

## I. Introduction

Comics in the newspaper are usually read for entertainment and are not integrated into educational programs as teaching materials until recent years. Some foreign language teachers have used comics as an effective educational tool for a variety of purposes in English as a foreign language (EFL) classes. R. S. Davis (1998-2006) identified comics as a multi-dimensional teaching aid and employed them in his integrated-skills class. Conrad (1993) as well as Elkins and Bruggemann (1971) declared that comic books widely appealed to all age groups and levels of society because they were written in authentic language and addressed cultural subjects such as contemporary political stereotypes and life conflicts. However, scanty literature deals with the translation of comics and such inadequacy leads to this study that attempts to investigate common errors and raise remedies in English-to-Chinese comics translation. We will check a total of 80 translation samples of comics from *The China Post* to detect certain errors and explore the hidden reasons for these errors, including linguistic factors such as uneasy-to-translate puns, lack of socio-cultural background and non-linguistic factors such as technical problems.

A rough, online literature review revealed that Jehan Ibrahim Zitawi (2005), in his thesis "The translation of Disney comics in the Arab world: A pragmatic perspective," attempted to use Brown and Levinson's politeness theory to examine how the translator sought to maintain the face of Arab readers in the translation of the comics. Zitawi (2005) used the intersemiotic framework to analyze intersemiotic comics translations, and differentiated it from other research that focused on individual micro-linguistic aspects of interlingual comics translation. In their article entitled "Loss and gain in comics," Grun, M. and Dollerup, C. (2003) discussed the translation problems of "gain without loss" and "gain with loss," using some English-to-Danish translation examples extracted from *Calvin and Hobbes* and *Donald Duck*.

In Taiwan, no academic articles dealt with comics translation in English. In addition, translation instructors used comics as teaching materials on an occasional, not regular, basis in translation classes. Actually, enjoyable humorous texts of comics could be used to energize translation teaching and enable students to realize

transaction as an act of mediating between the cultures of both source language (SL) and target language (TL). Training in comics translation makes trainee translators able to learn how to deal with the translation of culture-specific subjects other than literary translation.

Nevertheless, current comics translations in Taiwan's English newspaper are far from being accurate, thereby requiring translation instructors to expose them for trainee translators' notice. After that, effective remedies could be designed for them to cope with such problems for the improved performance in future comics translation.

Since this study is aimed at detecting certain errors along with a proposal of effective remedies for translating comics from English into Chinese, research questions must be designed for the clarification of such a goal.

1. What are common errors in the translations of comics in the newspaper from English into Chinese?
2. What are potential reasons for such errors in the translations of comics in the newspaper?
3. What effective strategies could we use to avoid such translation errors and to serve as guidelines for future relevant subject teaching?

The analytical survey, though limited to the size of research samples, can at least help achieve the following purposes.

1. To alert trainee translators to some common errors in comics translation
2. To raise solutions to get rid of students' anxiety for translating comics in the newspaper
3. To provide translation instructors with a direction for diagnosing the existing comics translations
4. To serve as guidelines for future translation studies using comics translation as the research subject.
5. To serve as guidelines for future translation teaching using samples of comics translation as the teaching tool.

In this study, identifying translation problems from the existing samples of comics translation in *The China Post* has its empirical foundation and accordingly enhance its objectivity and validity. In addition, comics translations as authentic

materials relate trainee translators' practice to the real world and therefore motivate their translation learning.

## **II. Comics Translation**

### **2.1. Definition of comic strips**

Comic strips refer to a set of drawings telling a short story in a newspaper or comic books, often showing the speech of the characters in the pictures (Summers, 1992, p. 249). Laurie N. Taylor (2006) regarded comic strips as a verbal-visual mixture: a blend of verbal and nonverbal elements. In general, comic strips consist of a humorous narrative sequence of cartoon panels with illustrations and feature a regular cast of characters. Gower (2001) defined comics as a medium to transmit certain concepts or information about political, social, and cultural issues; a politically sarcastic comic strip in the newspaper is one such example.

