Multimodal Quality Assessment: The Case of Persian Translations of Tintin Comics

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ABSTRACT

Tintin comics, as one of the most popular comics of the 20th century in the world, has been translated and read by different age groups in Iran as well. Translating comics is a difficult task. The purpose of the present study is to assess the quality of translations of seven series of this collection, translated by Masume Razapour, from both verbal and nonverbal aspects considering four challenging areas of idiom, slang, onomatopoeia, and equivalence. Thus, English and Persian texts were compared with each other. To examine the verbal part Waddington's (2001) type A model and for the nonverbal part, Kress and van Luween's (2006) model have been used for examining the three metameanings of multimodal texts and determining the violation of image-text relations. The result of the study shows that the translator acted the most successfully in The Black Island (7.45) and the least successfully in The Broken Ear (-1.36). The changes in metameanings have happened in compositional meaning due to changes in font type/size or discontinuities of color. There are some cases of violation of image-text relation due to cultural differences and differences in writing direction. Examining the two verbal and non-verbal parts shows that the translator in a few cases of domesticating the texts due to cultural differences has caused some violations in meaning and image-text relation. The results of study can be used in teaching translation, informing translators about the more challenging areas of comic translation, and considerate use of localization to save image-text relations.

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1- Introduction

Comics refer to the illustrated stories in which the story is narrated through a combination of words and picture. Thus, the story may be presented in a more flexible, multidimensional mode and, according to Laaniste (2010, p. 108), they are more expressive because of their visual nature and their reader is emotionally more engaged than the written word

It is easily possible to change the mood of the story or emphasize some parts of it through modification of an image, which will lead to variable interpretations of the message. According to Zanettin (2008, p. 12), "in semiotic terms, comics can be described essentially as a form of visual narration which results both from the mixing and blending of pictures and words". Comics are primarily visual texts, and meaning derives from the interaction between images and written language, both within and across panels and pages. (Baker & Saldanha, 2009, p. 39). Comics is on the border of art and literature but does not belong to any of these two. Meanwhile, determining the hierarchy of the importance of either words or images is not possible. Instead, an adequate expression of those two layers is the most important. In comics text and illustration complement each other and are dependent on each other (Biesiadowska, 2007, p. 46).

Comics include a series of verbal and non-verbal elements. There are three groups of signs in comics: linguistic, typographic, and pictorial. All of them have particular functions, which have been combined and turned into culture-specific conventions over time. These three groups of signs can be used as measures for differentiation. 1. Linguistic signs include the title, the narrations, the dialogue text, onomatopoeia, and inscriptions in the pictures, 2. Typography as the technique of shaping characters is the interface between language and pictures. Typography in the widest sense also includes graphemes (e.g., pictograms, which are often found in comics), whose function is to give visual representation to a number of aspects of the communicative situation. This means that the font can, for instance, be used to indicate nationality, 3. The pictorial part of the comic also offers various means of providing information: panels, colour, speedlines, perspective, format, etc. (Kaindl, 1999, pp. 273-4).

Comics have every imaginable format, genre or audience, and are read (Zanettin, 2014) and translated all over the world. Due to their multimodal characteristics, they have a very great entertaining characteristic and in comparison with other text types translation of comics involve more complex processes (Larasati & Rasikawati, 2022, p. 64). Individuals belonging to each society view the world from the perspective of their own culture (Khosravi & Rafie, 2017, p. 80). These cultural differences and various linguistic concepts force many translators to change the entire sentence structure to preserve the meaning and message of the original text (Sabounchi, 2015, p. 333). Comic translation involves not only the transfer of textual material (linguistic forms) but also visual content (non-linguistic forms) (Mansur, et al., 2020, p. 187). Because of narrating the story through both text and image mode, the picture may include cultural points which are not acceptable for the receiving society, so a change may happen in the text or image to delete this unacceptability. Thus, the image-text relationship and the meaning of the text are violated.

Due to the "interplay" between pictorial and textual elements comics have found a "hybrid" nature. However, many studies on the translation

of comics disregard pictures and focus only on texts which is a kind of regression of the multimodal feature of comics (Öztürk & Tarakçıoğlu, 2020).

