. It can be stated that the webcomics owes its recognition and increasing popularity to these developments. Especially as representative visuals which summarize the challenges people face in daily life, such as exam stress, Monday syndrome, anxiety, excessive workload, and so on, webcomics have become posts that people associate themselves with. Here is an example by Sarah Andersen, sharing common anxiety among young adults as follows (sarahandersen.com, n.d):

Owing to their appeal to people from various different life stages, webcomics have become popular among both adolescents and adults, especially young adults, thus increasing their awareness by virtue of generations who use social media more actively. The popularity of the webcomics on digital platforms made a certain readership ready for their printed versions. In fact, this situation did not go unnoticed by Baddeley in her news to the *Guardian* newspaper in 2014, as she marked that "already established fan base and the possible new readership that print versions can attract make the webcomics attractive potential for publishers" (Baddeley, 2014). Although Baddeley made this statement in 2014, the webcomics has been in print since 1997, escalated especially after the launch of *Plan Nine*, a publishing house oriented only on releasing print versions of webcomics (Miller, April 17, 2000). The webcomic series *User Friendly* created by J. D. Frazer in 1997 can be considered the first webcomics to be published in print, released by *Plan Nine Publishing* (Frazer, 1999)[14]. Since then, the webcomics has continued to be published in print with increasing interest.

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[14] Buzzer Beater (ブザービーター, Buzā Bītā), created by Takehiko Inoue, was published by Shueisha Publishing House in 1997 before Frazer's webcomics, but Frazer's webcomics are considered to be first printed webcomcis since Inoue's work is characterized as a manga, not comics.

When it comes to the reception of the webcomics in print within the American source culture, it might be difficult to say that there is a common ground in terms of the categories in which printed webcomics are classified. Although all the print versions of webcomics share similar characteristics, they appear in different categories in different bookstores depending on their subject. In order to better illustrate this situation, the following are the categories in which the works of Sarah Andersen and Nick Seluk, which will be analysed in this thesis, appear on some online bookstore websites:

Table 4. *Website categorizations under which Andersen and Seluk's webcomics in print are classified*

	CATEGORIES			
	SARAH ANDERSEN		**NICK SELUK**	
WEBSITES	*Adulthood is a Myth*	*Big Mushy Happy Lump*	*Heart and Brain*	*Heart and Brain: Gut Instıncts*
Book Depository	Graphic Novels, Anime & Manga → Graphic Novels, Anime & Manga → Funny Books & Stories → Cartoons & Comic Strips	Graphic Novels, Anime & Manga → Graphic Novels, Anime & Manga → Funny Books & Stories → Cartoons & Comic Strips	Literary Studies → General Psychology → Funny Books & Stories → Cartoons & Comic Strips	Funny Books & Stories → Cartoons & Comic Strips
Barnes and Noble	Books	Books	Books	Books
Amazon	Contemporary Women Graphic Novels, Comic Strips, Fiction Satire	Contemporary Women Graphic Novels, Comic Strips, Self-Help & Psychology Humor	Humorous Graphic Novels, Comic Strips, Self-Help & Psychology Humor	Comic Strips, Humor
Walmart	Comic Books & Graphic Novels → Contemporary Women's Comic Books & Graphic Novels	Mother's Day Books → Mother's Day Gift Guide Books	Psychology & Social Science Books → Psychology Books → Mental Health Psychology Books	Funny Books/Comic Strips & Cartoons
Bookshop.org	Form - Comic Strips & Cartoons Contemporary Women (according	Form - Comic Strips & Cartoons Contemporary Women (according	Form - Comic Strips & Cartoons (according to	Form - Comic Strips & Cartoons, Humorous,

	to BISAC[15])	to BISAC)	BISAC)	Mental Health (according to BISAC)
Better World Books	Comic Strips & Cartoons	Comic Strips & Cartoons	Mental Health	Comic Strips & Cartoons
Alibris	Comics & Graphic Novels → Contemporary Women	Comics & Graphic Novels → Contemporary Women	Humor → Form → Comic Strips & Cartoons	Humor → Form → Comic Strips & Cartoons

When the given table is examined, it can be stated that there are remarkable points. First of all, it is observed that comics strips, cartoons and graphic novels can be counted as recurring classifications. Secondly, the print versions of webcomics in the form of sequential series by the same author are classified into different categories. For instance, according to Book Depository, *Heart and Brain* by Seluk belongs to the category of literary studies, and general psychology, whereas another book by Seluk titled *Heart and Brain: Gut Instincts* is classified into the category of funny books. It is also a thought-provoking point that Seluk's works are also included by some bookstores in various categories, such as mental health, psychology books, self-help books several times. It is an interesting point that these books are not categorized as webcomics on any website. One of the most surprising points in the table is that Walmart has listed Andersen's *Big Mushy Happy Lump* book only in the Mother's Day-gift-guide category with no indication referring comics or webcomics. Walmart also lists *Adulthood is a Myth* not only under the heading of comic books and graphic novels but also under the heading of contemporary women's comic books and graphic novels.

Considering all these points drawn from the Table 4 given above, it is safe to assume that it is difficult to clearly identify and fix the place of print versions of webcomics within a particular polysystem given that both the publishing houses and the bookstores continuously categorize them under different headings.

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[15] Short for The Book Industry Study Group (BISG), an establishment focused on the improve the standards of publishing world, including providing firm categories for companies.

In order to understand whether the aforementioned situation in the source culture also holds true in Turkey as the target culture, it is necessary to have a look at the categories of the translations of printed webcomics including, but not limited to, the websites of the major online Turkish bookstores:

Table 5. *Website categorizations under which translations of Andersen and Seluk's webcomics in print are classified*

	CATEGORIES			
	SARAH ANDERSEN		**NICK SELUK**	
WEBSITES	*Büyümek Diye Bir Şey Yok*	*Musmutlu Yumuş Yumak*	*Kalp ve Beyin*	*Kalp ve Beyin: İç İşleri*
Kitapyurdu	Edebiyat → Hiciv (trans. Literature → Satire)	Edebiyat → Hiciv-Mizah (trans. Literature → Satire-Humour)	Eğlence-Mizah → Karikatür (trans. Entertainment-Humour → Comics)	Edebiyat → Hiciv-Mizah (trans. Literature → Satire-Humour)
İdefix	Not available	Kitap → Mizah → Karikatür (trans. Book → Humour → Comics)	Kitap → Mizah → Mizah Romanı- Öykü (trans. Book → Humor → Humor Novel- Story)	Not available
D&R	Not available	Kitap → Mizah → Karikatür (trans. Book → Humour → Comics)	Kitap → Mizah → Mizah Romanı- Öykü (trans. Book → Humor → Humor Novel- Story)	Not available
BKM Kitap	Edebiyat Kitapları → Mizah Kitapları (trans. Literature Books → Humour Books)	Edebiyat Kitapları → Mizah Kitapları (trans. Literature Books → Humour Books)	Edebiyat Kitapları → Mizah Kitapları (trans. Literature Books → Humour Books)	Edebiyat Kitapları → Mizah Kitapları (trans. Literature Books → Humour Books)
Kidega	Kitap → Edebiyat (trans. Books → Literature)	Kitap → Edebiyat (trans. Books → Literature)	Kitap → Edebiyat (trans. Books → Literature)	Kitap → Edebiyat (trans. Books → Literature)
Kıta Kitap	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)
Enes Kitap Sarayı	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)
Pegem.net	Edebiyat → Mizah (trans.	Edebiyat → Mizah (trans.	Edebiyat → Mizah (trans. Literature →	Edebiyat → Mizah (trans.

	Literature → Humour)	Literature → Humour)	Humour)	Literature → Humour)
Halkkitabevi	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)	Edebiyat → Mizah (trans. Literature → Humour)

When looking at the table above, the first point drawing attention is that the bookstore websites marketing the print versions of translation of webcomics in Turkey are parallel to each other and even in fact mostly the same, unlike those in the source culture. This common perception towards the translations of print webcomics is very essential in determining the place of them in the target culture polysystem. When analysing the frequency of category titles, one could not help but notice the category of literature, featured on twenty-seven of thirty-six segments. And category of the literature is followed by category of the humour, recurring twenty-five times under literature. Then it would be convenient to point out that there is a tendency towards literature in the reception of print version of webcomics translations in Turkey.

As stated in the Chapter 1, the representatives of Turkish domestic webcomics are quite rare to be encountered, and they are all online on the social media platforms. It can then be presumed that webcomics published and distributed through the digital settings could be accepted as a component of the media polysystem both in American and Turkish cultures. However, when we examine the place of the translation of webcomics through a polysystemic perspective, we can observe a transition from the media polysystem to the literary polysystem as soon as the webcomics are reproduced in the print form and get translated into the target language. As presented in the Table 5 above, the Turkish translations of webcomics in print are received and categorized as a product of literature. To evaluate this finding from the perpective of polysystem theory, it might be suggested that the translation of webcomics in print operate within the Turkish literary polysystem because the agents operating in the publishing field label them under the heading of literature As a result, webcomics in digital platforms and their translation in print belong to and

function in different polysystems, As Even-Zohar (1990, p. 46.) also states, the position of the translated products "depend on the specific constellation of the polysystem under study". In line with this point, the next chapter will form the analysis part of the thesis. While scrutinizing the translation strategies detected at micro-and macro-levels, the translational decisions taken by the translator will also be discussed within context of polysystem theory.

CHAPTER 4: THE ANALYSIS OF TRANSLATIONS OF SARAH ANDERSEN AND NICK SELUK'S WEBCOMICS

This chapter aims to form the basis for the case study within the scope this thesis. To that end, upon introducing the authors involved in the case study, namely Sarah Andersen and Nick Seluk, this chapter includes of the analysis of their works and Turkish translation. The analysis will consist of three stages: (i) the translational choices will be touched upon in terms of the translation strategies formulated by Kaindl, Aixelá and Venuti; and (ii) the analysis will give the representative examples.

4.1. ABOUT THE AUTHORS

According to Thorne (2010, p. 211) "webcomics are now playing an important role in comics". By virtue of technological developments, webcomics can be followed within just seconds as the webcartoonist publishes her/his work online through opening notifications in smart devices. There are also websites and blogs offering webcomics of various webcartoonists, such as "Comixtalk (comixtalk.com), Fleen (fleen.com), or Kidjutsu (kidjutsu.com)" (Thorne, 2010, p. 211), in addition to other ones mentioned in the Chapter 1. Thorne further mentions the "'Web Cartoonists' Choice Awards', handed out between years of 2001 and 2008 (Crosby, 2005) and 'Eisner Awards', which have had a Best Digital Comic entry since 2005" (Thorne, 2010, p. 211). Both the increase in the readership of webcomics and the recognition in the comics community that they have their own award category also led to an increase in the interest of webcartoonists. Sarah Andersen and Nick Seluk, whose works are the subject of this thesis, have a considerable number of followers on their social media accounts where they share their webcomics on a daily or weekly basis[16].The

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[16] As of December 2021, Sarah Andersen has 3.8 million followers and Nick Seluk has 1.8 million followers on their Instagram accounts (See also: https://www.instagram.com/sarahandersencomics/ and https://www.instagram.com/theawkwardyeti/?hl=tr respectively).

English-speaking Turkish readers can follow Andersen or Seluk or their favourite webcartoonists on Internet through the social media, however, non-English speaking Turkish readers ,- except for fan translations- cannot access the webcomics online. When the popularity of webcomics on social media is to be compared with the sales figures of their translations in print, it can be observed that the same number of sales cannot be reached in the target context. For example, looking at the sales figures in Kitapyurdu (kitapyurdu.com, n.d), the widely-used book sales website in Turkey and also the only website that provides sales figures, we can see that 549 copies of *Büyümek Diye Bir Şey Yok* and 259 copies of *Musmutlu Yumuş Yumak,* the printed translations of Sarah Andersen's webcomics, were purchased, and that 357 copies of *Kalp ve Beyin* and 225 copies of *Kalp ve Beyin İç İşleri,* the printed translations of Nick Seluk's webcomics, were purchased by the readers. Although the websites selling Andersen and Seluk's books do not offer the sales figure in the USA, comparing their total followers of almost 5 million followers on Instagram where Andersen and Seluk regularly post their webcomics, the sales figures in Turkey can be regarded as outnumbered.

4.1.1. Sarah Andersen

Sarah Andersen introduces herself as "a 29-year-old cartoonist and illustrator" and describes her comics as "semi-autobiographical and following the adventures of herself, her friends and her pets" (sarahandersen.com, n.d.). As a millennial woman in her late 20s, Andersen's webcomics not only appealed to people with the same attributions, but also created a considerable fan base owing to the situation determinations she pointed out through her webcomics. Her webcomics below titled *Quarantine Brain*, for example, reflects the overwhelming feelings of people working or studying home during the Covid-19 lockdown, a situation which many people around the world might relate to regardless of their age, sex and/or any defining feature (sarahandersen.com, n.d):

Andersen stepped into the digital world by uploading her webcomics under the name of *Sarah's Scribbles*, initially in 2013 on social network called Tumblr. Afterwards, she began to share her works on social media sites such as Facebook, Twitter and Instagram as well as on Tapas, a merely webcomics-oriented social network platform. The number of followers of Andersen's webcomics has increased on all platforms since 2013, and even in fact, she hit 49.6 million views with 176.2 subscribers on Tapas, coming second in the list of the most views comics on Tapas for 2019 (MacDonald, January 1, 2020). In an interview on a web blog, Andersen states that her first digital recognition started when a well-read blog shared her webcomics ("Interview with Sarah Andersen", October 22, 2015).

Andersen had compiled her webcomics and had it published by Andrew McMeel Publishing in a book form in 2016. *Adulthood is a Myth* (Andersen, 2016), the first book in the series she named *A "Sarah's Scribbles" collection*, was followed by *Big Mushy Happy Lump* in 2017 (Andersen, 2017), *Herding Cats* in 2018 (Andersen,2018) and *Oddball* in 2021 (Andersen, 2021)[17]. *A "Sarah Scribbles" Collection* books were so well received by readers that they

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[17] Turkish translations are not available for Herding Cats and Oddball as of April, 2022.

earned Andersen the *Goodreads Choice Awards* in the category of Graphic Novels & Comics, determined by the votes of users of the Goodreads site, three years in a row ("Goodreads Choice Awards- Best Books", 2016, n.d; "Goodreads Choice Awards- Best Books", 2017, n.d.; "Goodreads Choice Awards- Best Books", 2018, n.d). Apart from her *A "Sarah Scribbles" Collection* series, Andersen published two independent webcomics books, namely *Cheshire Crossing* (Weir & Andersen, 2019) and *Fangs* (Andersen, 2020). The *Cheshire Crossing* does not only belong to Andersen, rather she collaborated with Andy Weir, the initial creator of *Cheshire Crossing*, whereas *Fangs* is created solely by Andersen, which also received well by the readership as the book made it to *The New York Times Best Sellers* list under the category of Graphic Books and Manga ("Graphic Books and Manga", n.d).

As mentioned before, Andersen's webcomics entered the Turkish media polysystem through translation. It can be argued that the entrance is extremely fast, considering that the publication dates of the source text and target text are very close to each other. To be more precise, *Büyümek Diye Bir Şey Yok* (Andersen, 2016/2017) was published in 2017 by the Pegasus Publishing House, only a year after the source text was released. It was followed by *Musmutlu Yumuş Yumak* (Andersen, 2017/2018) in 2018, which was also published by the Pegasus Publishing House, again a year after the source text was released. The translations of both books were carried out by Dilara Anıl Özgen, who is also the editor working for the Pegasus Publishing House. The translations for Andersen's webcomics in print are available in many languages through translations. The author shares the book covers on her website ("Translations", n.d):
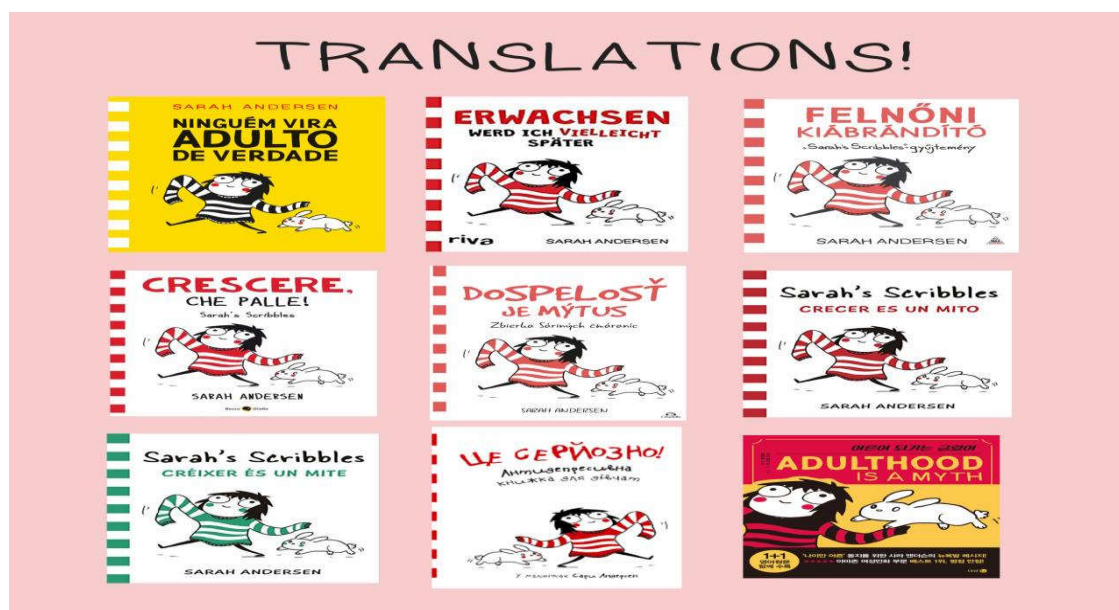
4.1.2. Nick Seluk