In a comic strip, verbal and nonverbal messages play the same important roles. The clues from illustrations help deliver implicit messages. The old saying 'a picture is worth a thousand words' fits the creation of comic strips well. Since readers of comic strips figure out the genuine meaning by looking at both the narrative and non-narrative information, translators are supposed to render both verbal and nonverbal messages accurately and appropriately to enable the target audience to grasp the message more thoroughly and more effectively.

### **2.2. Challenges**

Translating comic strips has certain challenges. The first challenge is the untranslability of humor. Humor, defined by Summers (1992), is referred to as 'the quality of causing amusement or making people laugh' (p. 648). In general, people have various abilities to feel and enjoy the humor; even people growing within the same socio-cultural community show differing abilities to appreciate the humorous text. Thus, evaluating whether the translation of a comic strip has successfully processed the humorous element could not depend on the reader's response. In other words, we could not assess the quality of comics translation with the criteria of Eugene Nida's dynamic equivalence that the way TL readers feel about the translation must be the same as the way SL readers feel about the original text.

Indeed, humor alters across countries and cultures. Many cases are found where

linguistic signifiers of humor in the SL text cannot find appropriate equivalents of humorous elements in the TL. Thus, direct word-for-word translation of humorous elements must produce ridiculous and unreadable results. If translators follow Yen-Fuø (嚴復) three principles of òfaithfulness, fluency and eleganceö (信、達、雅), they must be trapped in a dilemma between fluency for effective communication and rigid reproduction of the original humorous message for informational faithfulness. This dilemma between translating a bad joke and creating a real funny effect is a challenge to comics translators.

The second challenge is particular themes drawn from local cultural legends, political, social events or historical episodes. People from a similar socio-cultural community share a similar background and can sense, enjoy the same humor. For example, a butterfly that does not fly in a straight line but moves around can be compared to a heavy drinker in the joke, and can be immediately sensed by many people. Nevertheless, people from a highly religious country where drinking wine is forbidden can be unable to realize the sarcastic humor of the comparison. Another example is that 319 shooting event in Taiwan has been rumored as a fake and has been publicly ridiculed by legislators from oppositional parties. The significance of this event, once addressed as the subject of comic strips, will not be fully captured by foreigners.

Not only socio-cultural events but also local places and figures pose a challenge for non SL readers once they are used as the themes of comic strips. No all people remember the names of foreign movie stars or singers unless they are interested in them. As a result, the comic subjects that go beyond the sense of universal share would pose reading problems. In short, since people from different regions or countries fail to understand the implications of sarcastic, humorous elements in the comic strips that deal with local socio-cultural themes, the translator from a different cultural background would equally find it challenging to translate comic strips with a satisfactory performance.

The third challenge is puns (play-on-words) or verbal paradoxes. Some of these can find TL equivalents but most of them cannot. When we translate a comic strip that satirizes an innocent person who does things beyond his ability with a comparison of òa racing stripeö (a popular movie in America that depicts a zebra

who misjudges himself as a racing horse and strives for attending the competition of racing horses), we cannot directly translate it as ōkuai-su-ban-wenō (快速斑紋) to confuse Taiwan's native audience. We could translate it as Xu, Tseng-mei (許純美), a well-known figure in Taiwan, who is not aware of her lack of singing gift and seeks to be a singer. We could also translate it as ōpū-jiā-jīng-zǐ-ō, implying that a person, who is not aware of his ugly appearance, favors looking into the mirror. Direct translation of the comic figure as the title of the American movie will destroy the implicit humor. However, appropriate translation of puns requires commendable translation competence that inexperienced trainee translators usually lack. In the light of this linguistic difficulty, comic strips that play with words are not appropriate for trainee translators' practice in the translation class.

The above translation challenges are language-specific problems, but certain technical problems occur in the translation process. One of the most obvious technical problems is limited space that translator can put their translations. Since verbal messages and narrative information are usually embedded in the speech or thought balloons/narrative boxes, the translated text cannot be longer than the SL text. The bubble size can be enlarged and adapted, but will ruin the beauty of the original format. The expanded size of narrative bubbles could destroy the aesthetic effect.