So far, no study has evaluated the translations of *Tintin*, one of the best-known 20th-century comics in the world, considering both verbal and non-verbal aspects at the same time. The aim of this study was to examine both text (verbal) and image (nonverbal) in *Tintin* translated by Masume Rezapour. To this aim, in the verbal part, we examine translation errors in four of the five challenging domains presented by Larasati and Rasikawati (2022). Also, in the non-verbal part, we examine the changes that have happened in the image and text during the translation and have led to changes in the transmission of the true meaning to the audience. Thus, the present study tried to answer the following questions:

1. To what extent do *The Adventures of Tintin* comply with the criteria mentioned in Waddington's (2001) type A model?

2. To what extent has the image-text relation of *The Adventures of Tintin* been violated during translation? If so, to what extent was the meaning damaged?

3. To what extent is the image-text relation violated in translated comic books for each of the three metameanings of Kress and van Leeuwen's (2006) model?

2. Literature Review

This part is divided into two sections. In the theoretical section, theoretical frameworks of the study and in the research background section, works that have been done on multimodality, image-text relation, and the translation of Tintin comics are presented.

Theoretical Framework

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This is a qualitative-quantitative descriptive study. Assessing the quality of translation of *The Adventures of Tintin* comic collection based on Waddington's (2001) model for assessing the quality of translation of verbal part and Kress and van Leeuwen's (2006) model for examining the image text relation.

Waddington's (2001) model includes four methods. In this study method A is used.

Method A, adopted from Hurtado (1995), is based on error analysis. The possible mistakes in this model are categorized under three groups:

(i) Inappropriate renderings which affect the understanding of the source text; these are divided into eight categories: contresens, faux sens, nonsens, addition, omission, unresolved extralinguistic references, loss of meaning, and inappropriate linguistic variation (register, style, dialect, etc.).(ii) Inappropriate renderings which affect expression in the target language; these are divided into five categories: spelling, grammar, lexical items, text and style.(iii) Inadequate renderings which affect the transmission of either the main function or secondary functions of the source text. (Waddington, 2001, p. 313)

A distinction can be made between minor errors (–1 point) and serious errors (–2 points) in each of three groups. There is a fourth categorization in which the plus points are awarded for good (+1 point) or exceptionally good solutions (+2 points) to translation problems. For determining the final mark, the sum of the negative points is subtracted from a total of 110 and the result number is divided by 11 to reach a mark from 0 to 10 (5 is the lowest pass mark).

Kress and van Leeuwen (2006) using Halliday's theoretical notion of metafunctions to

visual modes have provided a model of three meanings for images. This model corresponds with three metafunctions in systemic functional linguistics. Kress and van Leeuwen have developed a method of social semiotic analysis for visual communication and provided a descriptive framework of multimodality which is called Visual Grammar (VG). Similar to Halliday's three meta-functions of language, Kress and van Leeuwen provide three meta-functions of images – representational, interactive and compositional meanings.

The representational meaning is related to the way in which images represent the relations between the people, places and things they depict. It is divided into two categories of narrative and conceptual representation. These two can be distinguished by a "vector". Vector can be a motion, an eye line, an arrow, etc., which points to a clear direction. The narrative representation is a vectorial pattern presenting "unfolding actions and events, process of change, transitory spatial arrangements" while, conceptual representation in contrast, is a non-vectorial pattern, which represents participants "in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning". (Kress & van Leeuwen, 2006, p. 79)

The focus of the interactive meaning is on the interaction between images and their viewers. It is concerned with the depiction of social relations between images and viewers. Kress and van Leeuwen (2006) claimed that the interactive meaning is achieved through three subsystems of contact, social distance and perspective.

The compositional meaning is related to "the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole"

(Kress & van Leeuwen, 2006, p.176). the compositional meaning can be realized in three ways: information value, salience and framing. Thus, composition relates the representational and interactive meanings of the image to each other through these three interrelated systems:

(1) Information value. The placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, center and margin.

(2) Salience. The elements (participants as well as representational and interactive syntagms) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc.

(3) Framing. The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense. (ibid, p. 177)

Research Background

Here, in two parts, the non-verbal aspect and the verbal aspect, we review the studies conducted in the field of multimodal dimensions and the translation of Tintin comics.