Nick Seluk is a webcartoonist, who has been publishing his works since 2014. He holds a Bachelor's Degree in psychology; according to Seluk in the interview he gave to Nair (November 14, 2017), this background also comes to the fore in his webcomics. In 2012, Seluk created his webcomics series based upon his daily struggles, and denoting and displaying them as the (mis)adventures of Lars, caricaturized as a Yeti, hence coining the nickname of *the Awkward Yeti* for himself. According to Seluk, he created *Brain and Heart*, sort of protagonists of his webcomics, as personification of "unwarranted anxiety and natural balance" ("Interview with Nick Seluk of the Awkward Yeti and Heart and Brain", November 13, 2015), accompanying the main character Lars. According to Seluk, the Heart and Brain characters appealed to the reader so much that they became an independent series from Lars the Awkward Yeti, together with other organs in addition to these characters, such as tongue, gall bladder, bladders, tooth, nose, and so on. According to Seluk, the popularity of his first webcomic featuring only *Heart and Brain* without Lars the Awkward Yeti, given below, encouraged him to create the series based on them.
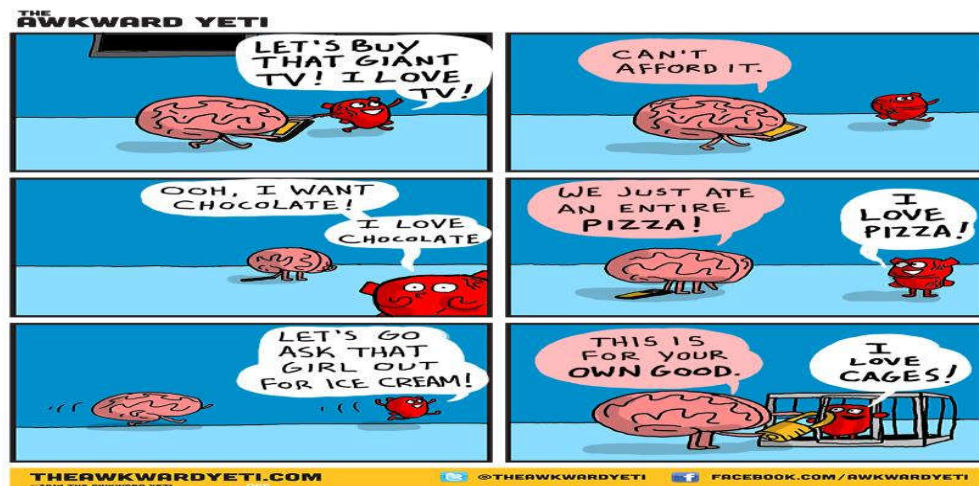
As with Sarah Andersen, Seluk's narration of the current life struggles observed in modern lifemade them associate themselves with his webcomics. Similar to Andersen's webcomics on lockdown, Seluk also touched upon the social distance phenomenon that Covid-19 pandemic has recently introduced into our lives through Heart and Brain webcomics (theawkwardyeti.com, n.d.):
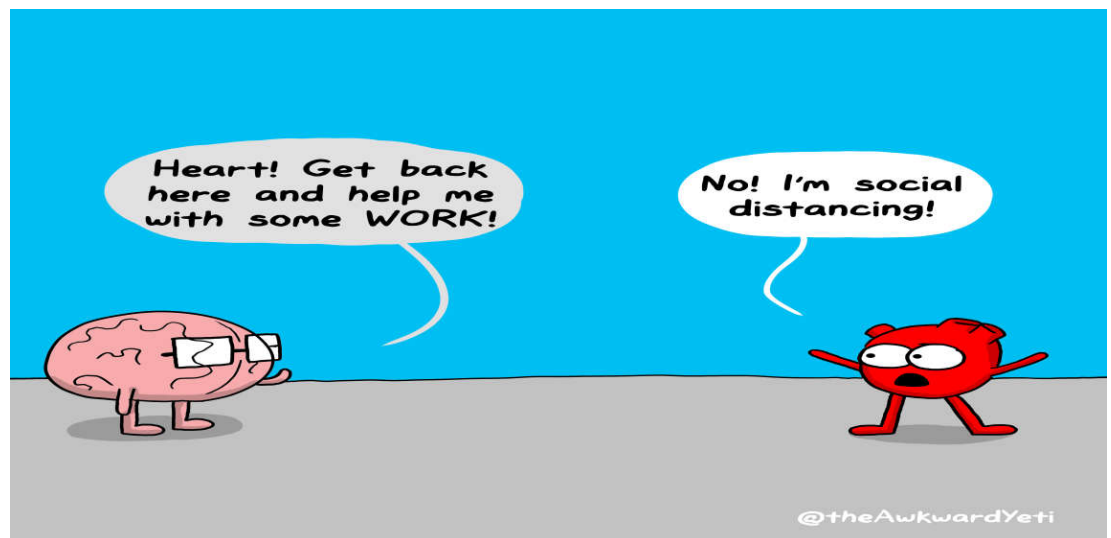
Due to the nature of his webcomics, being the simplest form of human anatomy, Seluk's readership has also expanded to the scientific framework. He even states that the increase in his recognition in the early days began with the sharing of his works by the science pages ("Interview with Nick Seluk of the Awkward Yeti and Heart and Brain", November 13, 2015). In fact, it can be

supposed that this situation pushed Seluk, who has already studied psychology, to do more research in the field of anatomy and mental health. Furthermore, Seluk's psychological background and that one of the main recurring themes in his webcomics is mental health, can explain the fact that his books were classified under mental health category on bookstore websites as mentioned in the Chapter 3.

Nick Seluk first compiled his webcomics and published them in printed book form in 2012, titled as *The Awkward Yeti* (Seluk, 2012). Later, this book was followed by the *Heart and Brain: An Awkward Yeti Collection* series, so called "spinoff" by Seluk, published by Andrews McMeel Publishing in 2015. The Heart and Brain series includes *Heart and Brain: Gut Instincts: An Awkward Yeti Collection* (Seluk, 2016), *Heart and Brain: Body Language: An Awkward Yeti Collection* (Seluk, 2017), *The Brain Is Kind of a Big Deal* (Seluk, 2019), *How I Broke Up with My Colon: Fascinating, Bizarre, and True Health Stories* (Seluk, 2020). Apart from the Heart and Brain series, Seluk also published the book *The Sun is Kind of a Big Deal* in 2018. Although he has more works than Andersen, Seluk's works did not receive any comics or webcomics related awards, but he managed to get a place in The New York Time Bestseller list with *Heart and Brain* ("Best Sellers: Paperback Graphic Books, November 15, 2015). Despite the fact that Seluk's publication list is rich, only his webcomics *Heart and Brain* and *Heart and Brain: Gut Instincts* in print have been translated into Turkish. The translations were carried out by Dilara Anıl Özgen and published by the Pegasus Publishing House titled as *Kalp ve Beyin* (Seluk, 2015/2017) and *Kalp ve Beyin: İç İşleri* (Seluk, 2016/2018).

4.2. THE ANALYSIS OF THE TRANSLATION

The analysis part of this study includes the representative examples of translation strategies at two levels: the micro-analysis and the macro-analysis. Kaindl's (1999) typology of translation procedures and Aixelá's strategies for culture-specific items (1996) will constitute the micro-analysis stage, whereas the findings will lead to a macro-analysis conducted in light of Venuti's concepts of foreignization and domestication (1995). It is important to note here that two

different classifications will be used, since Kaindl's strategies focus extently on the comics based upon pictorial aspects of the source text, whereas Aixelá's strategies centre primarily on the verbal aspects of the source text rather than the humorous style of the source. The analysis will involve representative examples. The examples will be obtained from two books written by Sarah Andersen, i.e. *Adulthood is a Myth* (2016) and *Big Mushy Happy Lump* (2017), and their Turkish translations, *Büyümek Diye Bir Şey Yok* (2017) and *Musmutlu Yumuş Yumak* (2018). The examples will also be obtained from the books of Nick Seluk, namely *Heart and Brain* (2015) and *Heart and Brain: Gut Instincts* (2016), and their Turkish translations, *Kalp ve Beyin* (2017) and *Kalp ve Beyin: İç İşleri* (2018).

4.2.1. Micro-Analysis

4.2.1.1 Kaindl's Typology of Translation Procedures

As stated in the Chapter 2, Kaindl defines six different translation strategies for the sake of "microtextual type of analysis", namely *repetitio*, *deletio*, *detractio*, *adiecto*, *transmutatio* and *substitio* (1999, p. 275).

4.2.1.1.1. Repetitio

According to Kaindl, repetitio as a translation strategy is mostly used for "onomatopoeic expressions and inscriptions" (1999, p. 275). Based on this inference, it can be understood that for the strategy of repetitio, it is necessary to look at the texts apart from the speech balloons such as newspapers, magazines, signboards, and so on; onomatopoeias and even exclamation statements within the comics frames. An example for repetitio strategy is presented below:
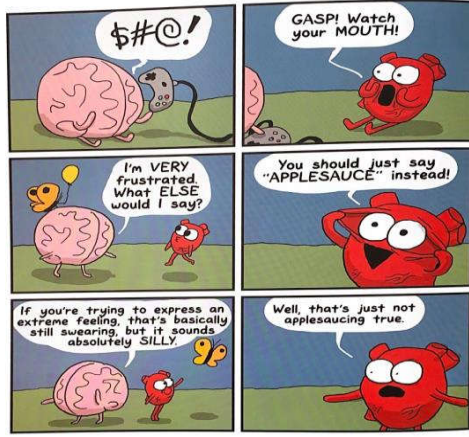
Example 1: *Heart and Brain*, 2015, p. 126[18]; *Kalp ve Beyin*[19], 2017, p. 126

Heart and Brain, the protagonists of Seluk's books appear in the exemplary comics frames above. When it comes to the plot of the comics, it would be useful to mention the characteristics of the Heart and Brain as the protagonists of the series. Lars *the Awkward Yeti*, the person whom the author of the book, Nick Seluk, introduced himself in the book series, has daily problems in his adult life and tells them to the reader through his organs. The characters called Heart and Brain are one of those main organs through which *The Awkward Yeti* conveys his adulthood related troubles. While Brain represents the more rational, settled and logical side of *The Awkward Yeti*, Heart stands out with its more emotional, optimistic and childlike personality which also represents rather reckless persona of Seluk. Throughout the books, it is seen that the character, Heart, constantly causes various problems, and the character, Brain, often scolds and lectures it by judging due to its careless actions. In the example above, however, it can be observed that Heart and Brain act against their characteristic features as webcomics starts with what the reader can see as a swearing word uttered by the Brain. In response to the overreaction of the

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[18] Also available on https://theawkwardyeti.com/comic/swear/

[19] For all the Turkish translations of four books, only the verbal parts of the webcomics have been presented in the examples, and the pictorial elements have been removed. All the pictures are as the same as the originals.

Heart, Brain, who returns to its ture self, makes a logical explanation in its own way and finds the word "Applesauce", which Heart proposes to use instead of swearing, quite absurd. In the sequel, it is seen that Heart, who follows its own advice, gets angry with Brain and uses the word it proposes in the place of a swear word. And from a translational point of view, the set of random symbols that the reader can interpret as profanity is important here. Indeed, censorship on expressions that can be described as profanity or slang is not an unprecedented phenomenon. For various reasons, it can be noted that such expressions are censored in different ways in both English and Turkish contexts. According to *Dictionary.com*, "many methods have been used from past to present day in order to symbolize taboo words in English, and the most popular of these methods are dashed, asterisks and random symbols" (Dictionary.com, May 31, 2020). And according to the same website, the use of symbols to censor taboo words began more than a hundred years ago, interestingly through comics (Dictionary.com, May 31, 2020). In other words, the use of symbols for such expressions can be regarded as a characteristic feature of comics for the source culture. For the target culture, Güneş's article on censorship imposed on slang words is quite telling (2009). Güneş lists ten censoring categories for slang, vulgar, abusive and obscene expressions in humorous comics that remain outside the spelling rules (2009, p. 61). Listing categories such as dropping vowels in the word, changing a sound in the word, using abbreviations and so on, Güneş does not include the use of symbols. The classification of Güneş is, of course, subject to various limitations which she herself noted in the article (2009, p. 62), but it can still be suggested that the use of symbols instead of slang expressions is not a very common choice in Turkey as the target culture.

Although there are differences in usage in the source and target cultures, the translator used the symbol of "$#@!" to symbolize the slang word in source and target text. Faithfulness to the source text may come to mind as the reason for this. In this context, the use of this translation strategy has probably feature as a necessity rather than solely as a translation preference.

Example 2: *Heart and Brain Gut Instincts*, 2016[20], p. 95; *Kalp ve Beyin İç İşleri*, 2016, p. 95

Another example taken from Seluk's webcomics book reveals why the translator uses the repetitio strategy so often as she did 62 times throughout the four translated books. The webcomics feature *The Awkward Yeti* with bladder as a side character, accompanying him. *The Awkward Yeti*, who thinks that there is a gift from his kidney at first, is happy to see the bladder, but then he understands that the gift is tiny stones, and the reader realizes what in fact happening is that *The Awkward Yeti* has started to pass kidney stones. The reader acknowledges that the protagonist enters this process both from the context of the webcomics and from the onomatopoeia *The Awkward Yeti* utters painfully as soon as he understands his brand-new medical condition. *The Awkward* Yeti blurts the expression "yarrrgh!" out of pain, which is slightly an altered version of exclamation word "aargh", "used as an expression of anguish, horror, rage, or other strong emotion, often with humorous intent" according to the *Oxford Dictionary* (Oxford Dictionary, n.d.).

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[20] Also available on
https://www.facebook.com/AwkwardYeti/photos/a.323340867741595/1001708156571526/?type=3&_rdr

Since the translator preferred the strategy of repetitio in this example, the same expression features in the frame of the target text. As a matter of fact, in Turkish, there is the word "ah" that corresponds to this exclamatory expression except the humorous part, which the Turkish Language Association defines as "a word uttered when in pain or agony" (Turkish Language Association Online Dictionay, n.d.). However, it should be noted that the translator translated the other onomatopoeias in this example and used their Turkish equivalents; that is, in the second frame of the target text, "ah" is preferred as an expression of surprise, instead of "ooh", in the third frame "hım" is used in Turkish to translate "um", which the character expresses out of confusion. When the two different methods the translator adopted in translating the onomatopoeias are compared, it can be regarded as striking that the last two examples are included in the speech balloons. The word in which the repetitio strategy is used is embedded in the webcomics. In other words, in onomatopoeia translation, which is one of the problems and difficulties that the translators may encounter, the embedded expressions (i.e., the inscriptions given outside of the speech balloons) may not leave much choice for translators from a stylistic point of view. As such, the use of the repetitio strategy here may be due to a contextual requirement rather than just a translational preference. Considering that such examples are abundant in the books, it is reasonable to state that the high number of the repetitio strategy in the translations is closely linked to the high number of such instances in the source text.

A total of 62 repetitio strategies that fit Kaindl's definition have been identified in the Turkish translations examined within the scope of this thesis. The identified translation strategies were detected in the four translation books of webcomics in print, and since all books were translated by the same translator, the distribution of translation strategies is presented in the same graph. The distribution of the total repetitio strategies is as follows.

Graph 1. *The Distribution of Kaindl's Repetitio Translation Strategy*
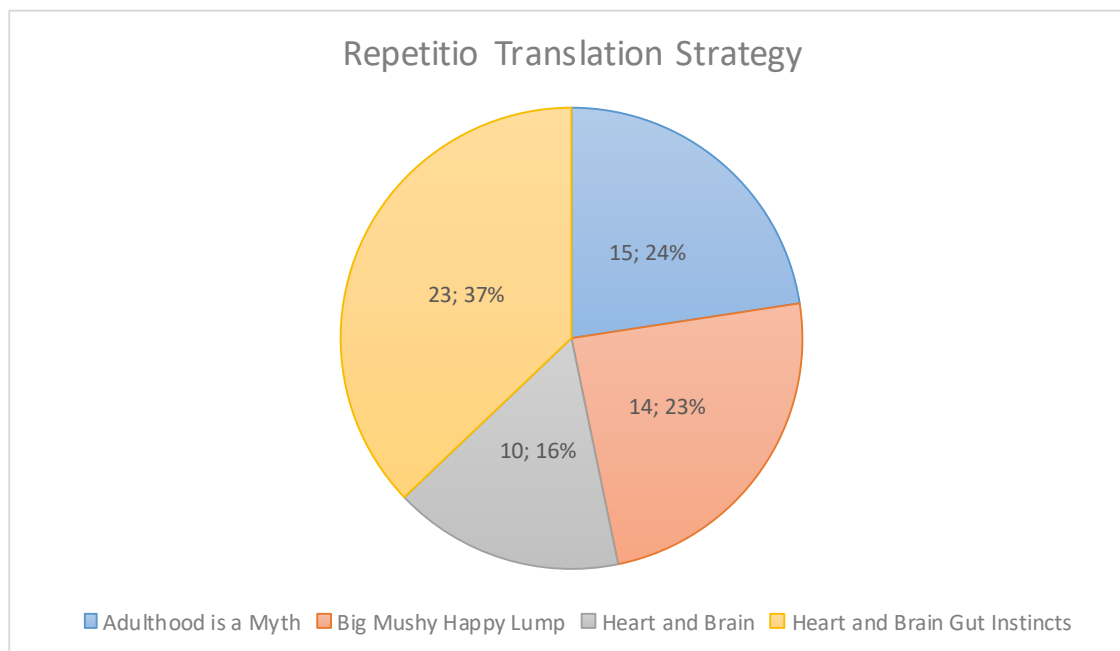
4.2.1.1.2. Deletio and 4.2.1.1.3. Detracio

As presented in the Chapter 2, according to Kaindl, removing a pictorial and linguistic element from the comics at the translation stage is classified into two different strategies: deletio and detracio (1999, p. 277). The difference between these two strategies is that detracio refers to the partial removal of the source-text element from the target text, while deletio is defined as the complete removal of the source-text element. Since these two strategies differ from each other only in the amount of the extracted element, they are discussed under the same umbrella within the scope of this thesis. One of the few examples where the translator prefers the deletio/detracio strategy within the framework defined by Kaindl is as follows:
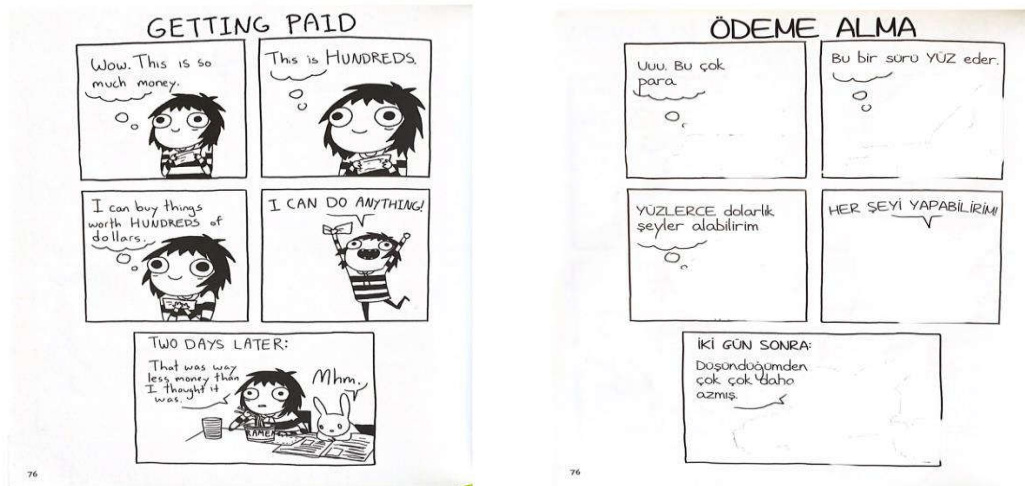
Example 3: *Adulthood is a Myth*, 2016, p. 76[21]; *Büyümek Diye Bir Şey Yok*, 2017, p. 76

As the name of the book in the example would suggest, which is literally *Adulthood is a Myth*, the main theme of Andersen's books focuses usually on the problems that a person encounters when s/he enters the stage of adulthood. Adulthood requires the management of many things: money, time, relationships, health and so on. And from these webcomics frames, a reader may get the idea that the protagonist has probably just received her first salary. Subsequently though, she fails to manage the amount of money she received since she is quite inexperienced with money management as she is in the adulthood. After the frames in which she is happy with the salary, the last frame implies that the protagonist has run out of money in just a few days. The poorer financial status of the protagonist is conveyed to the reader through linguistic element uttered by herself as well as some pictorial elements in the webcomics. For example, she is caricatured to be in an unhappier mood, and she seems to be eating a bowl of ramen which the reader can only understand from the statement on the bowl. Although the inscription "ramen" occupies a very small place in the webcomics, it is important in terms of translation.