Another technical problem is the location of additional or supplementary information as background knowledge. Normally, the translator puts the added narration under the due translations. However, the limited space normally accepts one to two lines of additional narration. More than these will affect the original format. However, a problem emerges when one or two lines of information cannot provide adequate explanation. This case requires the translator to preserve the most important portions and remove the minor. Finally, the lengthy supplementary information might disrupt the flow of a text and interrupt the thoughts of readers.

In summary, translation of comic strips in the newspaper could meet with these challenges. Translation instructors must alert trainee translators to these and seek remedial strategies as effective solutions.

### 2.3. Translation samples

A total of 80 comic strips gathered from *The China Post* were used in this study. These English-to-Chinese translation samples were extracted from eight comic strips: *B.C.*, *Dilbert*, *Peanuts*, *Hagar the Horrible*, *Beetle Bailey*, *Mother Goose (and Grimm)*, *Garfield*, and *Non Sequitur*. We randomly selected ten translation samples from each comic strip. The overt characteristics of each type are introduced in the following paragraphs.

*B.C.*, written and drawn by Johnny Hart, is one of the longest-running comic strips and has daily appeared in American newspapers since February 17, 1958. The stories of this comic strip are set in prehistoric times and feature a group of cavemen and anthropomorphic animals from various geologic eras (see the *B.C. Creators Syndicate Inc.* website). *Dilbert*, the second comic strip, is a popular American comic strip that has been published since April 16, 1989. This comic depicts corporate culture to highlight productivity and busy work (see the *Dilbert.com* website).

The third comic, *Peanuts*, was written and drawn by American cartoonist Charles M. Schulz; it ran from October 2, 1950 to February 13, 2000. This strip was one of the most popular and influential comic strips in America (see the *Snoopy.com* website). *Hagar the Horrible*, written by Dik Browne, first appeared in February 1973 and was distributed to 1,900 newspapers in 58 countries in 13 languages. Hagar, its main character, is an overweight Viking warrior who regularly goes off to invade England. The humor of this comic strip is mainly derived from his interactions with his crew, his wife, his doctor, and Lute, the poet (see the *Kingfeatures.com* website).

*Beetle Bailey*, a comic strip set in the army of the United States, began on September 4, 1950, and was created by Mort Walker. It is among the oldest and the most popular comic strips (see the *Kingfeatures.com* website). *Mother Goose (and Grimm)* is an internationally syndicated cartoon strip written by Pulitzer Prize-winning cartoonist Mike Peters. The comic strip features a rough and tumble bull terrier (Grimmy), his absentminded caretaker (Mother Goose) and his storybook friends. Grimmy lives with his slightly senile caretaker, Mother Goose, and Atilla, the cat who irritates and harasses Grimmy (see the *Grimmy Inc.*

website).

*Garfield*, created by Jim Davis, is the world's most widely read comic strip. Its main character is the cat Garfield, the less-than-brilliant pet dog Odie, and their socially inept owner Jon Arbuckle (see the Garfield.com website). Finally, *Non Sequitur*, created by Wiley Miller in 1991 and syndicated by Universal Press Syndicate, has been published in over 700 newspapers. The strip has undergone changes throughout its history. Initially, it carried a single panel gag cartoon similar to Gary Larson's *Far Side*. Later its tone became political; nowadays it has the format of traditional comic strips, with several panels and recurring characters. The single panel is only occasionally used (see the GoComics. Com website).

### III Common Errors in Comics Translation

An investigation into the collected samples of comic strips from *The China Post* finds the errors of literal, word-for-word translation, misinterpretation and mistranslation of contextual messages, missing translations of inserted verbal messages, inadequate translations of onomatopoeic words and misplaced translations. Each type of error will be illustrated with one supporting example.

#### 3.1. Literal, word-for-word translation

Figure 1: *Mother Goose* (from *The China Post*, April 2, 2005)



In this comic strip, Grimm finds that he is *fixed* (castrated) like other pet dogs at the puppy shop. Unable to bear this painful truth, he goes to a bar for a drink. This is an imitation of how humans react to an adverse situation. At the bar, Grimm sadly says to the bartender: *Hit me*. This means a request for the bartender to pour him a glass of alcoholic drink. However, this phrase is directly

translated as 打我 (beat me), leading to a translation error. The accurate translation is 給我一杯酒 (give me a glass of alcohol). Hit me is a colloquial phrase used in bar conversation. This erroneous translation is due to the direct word-for-word translation that is partially derived from the translator's carelessness and partially from the translator's ignorance of the English-speaking culture.