Non-verbal Aspect: Translation and Multimodality

Dabaghi and Mohammadi (2011) have used Kress and Van Leeuwen (2006) model to investigate the process of transferring the image-text relationship into the target language and, the 'given' and 'new' information direction in visual communication in one of Silverstein's poems and its Persian translations by Hirmandi (2010) and

Morad Hosseini (2007). In their study they have realized that both translators had recognized the semiotic entity in "Identification" procedure but were not successful in transferring the intentions of the message. Additionally, the complementary aspects of words and the picture had not been respected in any of the translations. Concerning "horizontal elongation", the message conveyed by this visual aspect is not transferred in the translated text.

Borodo (2014) in a study has examined the multimodal nature of comics by providing examples of the classic comic book series (Thorgal) and their Polish translation. His study is useful for better understanding the multimodal nature of comic books and how the translator uses the relationship between the verbal and visual aspects in the translation process.

Yablonsky (2016) in another study has analyzed selected issues related to the Polish translation of comic book *V like Vendetta* by Alan Moore. He has investigated the image-text relationships and the implications of these relations in the process of translation. According to him, the change in picture of comics depends on the culture and publisher of the country in which the book is translated and, it is the duty of both the reader and the translator to pay attention to both the text and image to decipher the meaning of comics from combination of these two.

Öztürk and Tarakçıoğlu (2020), in another study, taking the multimodal approach into consideration have investigated the functions of pictures and texts in the context of "pictorial turn". Multiple layers such as transformation of media, culture planning, and manipulation have been practiced in their study.

Qi and Hemchua (2022) in a study similar to Borodo (2014) applying Kress and van Leeuwen's analytical framework of "Visual Grammar" to Tsai Chih-Chung's English comic version of The Analects of Confucius, have explored the presentation of the three meta-meanings. Their study can be taken as a case of reference for the analysis of multimodal discourse in Chinese classic comics. Besides, it helps improving Chinese classic comics' model and innovation.

Verbal Aspect: Translation of *Tintin* Comics

In verbal aspect: translation of Tintin comics, works done on Persian and Indonesian translations of *Tintin* are examined.

Listyani (2008) examining swear words (as a culture bound problem in translation) used by Captain Haddock in "the Adventures of Tintin: Red Rackham's Treasure" in Indonesian in comparison with its English version realized that due to culture-bound problems found in both languages some adjustments are happened in translation.

Zandrahimi (2015), in a study aimed at investigating the translation strategies used in the pre-revolution (Universal Publications) and post-revolution (Rayeheye Andishe Publication) translations of the *Tintin* comics, while specifying the strategies used in translations using the Critical Discourse Analysis (CDA) method, found out that the translation strategies used in post-revolutionary translations were chosen to adapt the content to the children's age group readers and to the ideology of this period, and for this purpose some words/phrases/sentences have been added, subtracted, or defined through translation.

Zolfagharian and Ameri (2015) in their study on translation of onomatopoeia on four volumes

of *Tintin* series through Hinton et al.'s model of sound symbolism realized that Persian translations of onomatopoeias are culturally and phonetically adaptable to the original texts.

In another study, Javidpour and Athari Nikazm (2019) examined twelve volumes of the adventures of Tintin and Milo translated by Khosrow Samiyi based on the semantic theory of point of view. According to the results of their study, the translator has not been completely successful in translating words and cultural expressions, but he has done well in translating the onomatopoeias.

Salsabila, and Laksman-Huntley (2020) in their study on strategies applied in Indonesian translation of French pronominal verbs in three series of *Tintin comics: Tintin en Amérique* (1932), *Tintin au Congo* (1931), and *Tintin au Tibet* (1962) using Molina and Albir's translation's theory (2002) realized that modulation was the most applied strategy to make sure the message is received easily by the target reader and they also realized that another framework such as Newmark's (1988) should be combined with that of Molina and Albir's (2002) to fully refer to translated texts.