[21] Also available on https://tapas.io/episode/71686

For this reason, it would be appropriate to take a look at the place of ramen in the source culture. Originated from Chinese wheat noodles, ramen is "a Japanese dish consisting of a clear broth containing thin white noodles and sometimes vegetables, meat, etc" (Collins Dictionary Online, n.d.). The fact that the protagonist uses chopsticks instead of customary cutlery may also hint the reader a connection to China or Japan, or more generally to the Far East. Although its origins are based on there, the fact that ramen began to be sold in easy-to-prepare packages after the Second World War caused it to become very popular in the USA (Rosner, July 17, 2018), which is also the source culture for Andersen's webcomics. In this case, the reader of the source text can understand from the food preference by the protagonist that her salary would not last for even two days, let alone the end of the month. When looking at the target text in the context of translation, it is seen that the ramen inscription on the bowl has been removed by using the deletio strategy.

The noodle shape food called *erişte* is not foreign to the Turkish culture, as a matter of fact it can even be called a traditional dish for some regional parts of Turkey. However, of course, this traditional Turkish dish is different from ramen, because although they can be found in ready-made packages in the markets, home-made ones are usually preferred. On the other hand, ready-made noodle packages have started to be sold in the supermarkets in Turkey in recent years and the young Turkish people such as students students prefer eating it. Of course, in addition to these, pasta, which is similar in shape to ramen, is known as a sort of student meal because it is a cheap and easily accessible sort of food in Turkey. Although these foods are similar in form or function to ramen, it can be argued that in the cultural context, ramen does not hold the same degree of equivalence in the Turkish culture. Probably for this reason, the translator removed this statement (ramen and its potential Turkish alternatives such as makarna and erişte) from the target text by adopting deletio procedure. It is safe to assume here that the translator used this strategy so that the target-text reader would not miss the cultural reference. Leaving the word ramen in the target text would perhaps not appeal to most of the target readers and would

seem out of context or meaningless. From this point of view, it can be considered that the translator gives priority to the reception of the target-text reader. As already mentioned, it can be argued that the translator, who transferred the source text's linguistic and pictorial elements to the target text as much as possible and rarely used the deletio/detractio strategy, made her translation decisions accordingly. Furthermore, the word "ramen" does not carry a humorous connotation or any kind of stylistic effect in the source text. This is probably another reason why the translator removes the word from the targettext.

Although the two strategies were evaluated together, it has been observed that the translator adopts these strategies eight times in her translations of the four books. In this case, it can lead to the conclusion that the translator prefers to transfer the source-text material to the target-text reader as completely as possible. The graph showing the distribution of Kaindl's deletio and detracio translation strategies is presented below:

Graph 2. *The Distribution of Kaindl's Deletio/Detracio Translation Strategy*
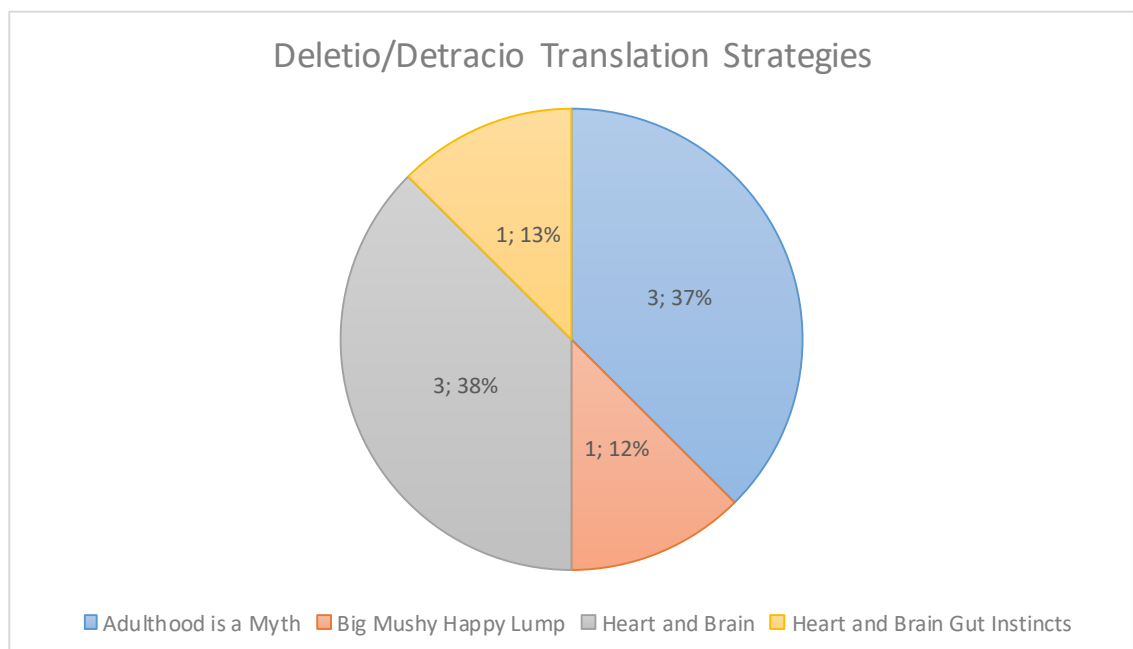
4.2.1.1.4. Adiecto

Kaindl perceives adiecto as adding linguistic or pictorial elements that are not included in the source text to the target text (1997, p. 278). From this point of view, this strategy can be interpreted as providing the necessary lexical and visual supplement to the text by facilitating the easy reception of the target-text reader. In this context, it can be posited that the translator who adds new elements to the text interferes more in the target text.

An example of the adiecto strategy used by the translator in the translation of the book *Kalp ve Beyin: İç İşleri* is as follows:
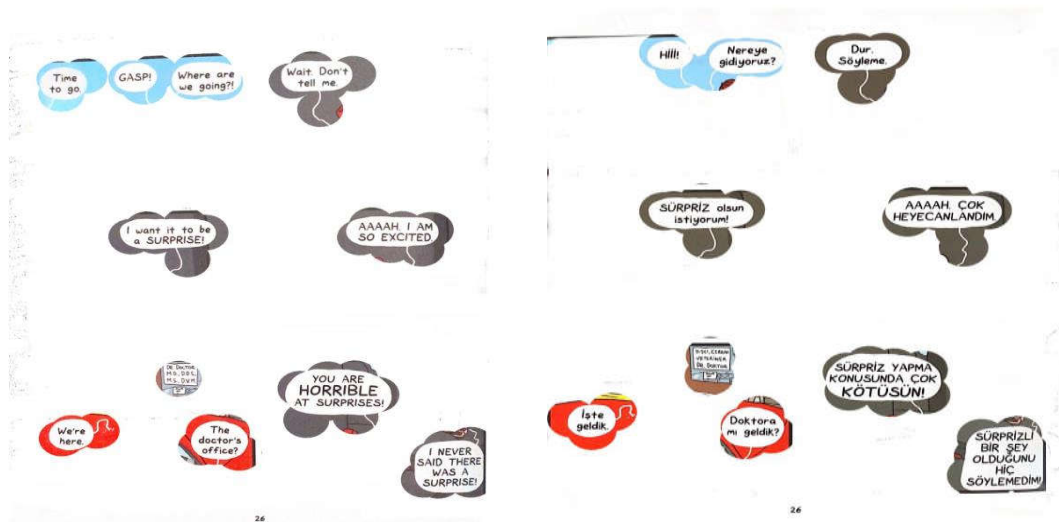
Example 4: *Heart and Brain Gut Instincts*[22], 2016, p. 26; *Kalp ve Beyin İç İşleri*, 2016, p. 26

In this example, there is again a story between Seluk's main characters, Heart and Brain. In accordance with their characteristic nature, Brain acts to represent logic and rationality and supports, while Heart overacts with joy per usual. The happiness of Heart does not last long, however, when it sees them coming to

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[22] For the source webcomics not available on Internet, the verbal elements have been presented, and the pictorial elements have been removed in the examples. All the pictures are as the same as the originals.

the doctor's office, it loses its enthusiasm and immediately blames Brain for tricking it to go there. The abbreviations help the reader understand that the characters come to the doctor's office: "Dr. Doctor M.D, D. D. S., M.S., D.V.M" written on the office window in the source text is helpful in this context. Explaining what the abbreviations stand for in this example would be useful in evaluating the translation process. What those abbreviations stand for in English are as follows respecitvely: Medical Doctor for M.D., Doctor of Dental Surgery for D.D.S., Master of Surgery for M.S. and finally Doctor of Veterinary Medicine for D.V.M. Although he is not included in the example, the doctor, who is the only other person and a recurring character in Seluk's books, should also be mentioned. It has been stated in the previous Chapter that Seluk's books are included in the mental health category in the classification of the bookstore websites. Seluk's character, *The Awkward Yeti*, consults a doctor and is diagnosed with conditions such as anxiety disorder, arrhythmia, and diabetes due to various reasons such as, emotional eating, panicking over hypetical situtations, stressing for social interactions depending on the mental problems he experiences. However, the doctor occasionally misdiagnoses *The Awkward Yeti*'s conditions. The situation makes *The Awkward Yeti* even more panicked; and Brain actually criticizes the doctor because it thinks the doctor is unreliable in this respect. These abbreviations in the example indicate that this judgment of Brain may possibly be valid, because the doctor identifies himself as both a medical doctor, a dentist, a surgeon and a veterinarian which can be regarded as almost impossible. The target-text reader does not have much chance to understand what all these abbreviations stand for due to linguistic and cultural differences. Considering that only the abbreviation "Dr" is familiar to the target audience, we may think that leaving the abbreviations as they are would have caused a loss of meaning in the target text and the reader would have had incomplete information about the the doctor. It seems that the translator might have preferred the adiecto strategy here, in order to facilitate better reception on the part of the target-text reader.

For the four translations examined within the scope of this thesis, the translator rarely adopted the adiecto strategy. The distribution of the number of adiecto strategy utilized by the translator is as follows:

Graph 3. *The Distribution of Kaindl's Adiecto Translation Strategy*
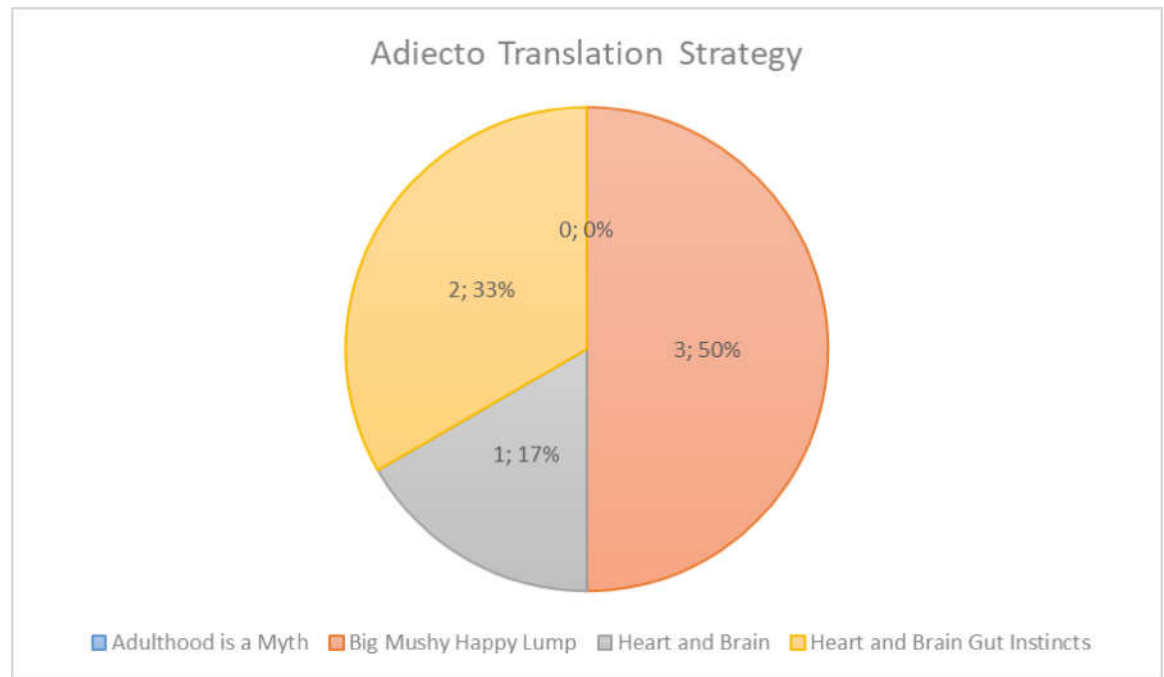
4.2.1.1.5. Transmutatio

According Kaindl, transmutation basically refers to slight adjustment of the source-text elements (Kaindl, 1999, p. 281). It can be considered that these slight alterations make the transition of the source text to the target culture smoother. In this context, the strategy can be regarded as fruitful for translators to adopt this strategy particularly in cases where linguistic spelling differences are in question.
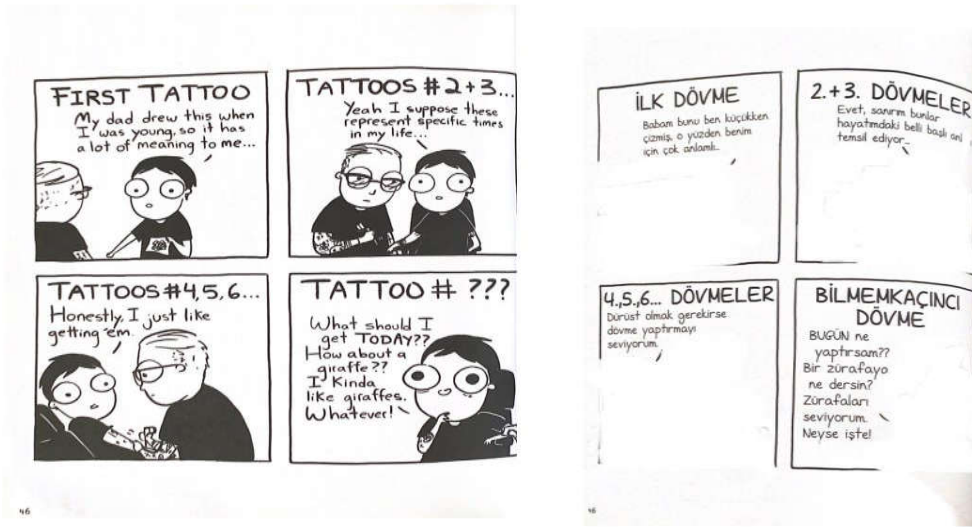
Example 5: *Big Mushy Happy Lamp*, 2017, p. 46[23]; *Musmutlu Yumuş Yumak*, 2018, p. 46

Before dwelling on the transmututio strategy, it would be convenient to explain the context of the webcomics above. Although Andersen herself is the protoganoist of the webcomics series, there are also side characters accompanying her along her adulthood adventures. As a recurring character, the reader comes across Andersen's boyfriend from time to time. What the reader can observe through the comics frames is that Andersen's boyfriend gets his first tattoo, and his second and third one subsequently. After his fourth, fifth and sixth tattoo, however, he seems to have lost the count of his tattoos; and he stops attributing to them any significant meaning. The target-text reader can track the tattoo number of Andersen's boyfriend with the "#" symbol, i.e. the hash mark, which goes by may account for the octothorpe, the hashtag and the number sign (Dictionary.com, November 7, 2017). Since the number sign, "the sign #, is used to introduce a number (as is in question #2)" (Lexico Online Dictionary, n.d.), it can be stated that the symbol used in the webcomics was written for representing a row. It can be argued that the hash mark used in the example was drawn up to inform the reader of the order of the tattoos. As for the target text, it is obvious that the translator switches the hash marks to dots (i.e., from "#" to "."). Within the framework of the punctuation rules listed by the

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[23] Also available on https://tapas.io/episode/175152