### 3.2. Misinterpretation and mistranslation of contextual messages

Figure 2: *Garfield* (from *The China Post*, April 15, 2005)



In this example, Jon is asked by his friend, Ellen, on the phone if he feels any pain on his leg, head, and other parts of the body. Ellen is trying to hurt Jon by pricking a Voodoo doll that represents him. Once he understands the situation, Jon replies coldly that Voodoo rituals do not work. Having heard Jon's reply, Garfield realizes what is going on and replies, "Ouch!" This remark was translated as 好慘! (hao-can), meaning "What a tragedy!"

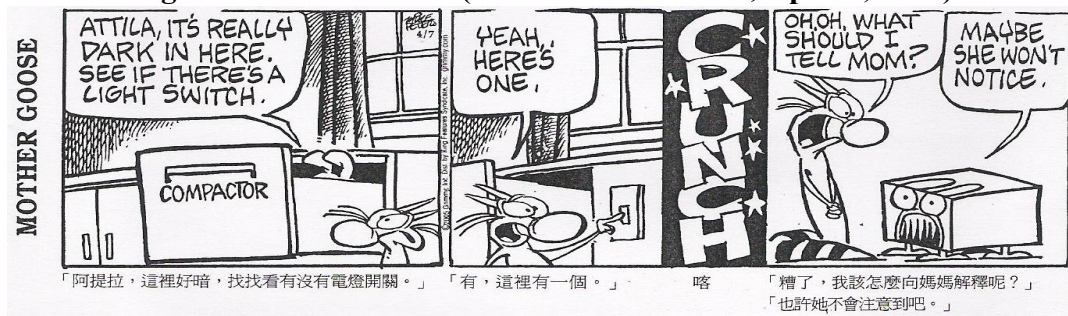
This translation does not seem problematic based on logical reasoning. It can be explained as Garfield's remark to Jon's victimization by his friend, Ellen. However, the translator has failed to spot the clue in the illustration that suggests a different meaning for the verbal text. In the third panel of this comic strip, the reader can see a sign of something invisible pricking Garfield's back. In addition, Garfield's facial expression shows that he was suddenly caught by surprise by something. It seems that Ellen had collected the hair, claw, or clothes from Garfield, accidentally casting the Voodoo spell on Garfield. In the light of these clues, we know that the direct translation 好慘! (hao-can) is inappropriate. It could be corrected as 好痛! (hao-tong), meaning "That hurts!" In short, this translation error is due to the translator's ignorance of the nonverbal message in the illustration.



To accurately translate the comic strip, the translator should attend to both verbal and nonverbal messages.

### 3.3. Missing the translations of inserted verbal messages

Figure 3: *Mother Goose* (from *The China Post*, April 6, 2005)



In this comic strip, the trash compactor is labeled "compactor," but the Chinese translation did not translate this term. A trash compactor is a machine used to crush garbage at the office and home. However, people in Taiwan seldom use such products at home. Thus, the idea of Grimm trying to find trash in a drawer-like place, and why he is later crushed into a square shape, could not be anticipated by Chinese readers. Although no erroneous translation of the text occurs, an additional footnote of "compactor" (垃圾壓縮機/*le-se-ya-suo-ji*, meaning "trash compactor") in the translation would definitely help Chinese readers understand the comic situation better.