Haninisa et al. (2020), in a study aimed at analyzing the types of onomatopoeias, applied translation strategies, and the acceptance rate of the translation of the onomatopoeias used in the *Tintin* comics, applied Thomas and Clara's (2004) model of types of onomatopoeia and Molina and Albir's (2002) model of translation strategies in 21 comics of the *Tintin* series in English and Indonesian languages. After reviewing 121 collected data, they found 4 types of onomatopoeia and 5 translation strategies. They also determined the effect of the type of applied translation strategy on the quality of

translation and found out that: translation of 82% of onomatopoeias were completely acceptable, 15% were less acceptable, and the remaining 3% were unacceptable.

As noted, the review of previous studies shows that the researches conducted in the non-linguistic dimension have been limited to investigating one dimension of the multimodal feature of Kress and Van Leeuwen's (2006) model or examining the relationship between text and image, and in the linguistic dimension, only one challenging area of comic translation has been examined. In the field of evaluation, none of the works have used Weddington's (2001) model, the model used in the present study, which evaluates translations based on translation errors. Thus, so far, there has been no comprehensive evaluation of *Tintin* comic translation, considering both verbal and non-verbal aspects, in the four challenging areas of *Tintin* comic translation, which is the aim of the present study.

3- Methodology

The present study is a quantitative-qualitative study in the branch of pure (product-oriented descriptive studies) and applied translation studies (translation criticism and translation evaluation subgroup) and by examining Masoumeh Rezapour's translations from the *Tintin* comic series, it can be considered as a case study as well.

The present study deals with the multimodal evaluation of the translation of a part of *Tintin* comic books in two verbal and non-verbal sections. For this purpose, Waddington's (2001) type A model has been used to evaluate the verbal part and the Kress and Van Leeuwen (2006) model has been used to evaluate the non-verbal part. In Waddington's (2001) type A model, which is based on the study of translation errors

and providing a score to the translation, the possible errors are classified into three groups They are: (a) inappropriate translations that affect the comprehension of the source text, (b) inappropriate translations that affect expression in the target language, and (c) inadequate translations that affect the transmission of the primary or secondary function of the source text. To determine the translation score, the sum of the negative points related to translation errors is subtracted from the total of 110, and the result number is divided by 11 to arrive at a score from 0 to 10 (5 is the lowest passing score). The model of Kress and Van Leeuwen (2006) used to evaluate the non-verbal part consists of three meta-meanings: representational, interactive, and combined. Representational metameaning is divided into two categories: narrative and conceptual representation, and is related to the way in which images, people's relationships, places, and things are depicted. Interactive metameaning is based on the interaction between images and viewers, and composite metameaning is related to the way in which representational and interactive elements are integrated to create a meaningful unit, and can be recognized in three ways: information value, highlighting, and framing.

The data of this study are collected from among *The Adventures of Tintin* collection. This world-famous comic series created from 1929 onwards by the Belgian cartoonist Georges Remi (1907-1983) who is known as Hergé. *Tintin* series was one of the 20th centuries most popular European comics. By 2007, *Tintin* had been published in more than 70 languages and more than 200 million copies of it had been sale. It had also been adapted for radio, television, theatre and film. In Iran it has been translated by

different translators and different publishing houses. The data of this study are gathered from Masume Rezapour's translations of seven volumes of this collection: *the Broken Ear (1937), The Black Island (1943), Red Rackham's Treasure (1963), The Seven Crystal Balls (1948), The Red Sea Sharks (1958), Tintin in Tibet (1962), and Flight 714 (1968).*

The data of this study are divided into two parts: verbal (quantitative) and non-verbal (qualitative). In order to collect the data of the verbal part (evaluation of the translation of the four challenging areas in the translation of comics: slang, idiom, onomatopoeia, and equivalent), the source texts were compared with their Persian translations and the sections related to each of the four challenging areas were written in the data collection sheets. These sheets included a table consisting of ٤ columns for No., the source text, the translation, and the type of error for each book separately. Then, the collected data were examined based on Weddington's (2001) type A model and the type of error and finally the score of each of these translations for each book in each challenging area were determined. For the non-verbal part (examining the multimodal aspect of comic books), cases in which changes in image or text (due to cultural or political considerations or spatial limitations as a feature of this genre) caused a change in meaning, using Kress and Van Leeuwen (2006) model, were written in tables consisting of 5 columns for No., the title of the book, the source text, the translation, and the type of change related to each of the three meta-meanings were determined for each book. The cases related to the violation of the image-text relationship were also collected in separate data collection sheets containing tables with 4

columns for No., the source text, translation, and the reason for the semantic violation for each book. The scores and frequencies of both verbal and non-verbal sections are presented in the results section. As an example of the scoring method in the verbal section, according to the data in Table 1, there have been 9 translation errors in *the Red Sea sharks* in the equivalent section. 9 is subtracted from 110 and the result is divided by 11. The score for this part equals 9.18. Since this number is greater than 5, we can describe the translator's performance in this section as acceptable.