Turkish Language Association, the dot has a total of 11 uses, and the third of them is "to indicate the order after the numbers" (Turkish Language Association Website, n.d.). When considered from this grammatical point of view, it is clear that the translator complies with the punctutation rules of Turkish. From translational point of view, this switch fits well into the procedure Kaindl listed as the transmutation strategy. To put it more clearly, if the translator had used the hash mark, the target reader would have thought of the popular sign, i.e. the hashtag, used currently to indicate a trending topic in the social media. These small alterations the translator has made paves the way for a better understanding of the webcomics in Turkish.
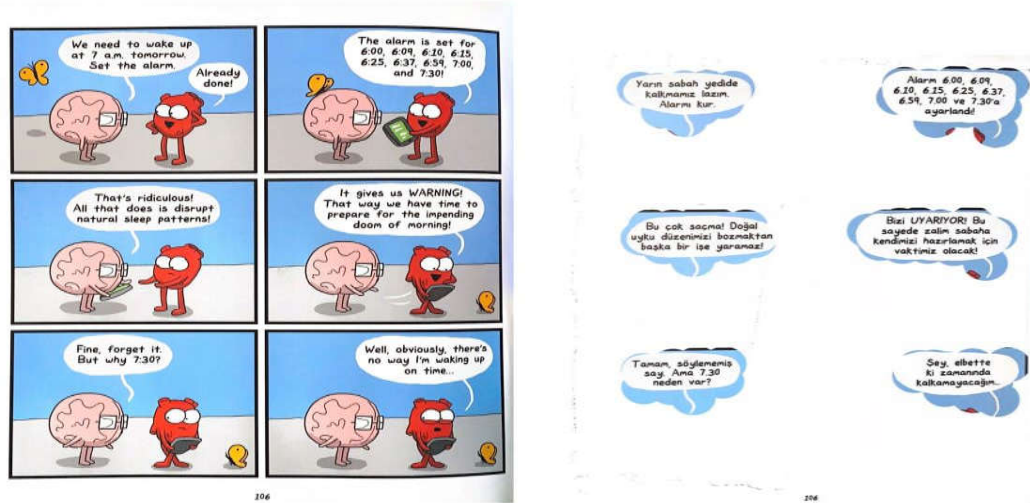
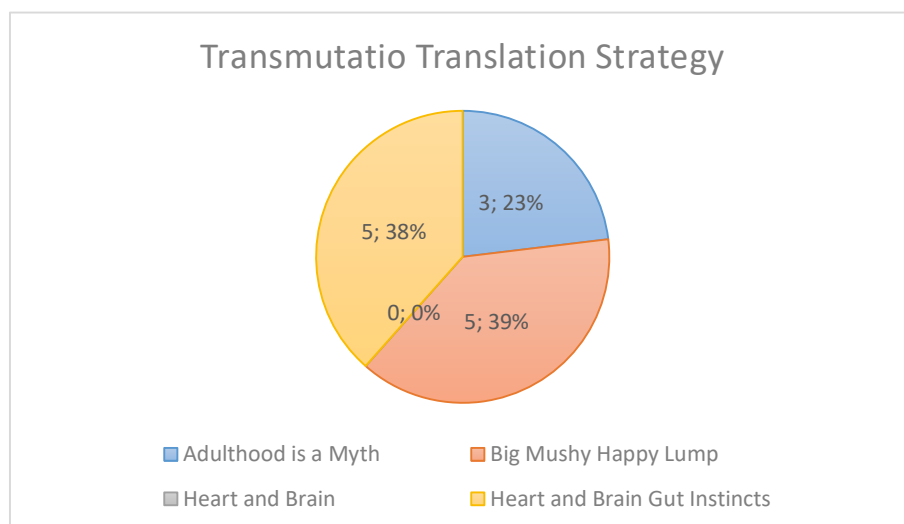Example 6: *Heart and Brain Gut Instincts*, 2016, p. 106[24]; *Kalp ve Beyin İç İşleri*, 2016, p. 106

In the example, Heart and Brain, appear to be discussing the alarm clocks set for the morning. It seems that Heart sets several alarms. While listing the alarms set by the Heart, colon is used as the indicator of the clock (e.g., 6:00, 6:09, 6:20, 7:00, 7:30 and so on). The colon as a punctuation mark does indeed have such a function, that is, "to be used to separate hours from minutes" (The Punctutation Guide, n.d). In the target text, using only a dot instead of a colon to

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[24] Also available on https://www.goodreads.com/review/show/1725434067

separate hours from minutes can be considered as a transmutatio strategy. In addition to the purpose of use presented in the previous example, according to the rules of the Turkish Language Association, the dot mark is also used to " separate the numbers showing hours and minutes" (Turkish Language Association Website, n.d.), the necessary alterations in line with the grammatical rules in Turkish, indicates how well the translator has mastered both the source language and the target language rules.

In the four books examined within the scope of this thesis, the translator used this strategy 13 times in total; and the graph showing the distribution according to the books is as follows:

Graph 4. *The Distribution of Kaindl's Transmutatio Translation Strategy*

Transmutatio Translation Strategy

- Adulthood is a Myth
- Big Mushy Happy Lump
- Heart and Brain
- Heart and Brain Gut Instincts

3; 23%
5; 39%
5; 38%
0; 0%

4.2.1.1.5. Substitutio

The last strategy proposed by Kaindl is substitutio, that is essentially "the replacement of source material with more or less equivalent material" (1999, p. 283). Kaindl's strategy can be linked to the pictorial content of the comics. The study reveals that the substitutio translation strategy has never been used in the four Turkish translations.

The overall distribution of Kaindl's strategies used in the four Turkish translations are as follows:

Graph 5. *Total Numerical Data Regarding Kaindl's Translation Prodecure*
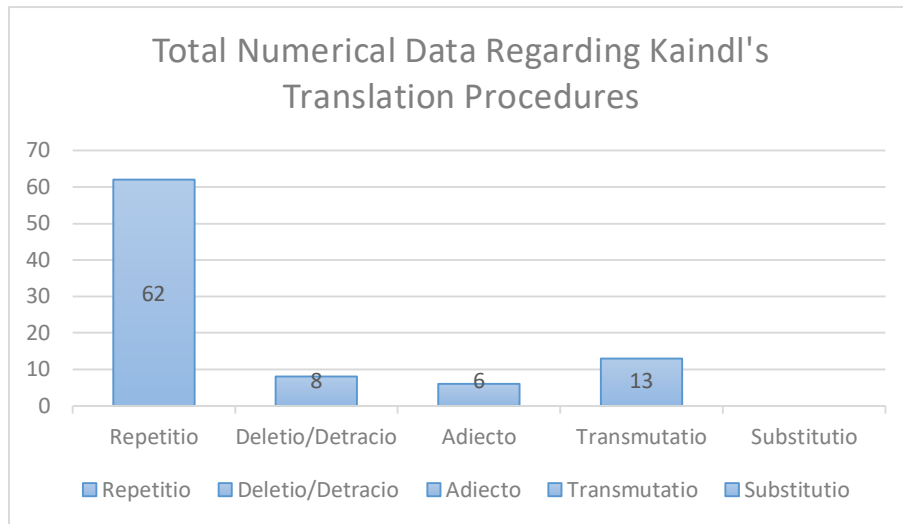
Graph 6. *The Distribution of Kaindl's Translation Procedures*
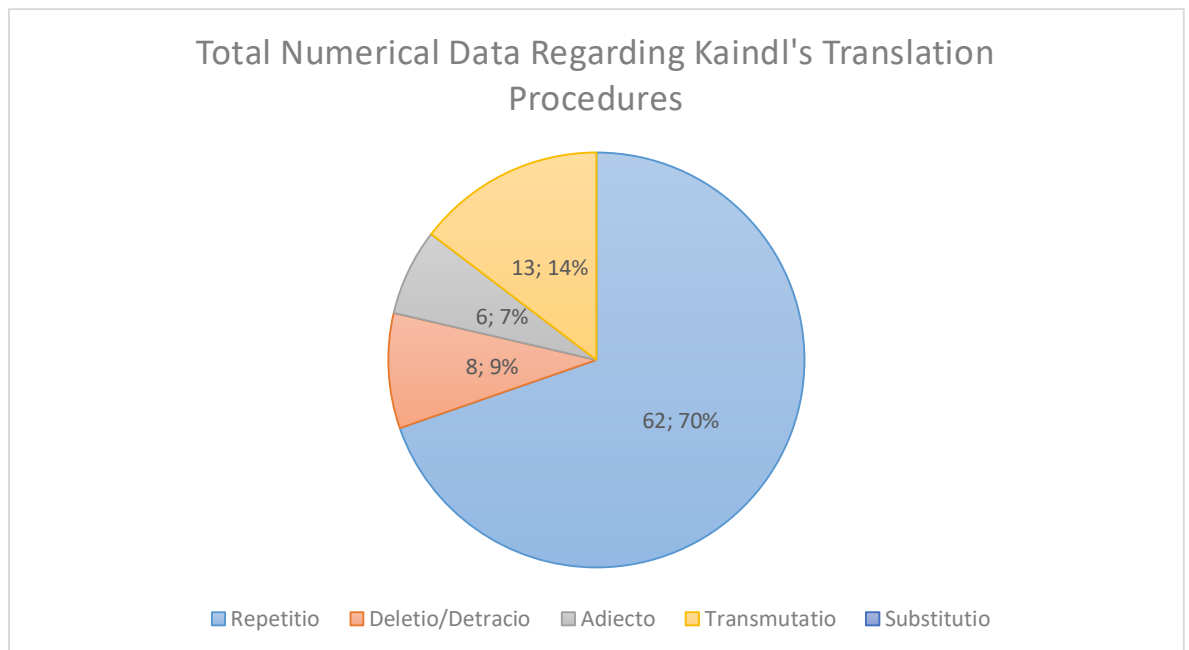
When the graphs presented above are evaluated, it is seen that (i) the translator mostly uses the repetitio strategy; (ii) she rarely uses the adiecto strategy (iii) she never uses the substitutio strategy, (iii) she uses sometimes uses deletion and detracio, and (iv) she uses the transmutatio strategy mostly after repetitio.

4.2.1.2. Aixelá's Strategies for Culture-Specific Items

According to Aixelá (1996), there are eleven translation strategies classified under the two main categories, which can be seen in the Table 2 in the Chapter 2 presented again below:

Table 6. *Aixelá's translation strategies for CSIs (1996)*

Conservation	Substitution
Repetition	Synonymy
Orthographic adaptation	Limited universalization
Linguistic (non-cultural) translation	Absolute universalization
Extratextual gloss	Naturalization
Intratextual gloss	Deletion
Autonomous creation	

As the Chapter 2 suggests, the degree of intervention in translation increases someone moves from the repetition strategy to the autonomous creation.

4.2.1.2.1. Conservation

4.2.1.2.1.1. Repetition

According to Aixelá (1996, p. 61), repetition features in cases where the translator opts for preserving the source-text elements as much as possible. As mentioned before, the translator has mostly adopted Kaindl's approach in the use of the repetition strategy in the books examined within the scope of this thesis. However, it can be said that the number of the use of repetition should not to be underestimated According to Aixelá's definition of repetition (1996, p. 61), when translating the cultural-specific elements, the translator preserves the same features in the context of cultural reference or transfers it as closely as possible to the source-text representations.

Example 7: *Big Mushy Happy Lamp*, 2017, p. 27[25]; *Musmutlu Yumuş Yumak*, 2018, p. 27

In the example above, the webcomics consists of two men and the plot is based on the relationship between them. With the progression of the comic frames, the reader actually observes the life cycle of the two men in question. After the first frames that the reader might interpret as the dating period, it seems that the couple got married, had children, and then grew old together. When the speech balloons are examined, a repeated word that starts with the couple's confession of love to each other stands out. In all frames of the comics, it is seen that the couple uses the expression "no homo" in order to emphasize that they are not homosexual. The "homo" word choice is important here for the plot of the comics. First of all, the word "homo" is a short form of "homosexual". According to Cambridge Dictionary, homosexual refers to "a person who is sexually attracted to people of the same sex and not to people of the opposite sex" and has a synonym, namely "gay" (Cambridge Dictionary, n.d.). Although there is no negative or offensive implication in the definition posited in Cambridge Dictionary, in the Merriam-Webster Dictionary, while the word homosexual is defined as "of, relating to, or characterized by sexual or romantic attraction to of one's same sex", it is additionally stated that this word is "now sometimes disparaging + offensive" (Merriam-Webster, n.d.). The Merriam-Webster

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[25] Also available on https://tapas.io/episode/360090

Dictionary also indicates that another definition of the word is used to describe gay men. Although "homosexual" possibly refers mostly to gay men, it can be said that this word can also be used for all the people, regardless of their biological gender or any gender remark with which the person identifies herself/himself. However, it has been recently rather controversial whether it is appropriate to use it or not, especially as it may have derogatory connotations, as stated in the Merriam-Webster Dictionary. In an article published in New York Times in 2014, entitled '*The Decline and Fall of the "H" Word'*, Peters explains the etymology and historical process of the word "homosexual" and states that in the past, romantic attraction towards the same sex was perceived as a mental disorder, which was diagnosed with the term "homosexual" (Peter, March 21, 2014). For this reason, Peters argues that gays and lesbians do not instinctively like to be defined by the term "homosexual". Although Peters considers the concept of homosexual only in terms of individuals who define themselves as gay or lesbian, it is understood that the concept is not welcomed by people who fit into the definition of "homosexual" in today's world. Moving from the word "homosexual", on the other hand, when the lexical meaning for the word "homo" is to be looked up in the dictionaries, it can be observed that the word in question is classified as a slang, taboo and/or offensive word. For example, Cambridge Dictionary classifies "homo" as offensive and defines it as "an offensive word for a gay man" (Cambridge Dictionary, n.d.), whereas Merriam-Webster considers the word as being slang and offensive and bearing the meaning of "a gay person —used as a term of abuse and disparagement" (Merriam-Webster, n.d.), and Oxford Leaner's Dictionary states that "homo" is both a taboo and offensive word and stressing it as "a very offensive word for a man who is sexually attracted to other men" (Oxford Learner's Dictionary, n.d.). Therefore, from these definitions, it is seen that the word "homo" has a relatively infamous connotation, even if it is a shortened version of the word homosexual. In this context, the use of the word "homo" instead of the word "gay", which has a more moderate connotation and expresses the state of being attracted to the same sex mostly for men, may symbolize that the author points to the irony within the identification of the characters. Although the characters themselves

are actually gay, they openly reject this situation through uttering the phrase "no homo" many times. By using the word "homo", they possibly want to distract attention from their inner sexual conflict. From this point of view, this word has a significant meaning for the example, and it forms the basis of this example.

In the Turkish translation, the translator adopted the strategy of repetition and left the word "homo" as it is. At this stage, it would be useful to look at the definitions of "homosexual", "homo" and "gay" in Turkish. According to the Turkish Language Association Dictionary, homosexual is defined plainly as "eş cinsel" which could be considered as the exact correspondence for Turkish language, whereas gay means "eş cinsel erkek" which could be translated as "homosexual man" (Turkish Language Association Dictionary, n.d.). Surprisingly, although it has also a Latin origin meaning as equal or human, the word homo is not included in the Turkish Language Association Dictionary in the context of homosexual or etymological origin. Since it is accepted as slang in the source language, it would not be inaccurate to look up the meaning of the word homo in the slang dictionary prepared by Hulki Aktunç, namely *Büyük Argo Sözlüğü*, which denominates homo simply as homosexual man[26]. However, since the expression is included in a slang dictionary, it can be argued that the word "homo" also has a pejorative meaning in Turkish. Based on this inference, it can be stated that the expression "homo" is probably chosen deliberately in the source text by the author.

Adhering to the preference of the author, of the translator uses repetition by preserving the word "homo" instead of opting for the word "gay" in the target text. It is necessary to note that "gay" features in Turkish. If the translator had used another expression instead of the word "homo", or if the translator had removed it from the target text by using a deletion strategy, the message in the source text would not have been given to the target reader.

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[26] Turkish source text: Eşcinsel (erkek).
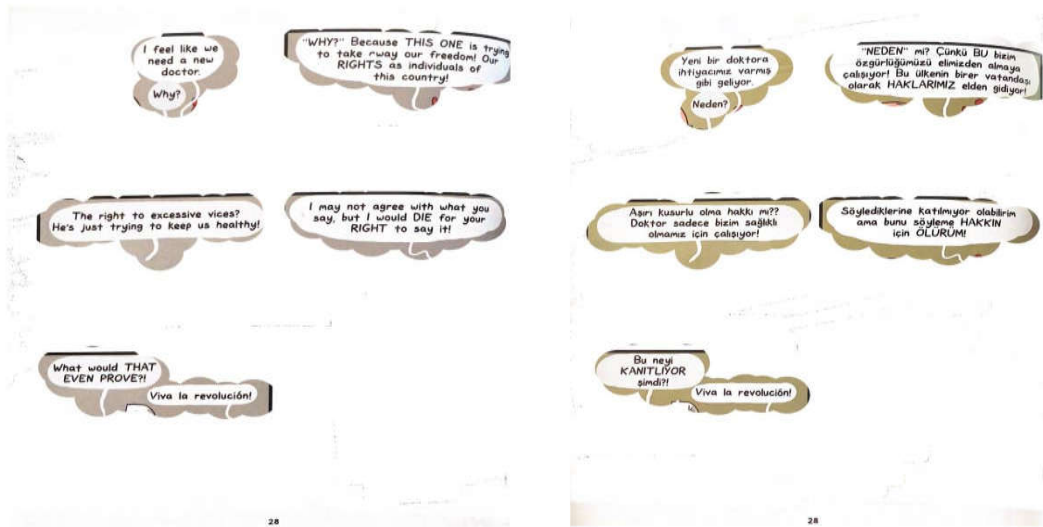
Example 8: *Heart and Brain Gut Instincts*, 2016, p. 28; *Kalp ve Beyin İç İşleri*, 2016, p. 28

Another example for Aixelá's repeititon strategy is presented above. The example demonstrates one of the endless discussions of Heart and Brain. Although he does not feature as a character, it seems that the narrative focuses here on the identity of the doctor, and contrary to what was previously stated, this time it is the Heart who criticizes him. The difference, however, is that while Brain normally criticizes the doctor for inconsistency and irrationality, Heart's critical outburst is probably because the doctor forbids the unhealthy habits that Heart loves, such as a poor diet based on junk food. Interpreting these prohibitions as a restriction on its free will, Heart begins to engage in making a political statement, generalizing his individual situation. Consequently, Brain cannot understand why Heart suddenly gets excited for nothing, now completely unrelated to the doctor. The Heart finally utters the phrase "Viva la révolucion" and runs away from Brain. While basing its individual issue on politics, the sentence "I may not agree with what you say, I would DIE for your RIGHT to say it" that Heart said is actually not quite the original statement which reads as follows: "I disapprove of what you say, but I will defend to death your right to say it" (Hall, 1906, p. 197). This sentence was thought to have been composed by Voltaire and was actually penned by the Evelyn Beatrice Hall, who examined Voltaire's inner world (quoteinvestigator.com, January 6, 2015). In other words, although Voltaire himself did not utter those words, it was assumed by Hall that

he articulated it this way. the aphorism is now considered as Voltaire's own phrase. It should be noted that Voltaire was a French philosopher, writer and critic, and although he did not live to witness the French Revolution that took place in 1789, it is thought that he had views that triggered the revolution (Rae & Thompson, May 7, 2017). And for this reason, in the source text, it is seen that Heart runs by shouting "Viva la révolucion", which means "long live the revolution in French". For the source text, the reader is expected to be aware of the historical connotation of the phrase. Since the source text targets the readers from the United States of America, a great number of readers will understand the context. The word 'viva' has already been coined to English (Lexico Online Dictionary, n.d), and the spelling of the word 'révolucion' is similar to the word revolution in English. Furthermore, Evelyn's book is written in English, and although Voltaire is French, his supposedly aforism is widely used in the English language.