### 3.4. Inadequate translations of onomatopoeic words

Figure 4: *Beetle Bailey* (from *The China Post*, August 3, 2005)



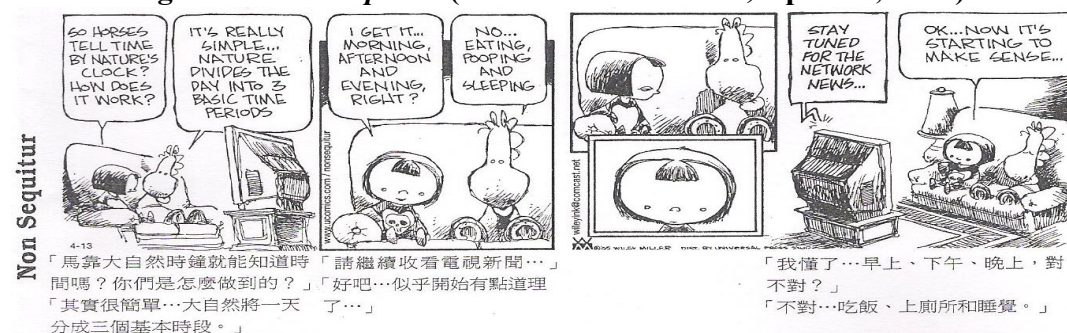
In this example, Private Zero finally learns how to whistle. Excited about this new skill, Private Zero practices whistling all day in the camp. Having tolerated the

noisy whistling for a long period of time, the irritated general says, "Somebody turn off that #@\$# car alarm!"

An onomatopoeia "weet" was integrated into the illustration of the comic strip. This was used to refer to the whistling sound made by Private Zero. The Chinese translator translated this onomatopoeia as "呼" (*hu*). However, the Chinese onomatopoeia "呼" (*hu*) may refer to a variety of sounds and noises, such as sounds made by panting, shouting, yelling, exclaiming, or breathing. Seldom is "呼" (*hu*) used to refer to sounds made by whistling in Chinese. In fact, there seems to be no onomatopoeia in Chinese to accurately describe the whistling sound. Thus, it is suggested that the translation of "weet" should be add the additional information "口哨聲" (*kou-shao-sheng*/whistling sound); otherwise, some Chinese readers will not understand what the translation "呼" (*hu*) refers to.

### 3.5. Misplaced translation

Figure 5: *Non Sequitur* ( from *The China Post*, April 13, 2005)



This comic strip has four illustrations and the translation of each illustration is supposed to be placed under each corresponding one. However, an obvious typesetting error was spotted. The translation of the second illustration was mistakenly put under the fourth one; whereas the translation of the fourth illustration was put under the second one. Apparently, the careless typesetting resulted in the error.

## IV. Remedial Strategies

To cope with the above errors, we provide some remedial strategies that involve avoiding message misinterpretation and literal translation, adding the

translations of inserted verbal and nonverbal messages, providing the translations of integrated verbal messages, supplementing explanations for onomatopoeic words and prudent, flexible typesetting. Each strategy is illustrated with one or two supporting examples.

#### 4.1. Avoiding message misinterpretation and literal translation

Figure 6: *BC* (from *The China Post*, April 27, 2005).



In this example, guy A is asked by guy B about his date experience with a girl named Fats last night. Guy A replies: "Never date someone with a sweet tooth and a sour disposition." This reply is inaccurately translated as "我從來沒和一個愛吃甜食、個性卻無比尖酸的人約會", which means "I never had an experience of dating someone with a sweet tooth and a sour disposition." Such a translation error could be avoided without direct interpretation of the superficial meaning and literal translation. The accurate translation, based on the context, is "千萬不要和一個愛吃甜食、個性卻無比尖酸的人約會", which means "Do not ever date someone with a sweet tooth and a sour disposition."

#### 4.2. Adding the translations of inserted verbal and nonverbal messages

Figure 7: *Dilbert* (from *The China Post*, May 5, 2005).





In this example, Dilbert is ordered by his boss to share his cubicle with a newcomer due to a lack of available work space in the company. At first, Dilbert is angry and tries to defend his stand. However, after seeing the newcomer, Lola, a beautiful girl with long black hair, he eventually gives in to the order.