3. *Research Findings*

The results of the study can be presented in three sections: 1. Quality of Translations based on Waddington's (2001) type A model (in translation of challenging areas), 2. Violation of image-text relation, and 3. Kress and van Leeuwen's (2006) metameanings.

1. Quality of Translations Based on Waddington's (2001) Type A Model

In Table 1 and Figure 1, mark and total frequency of occurrence of each of four challenging areas for each separate book and all the books are provided.

Table ١، Frequency and mark of each translation based on Waddington's (2001) type A model

No.	Challenging Area	Sum/Mark	The Broken Ear	The Black Island	The Red Rackham's Treasure	The Seven Crystal Balls	The Red Sea Sharks	Tintin in Tibet	Flight 714	Total (frequency/ %)	
1	Equivalent	Sum	107	8	46	13	9	40	14	Fr.	237
		Mark	0.27	9.27	5.81	8.81	9.18	6.36	8.72	%	60.45%
2	Onomatopoeia	Sum	17	19	17	16	20	16	32	Fr.	137
		Mark	8.45	8.27	8.45	8.54	8.18	8.54	7.09	%	34.94%
3	Slang	Sum	1	0	1	0	0	0	1	Fr.	3
		Mark	9.90	10	9.90	10	10	10	9.90	%	0.76%
4	Idiom	Sum	0	1	8	2	1	1	2	Fr.	15
		Mark	10	9.90	9.27	9.81	9.90	9.90	9.81	%	3.82%
5	Total	Sum	125	28	72	31	30	57	49	392	
		Mark	-١/٣٦	٧/٤٥	٣/٤٥	٧/١٨	٧/٢٧	٤/٨	٥/٥٤		

Legend: The Broken Ear — The Black Island — The Red Rackham's Treasure — The Seven Crystal Balls — The Red Sea Sharks — Tin Tin InTibet — Flight 714 To Sydney

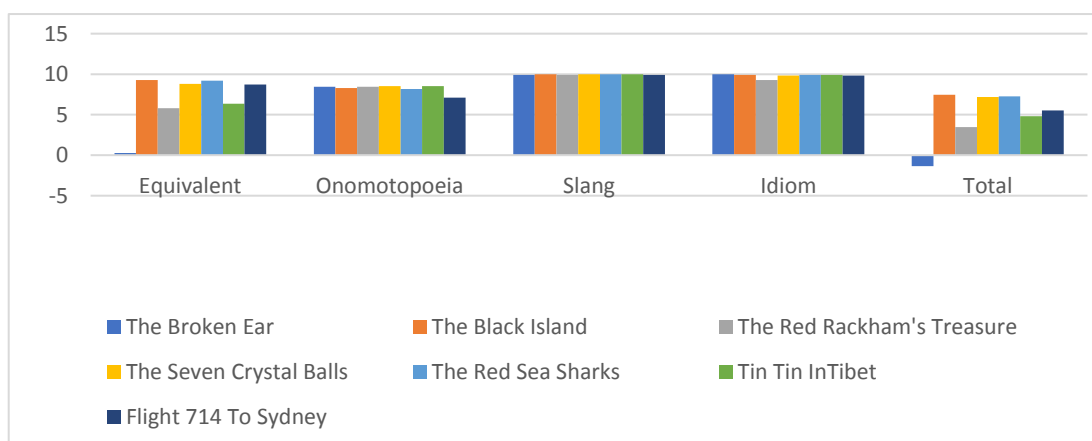Chart categories: Equivalent, Onomotopoeia, Slang, Idiom, Total