It is necessary to examine these points in the target text. First of all, it should be noted that the Turkish audience might be acquainted with Voltaire and may describe him as a philosopher. However, not every Turkish reader would create a link between the phrase and Voltaire, when the phrase is translated into Turkish. Therefore, the translator prefers to use the strategy of repetition and keep the French statement intact. Due to the nature of the comics, the translator does not have an opportunity to give footnotes and explain the CSI. Although the repetition strategy would make the target culture reader feel alienated, it would make the Turkish reader search for the contextual information surrounding the French phrase.

A total of thirty instances of repetition were identified in the four books, which fit in the definition described by Aixelá (1996, p. 61). The graph showing the distribution of the repetition strategy is as follows:

Graph 7. *The Distribution of Aixelá's Repetition Strategy*
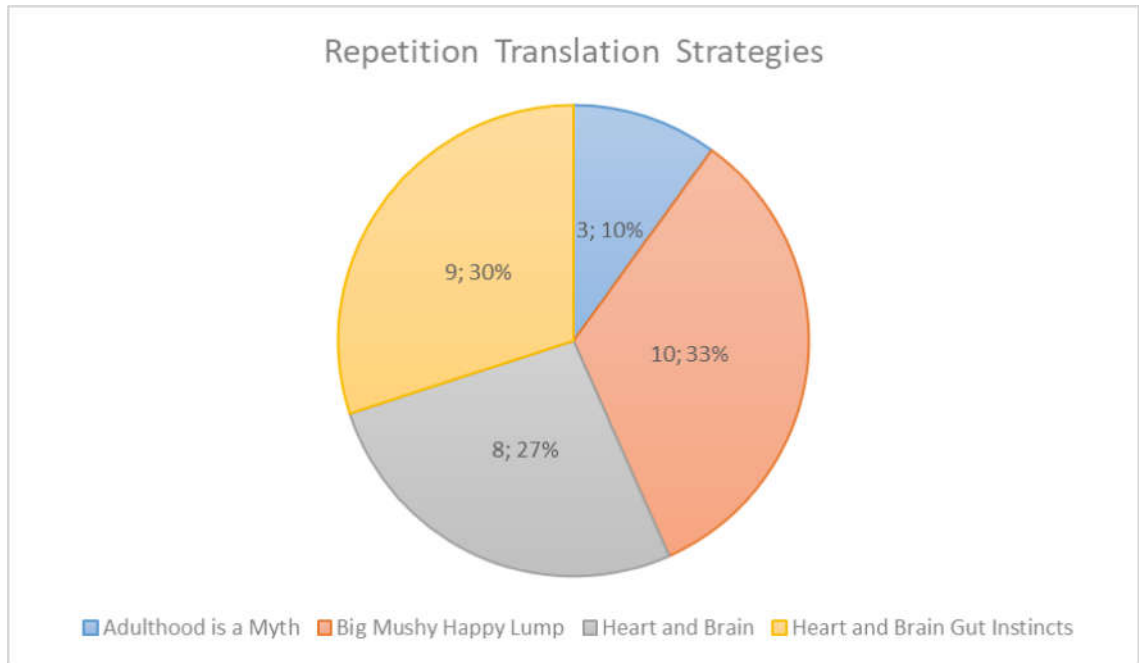
4.2.1.2.1.2. Orthographic Adaptation

According to Aixelá (1996, p. 61), the process of transcription or transliteration that arises due to linguistic differences lies on the basis of the orthographic adaptation strategy. The analysis shows that the translator makes all the necessary alphabetic spelling alterations during the translation process.
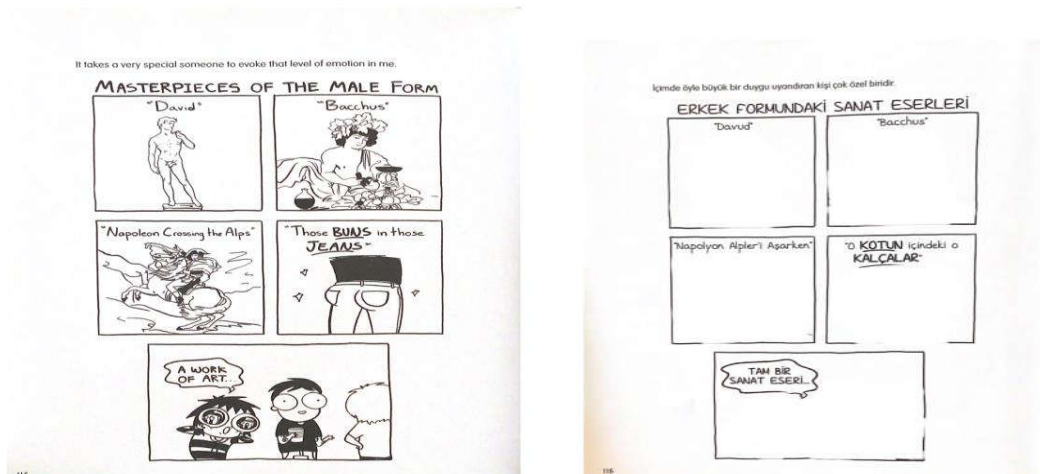

Example 9: *Big Mushy Happy Lumpy*, 2017, p. 116[27]; *Musmutlu Yumuş Yumak*, 2018, p. 116

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[27] Also available on https://nyreader.wordpress.com/tag/sarah-andersen/

The example above includes Andersen herself and her boyfriend, a recurring character in the book series. As for the plot for the example, it is seen that by referring to art pieces featuring men, Andersen implies the presence of her boyfriend. That is, her boyfriend's hips can be regarded as an art work. The artworks that Andersen refers to are given in the first three frames in the source text. These are the "Statue of David" and the "Painting of Bacchus" by the Italian artist Michelangelo and the painting titled "Napoleon Crossing the Alps" by French artist Jacques-Louis David, respectively. The male subjects of Michelangelo's works are the prohet "David" and the Roman god of wine, "Bacchus". On the other hand, David's painting features "Napoleon", the renown French commander. Although these works are products specific to the culture in which they emerged, they may be familiar to the reader both in the source language and in the target language, since they are based on historical, religious and mythological figures. The translator wrote the name of the statue in the target text as "Davud" using transliteration, which is the method of orthographic adaptation. It is noteworthy that the translator used repetition to leave the Bacchus in the second frame she transliterated Napoleon as Napolyon. The reason why the translator uses orthographic adaptations for David and Napoleon might stem from the fact that the Turkish reader is familiar with the names Davud and Napolyon. However, Bacchus is not familiar to an avarege Turkish reader in any kind of spelling (e.g., Bakus, Baküs or Bacchus).

For the four translated books examined, the translator adopted the orthographic adaptation strategy 74 times in the translation of CSIs; and the distribution of the strategies is as follows:

Graph 8. *The Distribution of Aixelá's Orthographic Translation Strategy*
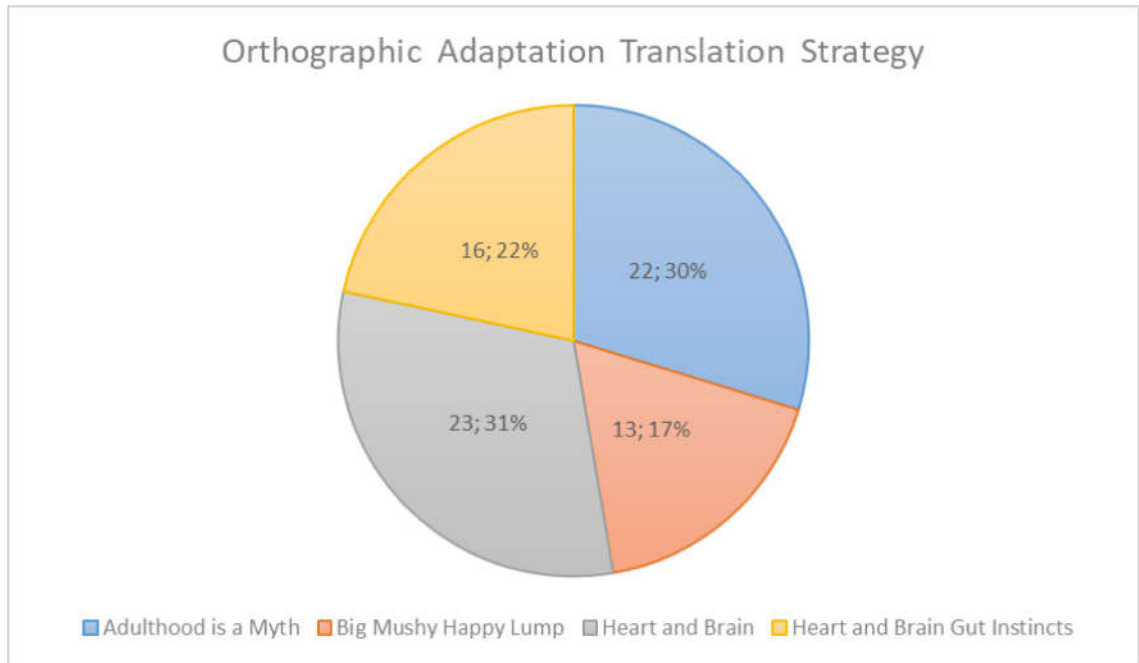
4.2.1.2.1.3. Linguistic (non-cultural) translation

Aixelá suggests that linguistic (non-cultural) translation features when translators resort to "a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text" (1996, p. 61). Aixelá argues that the linguistic translation strategy is mostly preferred for currencies and units of measurement or institutions and objects that do not exist in the target culture (1996, p. 61).
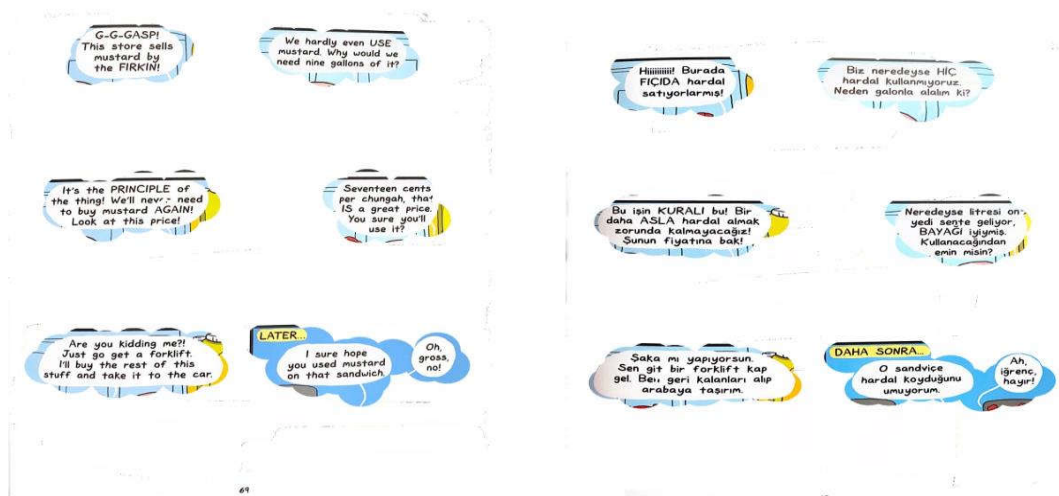
Example 10: *Heart and Brain Gut Instincts*, 2016, p. 69; *Kalp ve Beyin İç İşleri*, 2016, p. 69

It appears that Heart and Brain characters are shopping. Heart, who sees a discount in the market and has an urge to do an impulsive purchase, attempts to buy mustard, even though it does not actually need it. Questioning the reckless act of Heart, Brain is eventually persuaded by it. The duo returns home with more food than they need. Despite being hyped up about the sale, the reader understands from the last frame that Heart actually hates mustard which they have bought in gallons. It can be observed that the example contains a number of elements indicating liquid units and currency. For example, the characters appear to use the liquid units, such as 'firkin', 'gallon', and 'chungah' in the source text to emphasize the amount of mustard they buy and how much discount they have. None of these measurement units are used in contemporary Turkey.

The unit of liquid gallon can be considered as the most familiar of the three units to the target language because it is the only term included in the Turkish Language Association Dictionary. Before mentioning its meaning in Turkish, however, it would be reasonable to explore the lexical definition of these three terms. According to the Oxford Dictionary, the gallon is defined in two different ways in the British version and in the American version, which are "unit of liquid or dry capacity equal to eight pints or 4.55 liters" and "a unit of liquid capacity equal to 3.79 liters", respectively (Oxford Online Dictionary, n.d.). The "firkin" refers to "a unit of liquid volume equal to half a kilderkin" which corresponds to "9 gallons or about 41 litres", explains Oxford Dictionary (Oxford Online Dictionary, n.d.). However, neither this dictionary nor any other Internet dictionary contains the meaning of the term chungah. Only a website named *Sizes* states that this unit is a measure that corresponds to 1/6 imperial gallon in India (sizes.com, n.d.). Based on this, it can be concluded that the gallon unit is more common in the source culture. It is defined in the Turkish Language Association Dictionary as "a unit of measure of approximately four and a half liters used by te Anglo-Saxons" (Turkish Language Association Dictionary

Onlince, n.d.). While scrunitzing the target text, it is seen that the translator uses the unit gallon as *galon*, translated the word "firkin" as a "barrel", *fıçı* in Turkish. In the place of chungah, she used the equivalent of "liters". In this context, the gallon unit in the target text is rendered through the linguistic (non-cultural) translation strategy because although the expression has a Turkish meaning, it is clear in the target text that the unit belongs to the source culture.

Another example for this situation can be found in the example below:
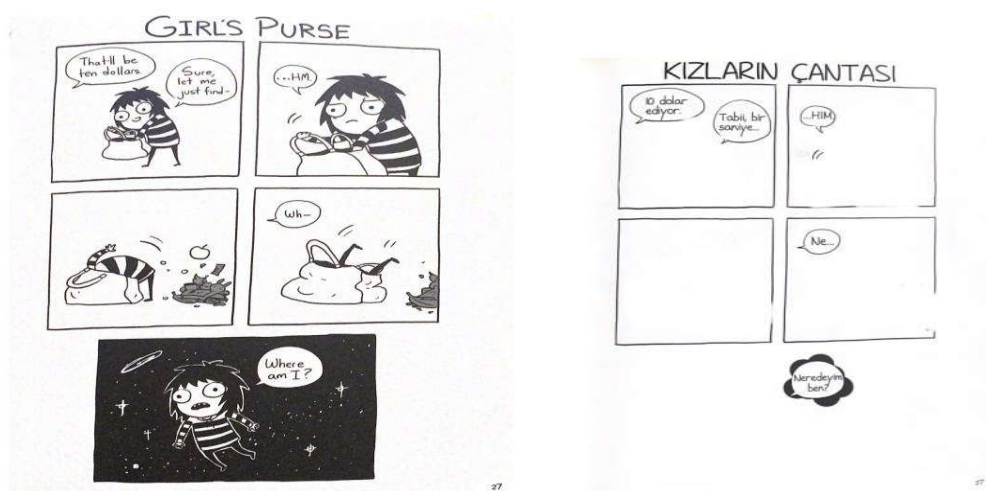

Example 11: *Adulthood is a Myth*, 2016, p. 27[28]; *Büyümek Diye Bir Şey Yok*, 2017, p. 27

In the source text, it is seen that Andersen was buying something worth ten dollars and was looking for her wallet in her purse. However, it is also seen that she finally disappeared into the purse after she had taken every irrelevant item out it in a humorous way. In the source text, ten dollars, which is the equivalent of what Andersen bought, has been translated literally as "*10 dolar*" in the target text. It can be observed that the translator retains the culture-specific items through some slight orthographic changes in spelling by using the linguistic (non-cultural) strategy.

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[28] Also available on https://twitter.com/sarahcandersen/status/292715504139907073?lang=zh-Hant

The distribution of linguistic (non-cultural) translation strategies adopted by the translator presented in the graph below:

Graph 9. *The Distribution of Aixelá's Linguistic (non-cultural) Translation Strategy*
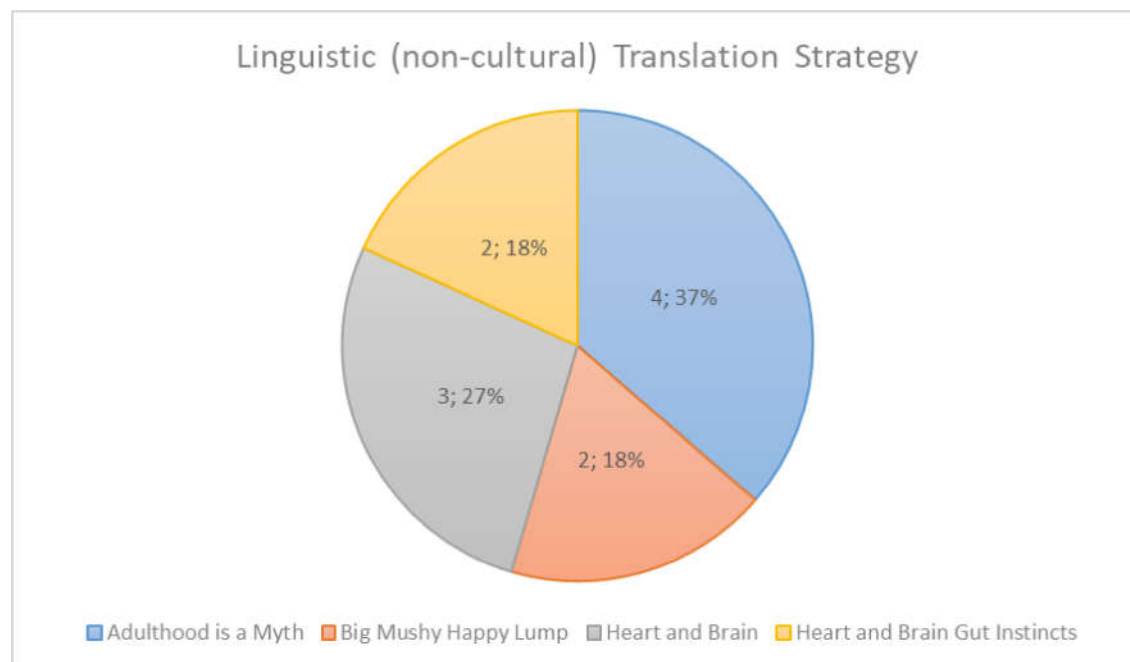

4.2.1.2.1.4. Extratextual Gloss

As the name itself suggests, according to Aixelá (1996, p. 62), extralingual gloss is a strategy used by the translators to make further additions to the text which they deem necessary in the translation of CSIs. The translators who adopt this strategy provide information to the reader through methods such as footnotes, endnotes, commentaries and so on, without interfering with the text itself or its content. Considering the pictorial nature of the comics, it may not be possible to come across a footnote under a comic panel. This is also the case for the four translations. That is, the translator has never opted for extralingual gloss strategy for the rendition of the books.