The entire translation seems to be no problem. Nevertheless, a nonverbal message is overlooked by the translator. After a short introduction, Lola greets Dilbert with a Spanish *ōholaō*, which means *ōhiō* in English. The direct use of *ōholaō* could be acceptable in English comic strips since many immigrants from South America in the United States speak Spanish and some Spanish expressions are already accepted and used naturally in the English language, such as *ōadiosō* (goodbye), *ōgraciasō* (thank you), and *ōamigoō* (friend). Lola's Spanish greeting, along with her black hair, suggests that she might be a Latin American.

If so, when *ōholaō* is translated into *ō你好ō* (*ni-hao*, meaning *ōhelloō*) in Chinese, it fails to reveal Lola's particular national identity. Of course, it can be argued that this information is not so important to the text and, hence, can be neglected in the process of translation. Nevertheless, if *ōholaō* was translated as *ō妮一好ō* (*ni---hao*) it sounds exotic and more accurately presents the foreign accent of Lola's greeting.

Noticeably, the message implicit in the illustration complements the verbal messages so that a more precise translation can be presented through a combination of the translations of verbal and nonverbal messages.

#### 4.3. Providing the translations of integrated verbal messages

Figure 8: *Mother Goose* (from *The China Post*, April 9, 2005)



In the background of the comic strip, a *ōVETō* sign on a door implies that the conversation takes place in a veterinarian's clinic between two women waiting for

their (dog)s turn. The translation of the conversation has no error, although the wordplay between *boxer* and *box* is lost in the literal translation. However, the ðVETö sign is left untranslated in the Chinese translation despite the fact that this sign is the only clue that suggests the two women are in a veterinarian's clinic. Hence, the clue about where the conversation takes place is eventually lost in the process of translation. It is suggested that the ðVETö sign, which means 'the veterinarian', should be translated as 獸醫 (shou-yi). Then the conversation between two unacquainted women, sitting in the same room and talking about each other's dogs, will sound more reasonable. This example illustrates adding the translation of the integrated verbal message for more effective communication.

**Figure 9: *Hagar the Horrible* (from *The China Post*, September 2, 2005).**



In this comic strip, Hagar goes to see Dr. Zook with his wife, Helga. Hagar's hand is stuck in a jar, and he has no way of getting it out. His wife suggests amputating his hand, but Hagar instantly opposes the idea. The Chinese translation of this strip has no errors, but the reason why Hagar so strongly disapproves of his wife's suggestion is not clearly explained in the translation.

The translator overlooked an integrated verbal message 'cookie jar' in the illustration that hinted at why Hagar disapproves. The word 'cookie' on the jar defines the function of the jar. More complete information could then be inferred: Hagar's hand is stuck in a cookie jar due to his gluttonous appetite for food, and Helga wants to give him a lesson by suggesting amputation. Hagar's big appetite for food is one of the sources for comic humor throughout the series. However, without the translation of the 'cookie jar' into Chinese, Chinese readers might miss this piece of information, and its humorous effect could not be the same as that of

the original strip. In short, the integrated verbal message in the illustration should be translated as it contributes to the reader's comprehension.

#### 4.4. Supplementing explanations for onomatopoeic words

Figure 10: *Hagar the Horrible* (from *The China Post*, 2 September, 2005)