4.2.1.2.1.4. Intratextual Gloss

When it comes to Aixelá's definition of intratextual gloss (1996, p. 62), the only difference from the extralingual translation strategy is that the translator embeds the additions that s/he deems necessary into the text. The translator has rarely

used this strategy, as the strategy in question does not fit well into the structure of the comics. There are technical limitations to the addition of the pictorial elements of the comics, unlike a plain text.

It is necessary to note here that the example given on page 93 of this thesis can also be considered an example of this strategy as it is an addition to the source text. Below is an example that fits into Aixelá's description of intratextual gloss:
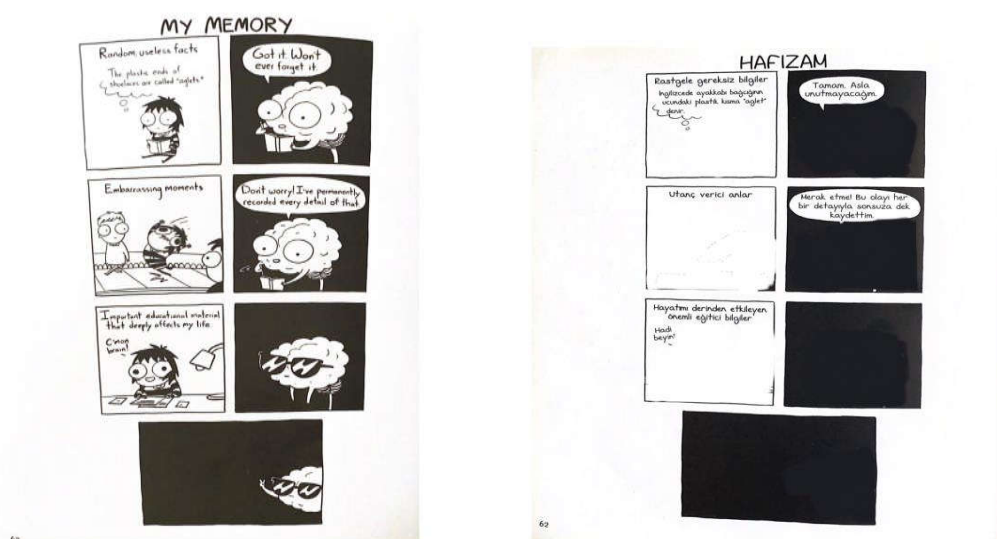
Example 12: *Big Mushy Happy Lumpy*, 2017, p. 62[29]; *Musmutlu Yumuş Yumak*, 2018, p. 62

About the example describes Andersen's problem with her memory: she depicts her brain failing to remember important matters that affected her life. However, she seems remembering trivia information or embrassing memories vividly. In the first frame, Andersen is pictured as jotting down one of these random fact in her memory, that is "The plastic ends of shoelaces are called aglets" (2017, p. 62). Since Andersen conveys the meaning of the word aglet as a useless fact, it can be concluded that it is not a common term in the source language. Looking at the Ngram Viewer graph showing the frequency of the use of words in Google Books between 1800 and 2019, we can see that the frequency of the use of the word "aglet" was only 0.0000005529% in 2019 (Google Books Ngram Viewer, n.d.). For the word "aglet", which is not common even in the

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[29] Also available on https://www.goodreads.com/review/show/1930339904

source text, the translator added a Turkish note to the target text to prevent any possible misundertanding.

Below is the graph showing the distribution of the intratextual gloss strategy used by the translator in the translation of four books.

Graph 10. *The Distribution of Aixelá's Intratextual Gloss Translation Strategy*
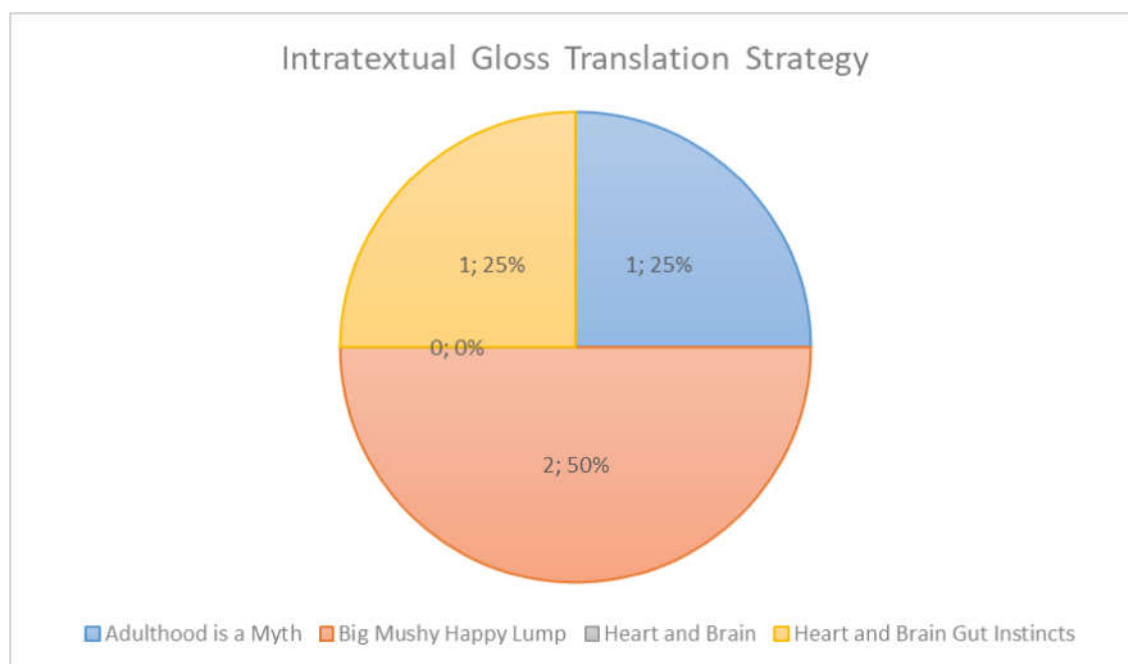
4.2.1.2.2. Substitution

4.2.1.2.2.1. Synonymy

Aixelá describes synonymy as a strategy that is used when "the translator resorts to some kind of synonym or parallel reference to avoid repeating the CSI" (1996, p. 63). When four translated books are examined, it can be seen that the translator has never used a synonym or a parallel expression for the CSIs.

4.2.1.2.2.2. Limited Universalizaiton

According to Aixelá, limited universalisation is a translation strategy which is used by a translator who "thinks that the CSI in the source text is too obscure to

be perceived by the target culture audience and replaces it with a more likely use in the target culture" (1996, p. 63).
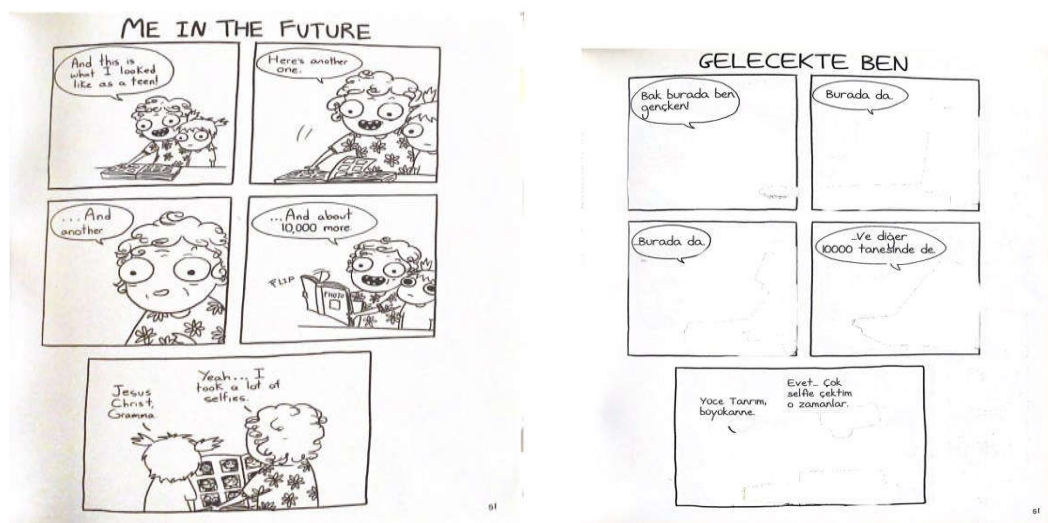
Example 13: *Adulthood is a Myth*, 2016, p. 51[30]; *Büyümek Diye Bir Şey Yok*, 2017, p. 51

In this example, there is a conversation between a grandmother who is actually Andersen herself and a grandchild about the grandmother's photo collection. Going through the photos, it is realized that the grandmother took way too many selfies that the grandchild's reaction is given as "*Jesus Christ, Gramma*". This is translated into Turkish as "*Yüce Tanrım, büyükanne*". In English-speaking cultures, along with referring the Prophet Jesus as "the person whom Christianity is based on", "Jesus Christ" is an exclamation displaying the feelings of "surprise, shock, or anger" (Cambridge Online Dictionary, n.d.). Therefore, the expression has been instrumental in showing the grandchild's sense of shock and surprise towards her grandmother.

Jesus Christ can be translated into Turkish as *"İsa Mesih"*. However, the translator eliminated this cultural difference by using another religious expression that denotes shock and surprise in Turkish: "Yüce Tanrım". The Turkish reader is accustomed to this sort of exclamation owing to the translations of American and other Western movies. Therefore, it is more appropriate to use a phrase the target culture is well familiar with.

[30] Also available on https://twitter.com/sarahcandersen/status/328194266209857536?lang=ar-x-fm

The graph displaying the distribution of limited universalization translation strategy adopted by the translator is given below.

Graph 11. *The Distribution of Aixelá's Limited Universalization Translation Strategy*
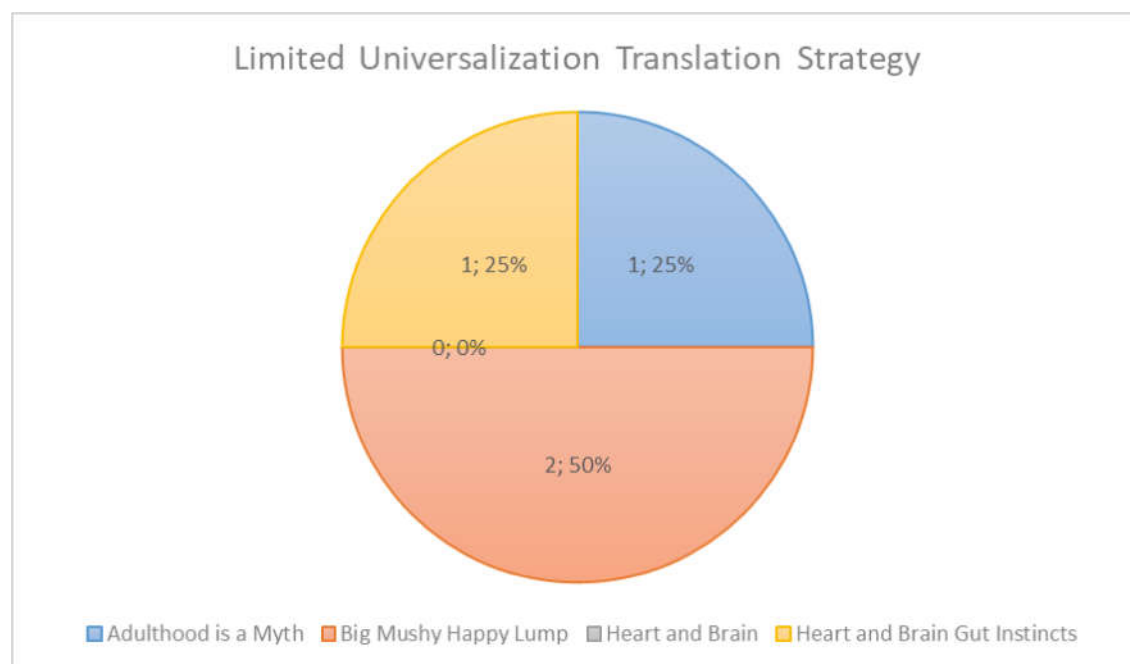

4.2.1.2.2.3. Absolute Universalization

According to Aixelá (1996, p. 63), absolute universalization resembles limited universalization in some aspects as they both require the replacement of the CSI in the source text. The difference between them is that in absolute universalization, the translator does not replace the CSI with a target-culture counterpart, yet instead, makes a more neutral choice (Aixelá, 1996, p. 63).
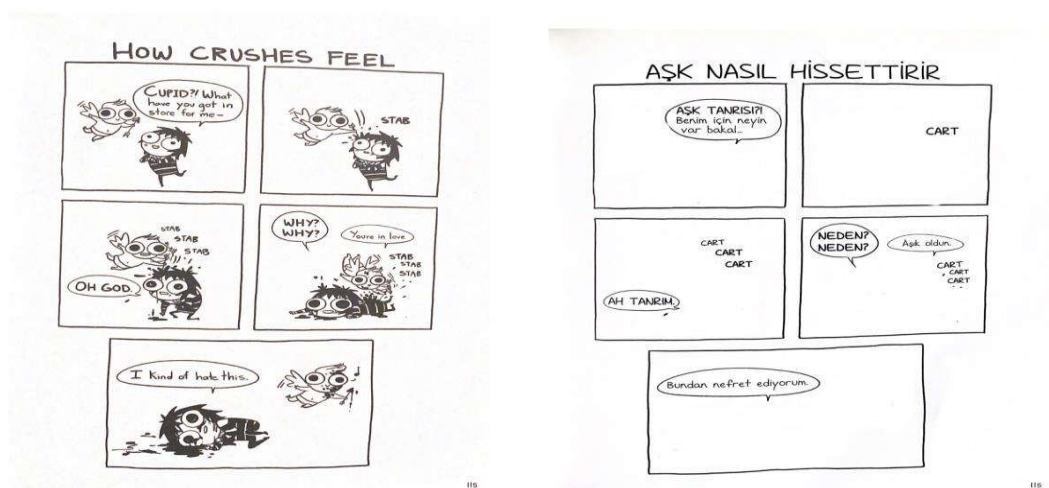
Example 14: *Big Mushy Happy Lumpy*, 2017, p. 115[31]; *Musmutlu Yumuş Yumak*, 2018, p. 115

In the example above, the falling-in-love process of Sarah, the protagonist, is humorously described. In the source text, it is seen that Cupid visits Andersen's character; and the protagonist, who is unaware of what will happen, is very happy to see him. In the sequence of the webcomics, however, Cupid suddenly stabs Sarah several times with the arrows that he carries on his back, declaring that she is now in love and flies away with his wings. Sarah, writhing in pain, expresses that she hates the situation. If the humorous aspect of the comics is taken into account, it can be understood that Andersen in fact attempts to portray how the pain of love in an abstract sense can be felt in physical sense. For her visualization, Andersen got help from Cupid, a god in Roman mythology. The Roman God Cupid is described as follows (The Editors of Encyclopaedia Britannica, 2007):

> "Cupid was the son of Mercury, the winged messenger of the gods, and Venus, the goddess of love. He often appeared as a winged infant carrying a bow and a quiver of arrows whose wounds inspired love or passion in his every victim."

It can be said that the way Andersen portrayed Cupid fits into the definition given above. However, the expression "Aşk Tanrısı" features in the target text

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[31] Also available on https://www.goodreads.com/review/show/1881445782

instead of Cupid. The translator uses the absolute universalization strategy in the target text, highlighting what Cupid does as a god. It is also necessary to note that the dictionary meaning of "Eros", which is the equivalent of "Cupid" in Turkish is literally "the god of love" (Turkish Language Association Dictionary, n.d.). It should also be noted that Cupid is a Roman god, whereas Eros is a Greek god. Furthermore, "aşk tanrısı" is more familiar to the target-text reader (Google Book Ngram Viewer, n.d.).

The distribution of the total absolute universalization strategy adopted by the translator throughout the four translations is as follows:

Graph 12. *The Distribution of Aixelá's Absolute Universalization Translation Strategy*
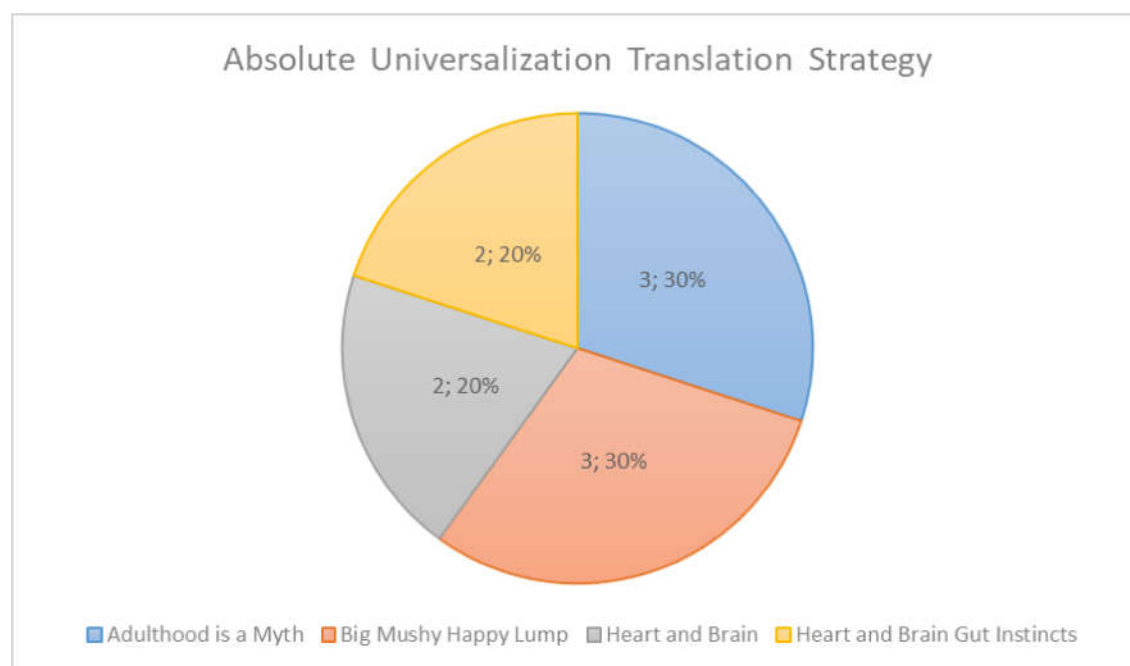
4.2.1.2.2.4. Naturalization

According to Aixelá, translators resort to the strategy of naturalization to make CSIs more specific to the culture of the target language (1996, p. 63).
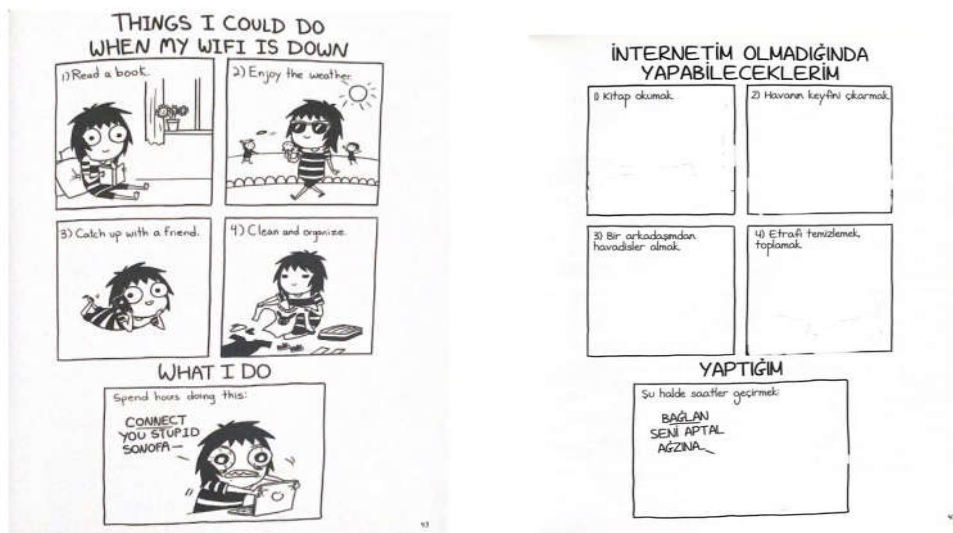
Example 15: *Adulthood is a Myth*, 2016, p. 43[32]; *Büyümek Diye Bir Şey Yok*, 2017, p. 43

In the example above, it can be seen that Andersen's wifi is down and instead of doing something productive, she wastes her time on getting frustrated with disconnection. Andersen, who is observed to be quite angry, begins to curse the modem and blurts the swearing words "STUPID" and "SONOFA— ". Here again, a hyphen is used to censor Andersen's profanity – as is mentioned in Kaindl's repetitio example (i.e., Example 1).

The target-text reader sees that Andersen swears at the modem, but with a different swearword, which is also censored through triple dots. Like the source-text reader, the target-text reader can may more or less guess which swear word is used in the rendition starting with "AĞZINA...". As a matter of fact, the swearing in the source text is considered much more severe, because the complete slang phrase insults both the receiver and his mother, since the

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[32] Also available on https://sarahcandersen.com/post/120023034622

following word is used to refer "an unkind or unpleasant woman" (Cambridge Online Dictionary, n.d.). Therefore, transferring it to the target text with another strategy may lead to a more negative connotation in the target culture. Although the receiver of this insult is a modem in this example, it can be said that the translator smoothed out the slang by using the naturalization translation strategy.

The distribution of the naturalization strategy used in the Turkish translations is presented in the graph below:

Graph 13. *The Distribution of Aixelá's Naturalization Translation Strategy*
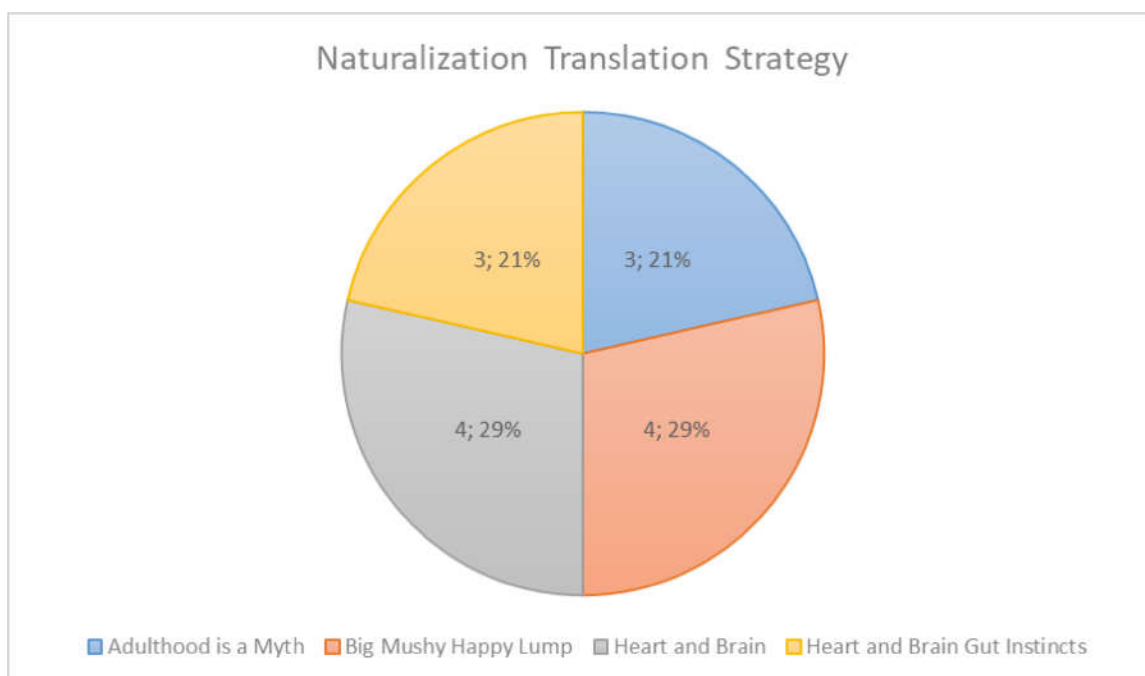
4.2.1.2.2.5. Deletion

Aixelá (1996, p. 64) suggests that deletion refers to the removal of any CSI from the target text. The translator may choose this strategy when the CSI is too irrelevant to the target culture; when s/he is not allowed use it; or simply beacuse s/he does not wish to transfer this element to the target culture (1996, p. 64). Unlike Kaindl's deletio and distractio strategies exemplified in the first section of the micro-analysis, Aixelá's deletion strategy refers to the removal of the cultural reference from the target text. Every procedure that falls under the category of Aixelá's deletion strategy can also fall under Kaindl's deletio

strategy as well. However, not every translation procedure that falls under Kaindl's deletion category can qualify as Aixelá's deletion strategy. The basis of this distinction may be that the strategy of Aixelá is carried out merely on cultural elements. Therefore, within the scope of this thesis, two-stage micro-analysis has been adopted in order to evaluate the translation of webcomics in all its dimensions.
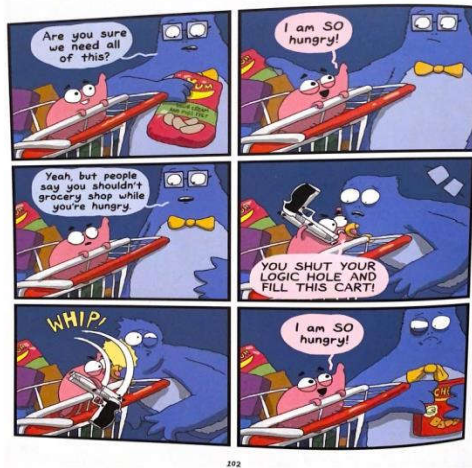
Example 16: *Heart and Brain Gut Instincts*, 2016[33], p. 102; *Kalp ve Beyin İç İşleri*, 2016, p. 102

In this example, *The Awkward Yeti* goes to grocery shopping with his stomach. Implying that there is too much food in the shopping cart, *The Awkward Yeti* reminds the stomach that it is not recommended to go shopping when someone is hungry because apparently this state of hunger causes people to get more food than they need. As soon as the stomach hears this, the stomach gets angry and hits *The Awkward Yeti* with the gun in its hand and tells *The Akward Yeti* again that it is hungry. It can be argued that since it is the organ of *The Awkward Yeti* himself, he might be suffering a kind of spasm from starvation, and that he might be representing this pain as a smack from the stomach. Looking at the first comics panel, *The Awkward Yeti* is illustrated as holding something resembling a packet of chips in his hand. In the source text, it says

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[33] Also available on https://www.facebook.com/AwkwardYeti/photos/859881517420858/

"SOUR CREAM AND PIGS FEET" on the package. The meal "Pig Feet" refers to a dish with various cooking techniques that is consumed in different countries, especially in the southern part of the United States (Miller, June 12, 2017). The source-text reader might think that the package *The Awkward Yeti* is holding in his hand might be a pig feet dish-flavored chips. In the target text, it is rendered as "*EKŞİ KREMA VE TOYNAK*". Given that hoof (*toynak*) refers to "the nails of equine animals such as horses, donkeys, etc." according to Turkish Language Associaton Dictionary (Turkish Language Association Dictionary, n.d), the deletion strategy is used and a further translational strategy (i.e., compensation) is adopted. Since it is forbidden in the Qur'an, pork consumption is not very common in Turkey (visitlocalturkey.com, n.d.). It is also difficult to say that pork is often consumed by non-Muslims in Turkey, as it is not easily accessible in Turkey. The fact that this CSI bears a religious sensitivity in the target culture might have possibly led to the deletion strategy. Another possible reason might be that the Turkish reader would not visualize a concrete relation between sour cream and pigs feet. By using "*toynak*", the translator manages to deliver the probable message of the source text (i.e., the fact that *The Awkward Yeti*'s starvation leads him to buy trashy junk food, which might be reclaimed to be unpleasant and unappealing by some people).

The distribution of deletion translation strategy used by the translator through her translations is as follows:

Graph 14. *The Distribution of Aixelá's Deletion Translation Strategy*
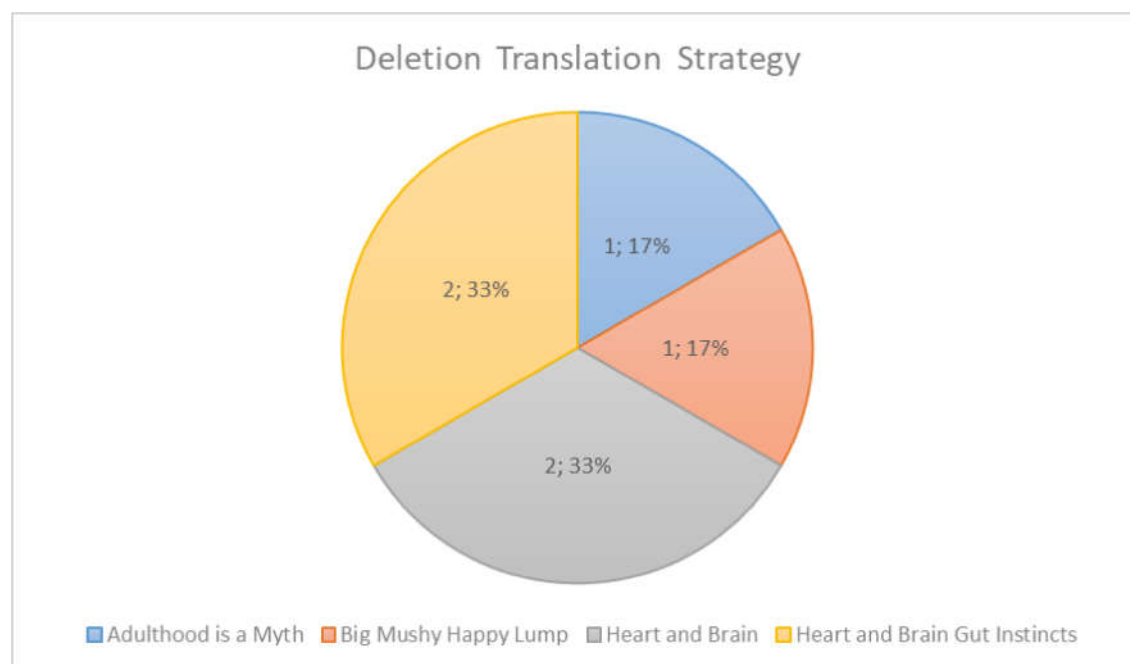
4.2.1.2.2.6. Autonomous Creation

As outlined in the Chapter 2, autonomous creation is a translation strategy with the highest degree of intercultural intervention. Aixelá (1996, p. 64) notes that in this strategy, "the translator intends to make the target text more interesting by using the cultural reference that does not actually exist in the source text". It can be said that this strategy, in which the intervention in the source text is prevalent. The translator can habitually and/or unconsciously make orthographic adaptations. However, the translator who uses the strategy of autonomous creation is cognizant of his/her role as a rewriter.

Example 16: *Big Mushy Happy Lumpy*, 2017, p. 57[34]; *Musmutlu Yumuş Yumak,* 2018, p. 57

In the example above, Andersen is distracted by her brain and starts singing in her head while trying to focus on her work. From the title of the webcomics, both the source and target readers understand that the song is stuck in Andersen's head. In the last comics panel, the lyrics embedded in the frame is accompanied by the musical notes. First of all, in the source text, the lyrics of the song Andersen sings in her head can be seen to be the soul pop song called *Hey Ya!,* released by the band Outkast in 2003 (Genius.com, n.d.). It can be said that the song, which won many music awards after its release and became a hit, is a part of popular culture for the source text. It is well known especially by the millennials like Andersen. Moreover, the song has become very popular not only in the source culture but also all over the worldand has reached a considerable number of audience owing to the technological possibilities. For example, the number of views of the song on YouTube as of April 2022 is 594,706,993 (YouTube, 2009).

However, it is seen that a different song features in the target text. When the lyrics written in the target text should be examined, it is obseved that the lyrics belong to the famous pop singer Tarkan's song *Dön Bebeğim*, which was released in 1994. *Dön Bebeğim* was released almost a decade before *Hey Ya!*.

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[34] Also available on https://tapas.io/embed/v2/420312

Unlike this song, Tarkan's song actually has a sad and slow beat. In brief, it seems that the translator uses the autonomous creation strategy for the target text, considering the fact that the two songs in source and target texts are not equivalent in terms of the context, period or musical aspects. The reason might be that the target-text reader can better understand the context of the translation (e.g., humour in translation) when the translator inserts an indigenous song in the target text.

The distribution of autonomous creation translation strategy used by the translator is presented in the graph below.

Graph 15. *The Distribution of Aixelá's Absolute Creation Translation Strategy*
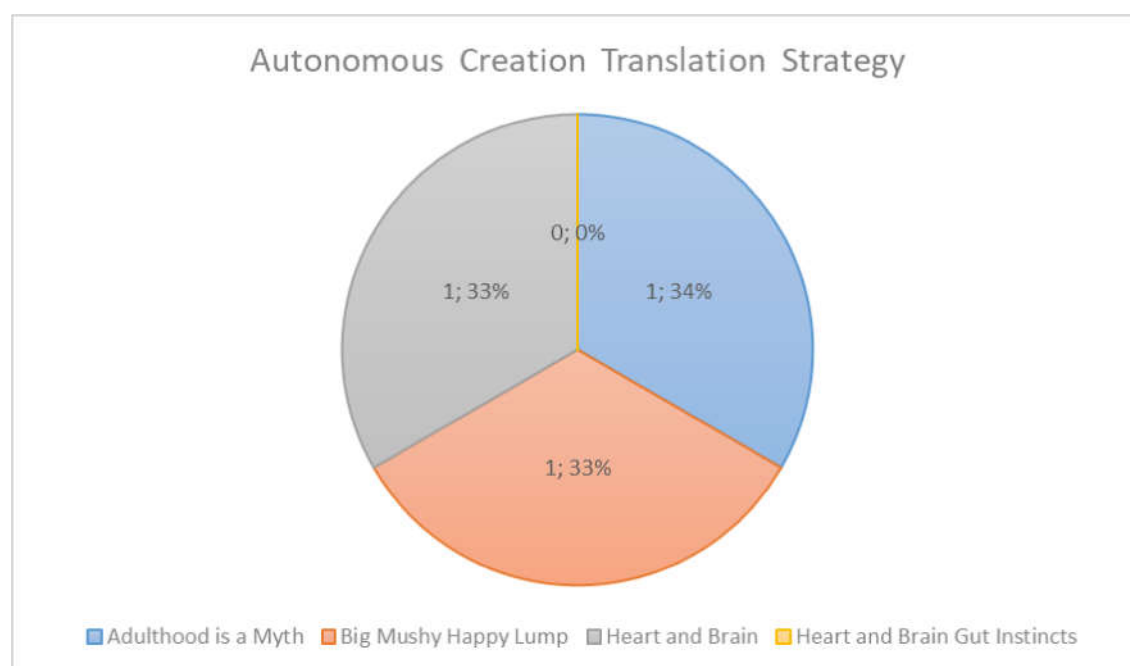
4.2.2. Macro-Analysis

The macro-strategies identified with regard to the selected webcomics will be categorized under the larger umbrella of the strategies proposed by Lawrence Venuti (1995), namely foreignization and domestication. The main source of the macro-analysis will be the results obtained from the micro-analysis of this study.

As is explained in detail in Chapter 2, foreignization and domestication strategies have a comprehensive historical and social background. The domestication strategy posits that the translator or the actors involved in the translation process abide by the target culture canon and/or norms, while foreignization is a strategy that serves to preserve the characteristics of the source text. In addition to the micro-analysis, "the way to decide whether the translation project is domestication or foreignization is through a detailed examination of the cultural formation in which translation is produced and consumed", as Venuti implies (Venuti, 1995, p. 243).