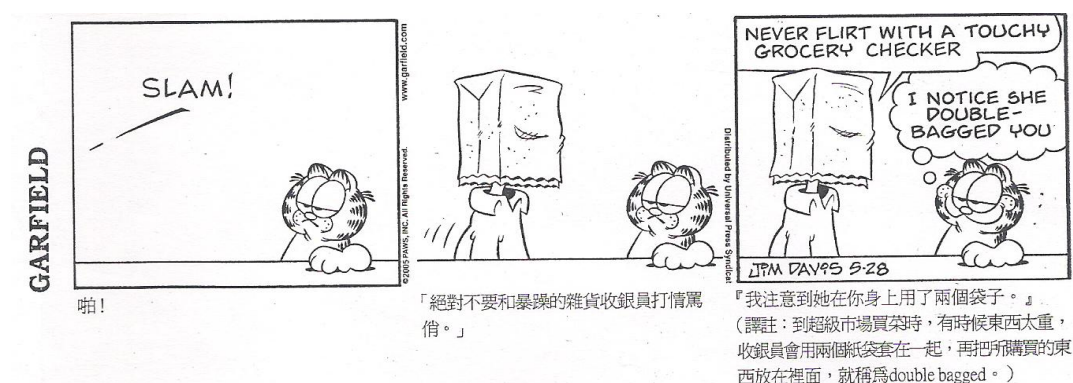


In this comic strip, Hagar gives his first mate, Lucky Eddie, some tips for success in a sword fight. He says that one must look into the opponent's eyes in order to guess his next move. However, when Lucky Eddie steps forward to meet his opponent, he sees the opponent wearing armor from head to toe. Realizing that he is unable to look into the opponent's eyes and guess his next move, Lucky Eddie nervously swallows. This swallowing reaction is illustrated with the sound of *ōgulpō* integrated into the comic strip. *ōGulpō* is frequently used in comic situations to imply the nervousness of a character, so the swallowing reaction represents Lucky Eddie's tense mood when he figures out that he is probably doomed in this sword fight.

In this Chinese translation, *ōgulpō* is translated as 嗬阿(ah), which is widely applied to a variety of occasions. 嗬阿(ah) can be a translation of *ōeh, ōōh, ō* or *ōahō* in English. It can also be used to refer to an exclamation of a surprised feeling or admiration or an expression of doubt or inquiry. No equivalent onomatopoeia in Chinese represents the swallowing sound; therefore, *ōgulpō* could be functionally translated as 嗬阿(ah) with the explanation of 吞口水聲 (*tun-kou-shui-sheng*, meaning the sound of swallowing). This example illustrates the strategy of supplementing additional explanation for onomatopoeic words. Noticeably, another way is a meta-linguistic translation of *ōgulpō* as 完蛋了 (*wan-dan-le*, meaning *ōlām doomedō*).

#### 4.5. Prudent and flexible typesetting

Figure 11: *Garfield* (from *The China Post*, May 27, 2005)



In this comic strip, no verbal message exists in the second illustration. Jon's comment about his experience is shown in the third panel. However, its translation is placed under the second panel because the additional footnote explaining the term "double-bagged" under the third panel has taken too much of the space. We can regard this misplacement as the adapted way of typesetting. This reordering is accepted for two reasons. First, no verbal text exists in the second panel, so that the space under the second panel can be flexibly used. Secondly, the second and third panels are similar, rendering this adaptive typesetting plausible and reasonably accepted. However, this is a special case and is not applicable to all cases.

## V. Conclusion

Generally speaking, translating comic strips is quite different from translating literary works. Not only does a translator have to translate both verbal and nonverbal messages, but he or she also needs to add explanations for onomatopoeic words. The translation of pictures and graphics may provide clues and additional information to help readers comprehend the genuine meaning of the comic strip. Even verbal messages, which are integrated into the illustration and become part of it, can convey important clues that help readers sense the implicit meanings and subtle humor.

We must admit some limitations in this study. The comic strips used in this

study come from a single resource, *The China Post*. Although several English newspapers are published in Taiwan, including *The China Post*, *Taiwan News*, and *Taipei Times*, of these newspapers, only *The China Post* provides Chinese translations of comic strips. In addition, the themes of the samples in this study are not comprehensive. Some controversial subjects have been deleted, such as sarcasm, sex, hostility, sickness, and scatology, that are demeaning to men and women or ethnic groups in the researchers' viewpoints.

Despite some limitations in this study, the objectives of conducting this survey with a proposal of certain remedial strategies have been achieved. We have identified some translation errors, enabling translation instructors to use these examples to call trainee translators' attention when they read comics translation in *The China Post* next time. Translation instructors could also use these examples as the criteria for evaluating trainee translators' comics translation. In addition, the proposed remedial strategies with supporting examples serve as the effective models for trainee translators' imitation. More importantly, this pilot study provides translation scholars and translation instructors respectively with some guidelines for future translation studies using comics translation as the research subject as well as for future translation teaching using samples of comics translation as the teaching tool.