It is seen that the Turkish translator diligently uses various translation strategies for the translation of CSIs put forward by Aixelá (1996). However, it is also necessary to explore whether her webcomics translations are closer to foreignization or domestication, in light of the frequency of the strategies adopted by the translator. As stated in Chapter 2, translators may consciously adopt foreignization or domestication strategies as a political act against the source-culture hegemony, or they may use these strategies unconsciously. The data obtained from the micro-analysis reveals what the Turkish translator's motive(s) would have been.

Findings obtained in light of Aixelá's translation strategies constitutes the basis of the study's macro-analysis, since Venuti's foreignization and domestication strategies are culture-oriented. Kaindl's translation procedures mostly remain in the pictorial dimension in the translation of comics. That being the case, according to Aixelá's typology, the data indicates whether the translator's translation of the four books is closer to the domestication pole or to the foreignization pole.

When a translation is natural and familiar to the target-text reader, this situation indicates a case of a domesticating translation. In such a case "fluency and naturalness are prioritized" (Venuti, 2008, pp. 3-4; as cited in Myskja, 2013, p. 3). If the translator intervenes less in the source text, then the intercultural intervention in the translation decreases. This means that the target-text reader will encounter foreign expressions more frequently. Hence, the reader will read

a foreignized text. Venuti favors foreignization as he argues that the norms of the prevailing culture can only be distrupted through foreignization (Venuti, 2008, p. 15; as cited in Myskja, 2013, p. 4). He further states that "good translation [contains] an element of foreignization" (Venuti, 1998). Venuti sees "it as deeply problematic when the domestication becomes 'wholesale'" (Myskja, 2013, p. 4).

This view has been criticized by some scholars (Tymoczko, 2000; Baker, 2010; Shamma, 2010; as cited in Myskja, 2013) because Venuti's work is based on the Anglo-American culture and the foreignization strategy targets translations from the non-English languages into the English language, that is, from peripheral cultures to the more powerful ones. Venuti recommends using foreignization to resist the ethnocentric violence of dominant cultures. However, the situation may be entirely different when books from dominant cultures are translated into weaker or peripheral cultures. At this point, it is necessary to note that the Turkish culture is a peripheral culture when compared to the Anglo-American culture. Therefore, Venuti's proposal of the use of the foreignizing strategy should be evaluated in an appropriate context which is different from the context posited by Venuti (2008).

At this point, it would be useful to categorize Aixelá's strategies in light of Venuti's foreignization and domestication poles. In this context, it is appropriate to assume that the category of substitution, (i.e. synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation) involves a higher degree of intercultural manipulation that would result in a more domesticated target text. Furthermore, Venuti's foreignization and domestication poles will shed light on whether Aixelá's conservation strategies, (i.e. repetition, orthograhic adaptation, linguistic (non-cultural) translation, extralingual gloss and intratextual gloss) would lead to a lower level of intercultural intervention through which the feel of foreigness is reflected more on the target text. Below is a graph showing how many times the Turkish translator has used Aixelá's translation strategies in the translated books.

Graph 16. *The Distribution of Translation Strategies Used for CSIs by Dilara Anıl Özgen*
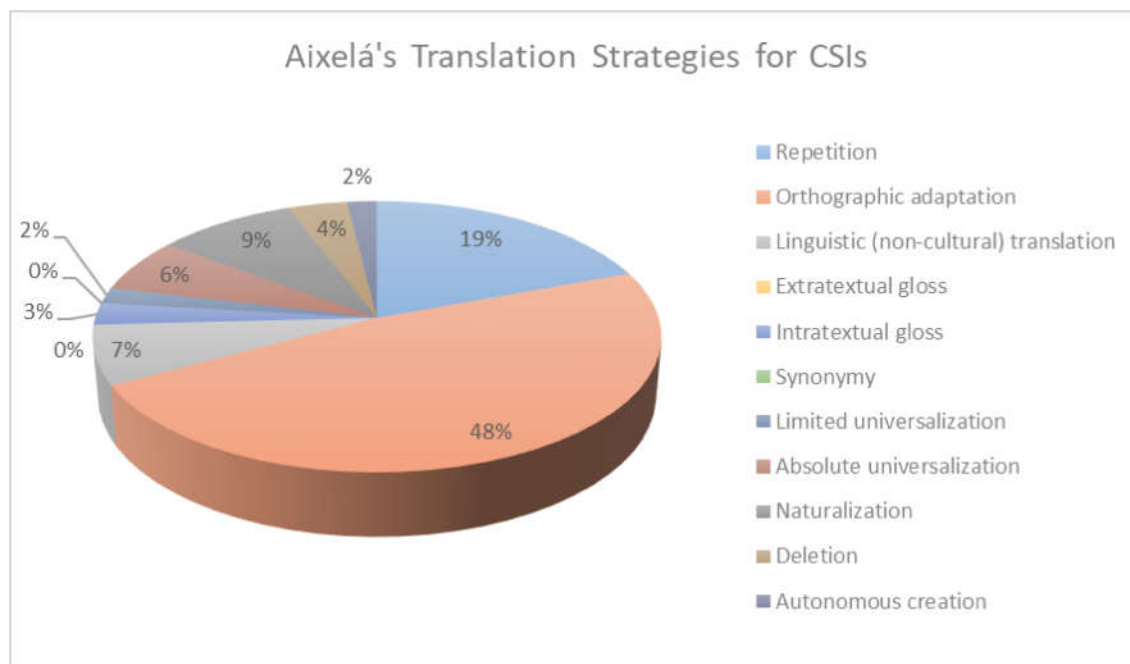
When the graphic above is examined, it becomes apparent that the most frequent strategy the translator opted for is orthographic adaptation. As mentioned in the micro-analysis, the percentage of this strategy is high, as the webcomics inherently contain too many onomatopoeias, exclamations and so on. Secondly, the repetition strategy, seems to have the highest percentage of use after orthographic adaptation. The repetition strategy is followed by the naturalization strategy. Then, linguistic (non-cultural) translation is followed by absolute translation. Furthermore, the percentage of the deletion strategy remains at 4%, intratextual gloss at 3%, and limited universalization at 2%, whereas extratextual gloss and synonymy are not used in the Turkish translations. Even though the degree of intercultural manipulation increases gradually from the repetition strategy to the autonomous creation strategy, when these data are examined in detail, it is clear that the translator has frequently adopted conservation strategies. 77% of the strategies adopted by the translator during the translation process are conservation strategies, while 23% are substitution strategies. It can then be argued that Özgen's translations are closer to the foreignization pole. This result is based purely on the numerical data.

To sum up, considering that the printed translations of webcomics have recently been introduced to the Turkish polysystem, it would not be surprising that there are no predetermined standards or canonized translation strategies for the translation of webcomics into Turkish. For the Turkish translations of Andersen and Seluk's webcomics, it can be assumed that although the translator also opts for domesticating strategies, as the the micro-analysis reveals, the foreignizing strategies prevail in the target text. Based on this conclusion, it may also be asserted that webcomics books find their places in the Turkish polysystem in a certain discourse and style that preserve the foreign texture of the source text. Therefore, it seems that the Turkish readers are expected to embrace this sub-genre together with its foreign cultural characteristics.

CONCLUSION

In this thesis, the concept of webcomics has been investigated through a polysystemic approach with a view to identifying it within the scope of comics, determining its features and shedding light on its position in source and target cultures. This thesis has attempted to scrutinize whether webcomics could be regarded as a new sub-genre of comics, while seeking to explore its entrance into the Turkish polysystem through translation. Although webcomics can be found both in digital and print forms in the source culture (i.e., American culture), they only exist in print form in the Turkish culture given the fact that no officially-recognized translation features in digital platforms. Therefore, this thesis has also sought to follow the inter-polysystemic transition of webcomics to the Turkish culture. To this end, four webcomics in print composed by two different webcartoonists have been analysed, along with their Turkish translations. Sarah Andersen's webcomics books are titled as *Big Mushy Happy Lump* and *Adulthood is a Myth,* and their Turkish translations are titled as *Musmutlu Yumuş Yumak* and *Büyümek Diye Bir Şey Yok,* respectively; and Nick Seluk's webcomics books are titled as *Heart and Brain and Heart* and *Heart Brain Gut Instincts* and their Turkish translations are *Kalp ve Beyin* and *Kalp ve Beyin İç İşleri,* respectively. All Turkish print versions are published by the Pegasus Publishing House and translated by the same translator who also works as an editor at the Pegasus Publishing House.

Within the framework of this thesis, the concepts of comics and webcomics have been highlighted. Given the nature of comics and webcomics (e.g., their visual and textual content(s)), the translation of them may be challenging. The challenges that may be encountered by the translators rendering comics and webcomics have been laid out. To this end, Taran's (2014) and Kaindl's linguistic categorizations (2010) have been explained through examples. For the sake of the analysis part of the study, Kaindl's typology of translation procedures (1999), Aixelá's strategies for culture-specific items (1996) and Venuti's concepts of foreignization and domestication (1995) have been utilized. The translation strategies of Kaindl and Aixelá have constituted the micro-

strategies for the study, whereas Venuti's concepts have constituted the macro-strategies. In order to map out the position of webcomics in a cultural system, Polysystem Theory postulated by Even-Zohar (1978) has been adopted.

The research questions posed in the Introduction part have been covered in the following part:

1. What makes the translation of printed webcomics different from webcomics?

As stated in the previous chapters, webcomics are basically comics published in digital platforms, such as the social media applications like Facebook or Instagram, or the websites of the webcartoonists. The translations of webcomics are hence within reach as long as the reader has Internet connection. To this respect, the translation of webcomics can be consumed by a great number of people around the world via their computers or smartphones. However, any potential technological inconvenience poses a threat to the accessibility of webcomics to their audience. The translations of the print versions of webcomics, on the other hand, do not posit the same risk: once published, the reader can reach them any time.

Be that as it may, webcomics and webcomics in print differ in other ways from a translational perspective. To make it clear, it should be stated that the authorized translations of webcomics can hardly be found on Internet. This does not, however, mean that there is no translation of webcomics online. Some webcartoonist, like Sarah Andersen, offers a list of translations for her webcomics ("Translation", sarahandersen.com, n.d), yet it is not a comprehensive list as it is quite limited in terms of languages. It sometimes fails to present recent comics, and, furthermore, the list includes mostly the fan translations. Fan translations of webcomics are quite common and easily accessible through a quick online search[35]. To sum up, a webcomics reader cannot easily attain official translations of webcomics in digital platforms. For

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[35] For fan translations of Sarah Andersen's webcomics in Turkish and Spanish see also: https://www.instagram.com/comicscribbles_turkey/ and https://www.instagram.com/sarahandersencomicsespanol/

the translations of print version of webcomics, on other hand, the compiled books of many different webcartoonist are available in several languages. In conclusion, it is safe to assume that through the translations of print versions of webcomics, the Turkish culture gets acquainted with webcomics, since they are introduced to the Turkish culture through translations.

2. What are the challenges that can be encountered during the process of the translation of webcomics?

Webcomics are in fact comics generated in a digital setting. Therefore, the challenges and difficulties encountered during the translation of comics hold the same for the translation of webcomics. As set out in Chapter 2, these challenges could be classified in different categories.

According to Taran's primary divisions of problems encountered in comics translation, there are cultural, technical and linguistic challenges (2014). In the case of the webcomics translation of the works of Andersen and Seluk, technical issues are unlikely to occur since the comics frames are set out exactly in line with source text. Linguistic and cultural problems, on the other hand, lead to a greater challenge for textual content. Based upon the findings obtained during the analysis of the translations, it can be assumed that the linguistic, cultural and stylistic features may occur as translational challenges in the translation process. It is observed that the Turkish translator diligently overcame translational problems through certain translation strategies, such as making necessary additions to the target text, using equivalent features in the target culture, or exerting autonomous creativity. It may imply that the translator might well be aware of the challenges that may be encountered during the translation process and she attempts to generate solutions which would facilitate a better understanding on the part of the translator.

3. Are there any polysytemic shifts when webcomics is transformed to the print format in the source and target cultures; and how are the webcomics of Sarah Andersen and Nick Seluk positioned within the Turkish cultural polysystem?

It has been posited that although webcomics in digital form is acknowledged as operating within the media polysystem, its position is shifted remarkably to the literary polysystem once it has been translated into Turkish. This means that following the interlingual translation, we witnessed an inter-polysystemic shift from the media polysystem to the literary polysystem in the Turkish culture. The reason underlying this conclusion is that the translated print webcomics of Andersen and Seluk are identified as humour books under the umbrella of literature on the main Turkish bookstore websites, including but not limited to, Kitapyurdu (kitapyurdu.com, nd), BKM Kitap (bkmkitap.com, n.d), Kidega (kidega.com, n.d), Kıta Kitap (kitakitap.com, n.d), Enes Kitap Sarayı (eneskitapsarayi.com, n.d), Pegem.net (pegem.net, n.d), Halkkitabevi (halkkitabevi.com, n.d), and the like. However, when the position of translations of webcomics in print is traced back to the comics in the source culture, it is seen that comics operate within the media polysystem in the United States. Since webcomics are acknowledged as a sub-genre of comics, it would not be unreasonable to suppose that it belongs to the media polysystem for the source culture.

Although webcomics in print can be regarded as a new sub-genre of comics at first sight, it then comes to be treated as part of the Turkish literary polysystem since it is generally categorized under the literature sections.

5. Which strategies are used in the Turkish translations of Sarah Andersen's and Nick Seluk's printed webcomics?

According to the results obtained from the micro- and macro-analyses, the translator industriously uses several strategies to overcome the translational challenges that arose due to the pictorial structure of comics and various cultural differences. The graphs given in Chapter 4 indicate that the translator mostly uses the repetitio translation strategy for the translation of humour, which is followed by transmutatio, deletio and detracio, and adiecto. As for Aixelá's strategies for culture-specific items, the translator frequently uses orthographic adaptation and repetition strategies. Since comics, and thereby webcomics,

include such supplementary elements as onomatopoeias and inscriptions in order to create a humorous effect, it seems that the Turkish translator's decision to recreate the same effect in the target text have led to her frequent use of those strategies. It is seen that the translator adopts the translation strategies listed under the general category of the conservation procedure proposed by Aixelá (1996).

To identify the above-mentioned points from Venuti's (1995) perspective, the Turkish translator's conservation procedures indicates a lower level of domestication. That is, the Turkish reader is expected to perceive the foreignness in the target text, as it retains the foreign cultural elements for the sake of preserving the source-text's humorous foreign style.

6. Which factor might have motivated the translator in the adoption of certain micro- and macro-strategies in the Turkish translations of webcomics in print?

The translator's tendency towards various micro-translational conservation strategies falls under the category of the macro-strategy of foreignization. Venuti's foreignization and domestication strategies are based on the Anglo-American culture; and the foreignization strategy targets the translations from the non-English languages into the English language, that is, from peripheral cultures to the more powerful ones. Venuti recommends using foreignization to resist the ethnocentric violence of dominant cultures. However, the situation may be entirely different when books from dominant cultures are translated into peripheral cultures. At this point, it is necessary to note that Turkish culture is a peripheral one when compared to the American culture. Hence, it would be unreasonable to argue that the Turkish translator adopts foreignization to engage in an ideological and cultural struggle against the American culture. The examples analyzed within the scope of this thesis have revealed that the potential reason underlying the translator's foreignization approach might be the motive of enabling the Turkish reader to have the feel of the stylistic and humorous effects of a foreign text and engaging the reader in a similar reading experience which the source-text reader goes through. In other words, it seems

that the Turkish translator wishes to recreate the foreign stylistic and discursive features of the webcomics in print as it is a newly-introduced sub-genre in the Turkish cultural polysystem.

Overall, this thesis has attempted the shed light on the entrance of webcomics into the Turkish polysystem through translation. It has been surprising to explore that, although comics had existed long before in Turkish cultural polysystem, webcomics and webcomics in print require technological developments and translational actions by the agencies, such as publishing houses and authorized and official translators in order to get introduced into the target polysystem. Moreover, it has also been observed that comics may feature many themes, i.e., superhero, dark, psychology and so on, and that the humorous characteristic of webcomics outweighs itself as a new sub-genre of comics. Future studies may explore the potential polysystemic developments and functioning of webcomics in Turkey, and may perhaps expand the scope of webcomics by investigating polysystemic interrelationship between the Turkish webcomics and webcomics in print.

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APPENDIX 1. ETHICAL APPROVAL

T.C.
HACETTEPE ÜNİVERSİTESİ
Rektörlük

Sayı   : 35853172-300
Konu   : Yonca Gül UĞURLU (Etik Komisyon İzni)

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

İlgi   : 08.10.2019 tarihli ve 12908312-300/00000807701 sayılı yazınız.

Enstitünüz Mütercim Tercümanlık Anabilim Dalı İngilizce Mütercim Tercümanlık Yüksek Lisans Programı öğrencilerinden **Yonca Gül UĞURLU**'nun **Dr. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ** danışmanlığında hazırladığı **"Yeni Bir Metin Türünün Türk Yazın Dizgisine Çeviri Aracılığıyla Girişi: İnternet Karikatürleri"** başlıklı tez çalışması Üniversitemiz Senatosu Etik Komisyonunun **15 Ekim 2019** tarihinde yapmış olduğu toplantıda incelenmiş olup, etik açıdan uygun bulunmuştur.

Bilgilerinizi ve gereğini saygılarımla rica ederim.

e-imzalıdır
Prof. Dr. Rahime Meral NOHUTCU
Rektör Yardımcısı

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Sevda TOPAL

APPENDIX 2. ORIGINALITY REPORT

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih 20/05/2021

Tez Başlığı : YENİ BİR METİN ALT TÜRÜNÜN TÜRK YAZIN ÇOĞUL DİZGESİNE ÇEVİRİ ARACILIĞIYLA GİRİŞİ: BASILI İNTERNET KARİKATÜRLERİ

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 130 sayfalık kısmına ilişkin, 13.05.2021 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 7 'tür.

Uygulanan filtrelemeler:
1- ☑ Kabul/Onay ve Bildirim sayfaları hariç
2- ☐ Kaynakça hariç
3- ☑ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☑ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini, aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Tarih ve İmza

Adı Soyadı:	Yonca Gül UĞURLU
Öğrenci No:	N16223241
Anabilim Dalı:	Mütercim Tercümanlık
Programı:	İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.

Doç Dr Hilal Erkazancı Durmuş

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETING DEPARTMENT

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