## References

- Chen, Su-ru (沈 蘇 儒) (2000) *On faithfulness, fluency and elegance—Yen-fu's translation theoretical studies* [論信達雅--嚴復翻譯理論研究]. Taipei: The Commercial Press, Ltd.  
[臺灣商務印書館股份有限公司].
- Blum-Kulka, S. (1986). Shifts of cohesion and coherence in translation. In J. House & S. Blum-kulka (Eds.). *Interlingual and intercultural communication: Discourse and cognition in translation and second language acquisition Studies*. (pp. 17-35). Tübingen: Gunter Narr.
- Lavery, Clare (2005) Activities for using comic strips. *British Council: Teaching English*. Retrieved Feb. 27, 2006 from [http://www.teachingenglish.org.uk/try/resourcetry/resource\\_activities.shtml](http://www.teachingenglish.org.uk/try/resourcetry/resource_activities.shtml)
- Klaudy, K., Károly, K. (2005). Implication in translation: Empirical evidence for operational asymmetry in translation. *Across Languages and Cultures*, 6 (1),13-28.
- Conrad, D. J. (1993). Calvin and Hobbes and other icons of Americans. *TESOL Journal*, 2(3), 34.
- Davis, R. S. (1998-2006). Comics: A multi-dimensional teaching aid in integrated-skills classes. Retrieved March 25, 2006 from <http://www.esl-lab.com/research/comics.htm>
- Dilbert Com. (2005). Dilbert com. Retrieved March 24, 2006 from <http://www.dilbert.com/>
- Elkins, R., & Bruggemann, C. (1971). *Comics strips in teaching English as a foreign language*. Paper presented to a conference in Kassei, West Germany. (ERIC Document Reproduction Service No. ED 056 591)
- Grimmy, Inc. (1995-2005). Mother Goose and Grimmy. Retrieved on March 23, 2006 from <http://grimmy.com/>.
- Grun, M. & Dollerup, C. (2003). -Loss and gain in comics. *Perspectives. Studies in Translatology*. 3, 182-203.
- Gower, Dan L. 2001. Health-related content in daily newspaper comic strips: A content analysis with implications for health education. *Education* 116(1). 37-43.

- B.C. Creators Syndicate Inc. (2006). Retrieved March 23, 2006 from [http://www.creators.com/comics\\_show.efm?comicname=bc](http://www.creators.com/comics_show.efm?comicname=bc)
- Hatim, B. (2001). *Teaching and researching translation*. London, New York: Pearson Education Limited.
- Kingfeatures Com. (2006). Comics. Retrieved December 24, 2006 from <http://www.kingfeatures.com/features/comics/hagar/about.htm>.
- Lavery, Clare (2005). Teaching English. *BBC World Service and British Council*. Retrieved December 23, 2005 from [http://www.teachingenglish.org.uk/try/resorucetry/resource\\_activities.school/](http://www.teachingenglish.org.uk/try/resorucetry/resource_activities.school/)
- Laviosa, S. (2002). *Corpus-based Translation Studies: Theory, Findings, Applications*. Amsterdam/New York: Rodopi.
- Garfield Com. (2006). Retrieved December 24, 2006 from <http://www.garfield.com/>
- Snoopy Com. (2005). Retrieved March 23, 2006 from <http://www.snoopy.com/>.
- Summers, D. and et. al. (ed.) (1992). *Longman Dictionary of English Language and Culture*. Essex, England: Longman Group UK Limited.
- Taylor, Laurie N. (2006). Comics and animation: course overview. Retrieved December 24, 2006 from [http://web.nwe.ufl.edu/~ltaylor/teaching/plan/comics\\_animation.shtml](http://web.nwe.ufl.edu/~ltaylor/teaching/plan/comics_animation.shtml)
- Ucomics Com. (2006). Retrieved December 22, 2006 from <http://www.ucomics.com/nonsequitur/>.
- Zitawi, Jean Ibrahim (n.d.). The translation of Disney Comics in the Arab World: A pragmatic perspective. Retrieved June 16, 2006 from [www.iatis.org/newvoices/issues/2005/issue1/abs-ibrahim-NV2005.pdf](http://www.iatis.org/newvoices/issues/2005/issue1/abs-ibrahim-NV2005.pdf)