Chart ١، Quality of translations based on Waddington's (2001) type A model

According to Table 1 and Figure 1, considering the challenging domains separately, the equivalent domain with 60.45% of the data has created the most challenge and the two domains of slang (0.76%) and idiom (3.82%) have created the least challenge for the translator. Since achieving score 5 or higher is the taken as the mark of acceptance of translations, in the equivalent section, except for the translation of *The Broken Ear* with a score of 0.27, the rest of the translations have provided acceptable translations with a score of more than 5. In onomatopoeia section, as the score of all 7 books is above 5, translation of all of them is acceptable in this area. Also, considering the overall scores of each of the book for all of four challenging areas, only translations of four books *of Red Sea Sharks*, *Seven Crystal Balls*, *Black Island* and *Flight 714* are acceptable, and the translation *of Black Island* with a score of 7.45 is the most acceptable one. The translation of *The Broken Ear* is also considered as the most unacceptable one with a score of (-1.36) which is less than 0, the lowest score expressed in Waddington's (2001) type A model.

2. The Violation of Image-text Relation

When comics are printed in the form of translated texts, manipulation often occurs at both the text and image levels (Baker & Saldanha, 2009, p. 39), and sometimes leads to a violation of the relationship between text and image. The violations in the examined translations were due to cultural differences in terms of the type of drink and the English and Persian writing systems. Eight cases of such changes were found in the examined translations. Although the number of cases found wasn't much, these cases caused changes and damage to the meaning, and this contradiction creates a question mark in the mind of the TT audience. Examples of this section are given in section 5. Discussion, below subgroup 2. The violation of image-text relation.

3. Kress and Van Leeuwen's (2006) Metameanings

Concerning the three metameanings of Kress and van Leeuwen's (2006) model the changes in translation have happened only in the compositional meaning. In salience and framing sections some changes have happened which have created a change in meaning. For salienc these changes were due to both change of color and change of font type or font size. And in framing it was due to discontinuities of color.

According to the data of Table 2 and Figure 2, the highest frequency of occurrence of salience was for *the Rackham Treasure* with a total frequency of 202 cases and the least frequency of occurrence of salience was for the *Seven Crystal Balls* with a total frequency of 4 cases. Also, according to the data of Table 2, salience for change of color occurred in all the examined translations, salience for change of font type or size occurred in all translations except *the Seven Crystal Balls* and discontinuity of color was found as a framing component in all translations except *The Red Rackham's Treasure*.

Of these changes, 469 occurred in the equivalent section, 29 in the onomotopoeia section, and 6 in the idiom section. Therefore, we have the most changes in the equivalent section. (In Table 2, the abbreviations Sc. Salience for change of color, Sf. for Salience for change of font type or size, and F. for discontinuities of color are used.)

Table 2. Frequency of application of metameanings of Kress and van Leeuwen's (2006) model

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No.	Book		Equivalent	Onomatopoeia	Slang	Idiom	Total
1	The Broken Ear	Sf.	31	8	0	0	39
		Sc.	13	0	0	0	13
		F.	1	9	0	0	10
		total	45	17	0	0	62
2	The Black Island	Sf.	80	4		1	85
		Sc.	23	0	0	0	23
		F.	2	0	0	0	2
		total	105	4	0	1	110
3	The Red Rackham's Treasure	Sf.	21	1	1	0	23
		Sc.	179	0	0	0	179
		F.	0	0	0	0	0
		total	200	1	1	0	202
4	The Seven Crystal Balls	Sf.		0	0	0	0
		Sc.	2	0	0	0	2
		F.	2	0	0	0	2
		total	4	0	0	0	4
5	The Red Sea Sharks	Sf.	18	0	0	0	18
		Sc.	37	0	0	0	37
		F.	1	0	0	0	1
		total	57	0	0	0	57
6	Tintin in Tibet	Sf.	9	7	0	3	19
		Sc.	9	0	0	0	9
		F.	9	0	0	0	9
		total	27	7		3	37
7	Flight 714	Sf.	2	0	0	1	3
		Sc.	23	0	0	0	23
		F.	8	0	0	0	8
		total	33	0	0	1	34
	Total		469	29	0	6	504

Figure2. Frequency of application of metameanings of Kress and van Leeuwen's (2006) model
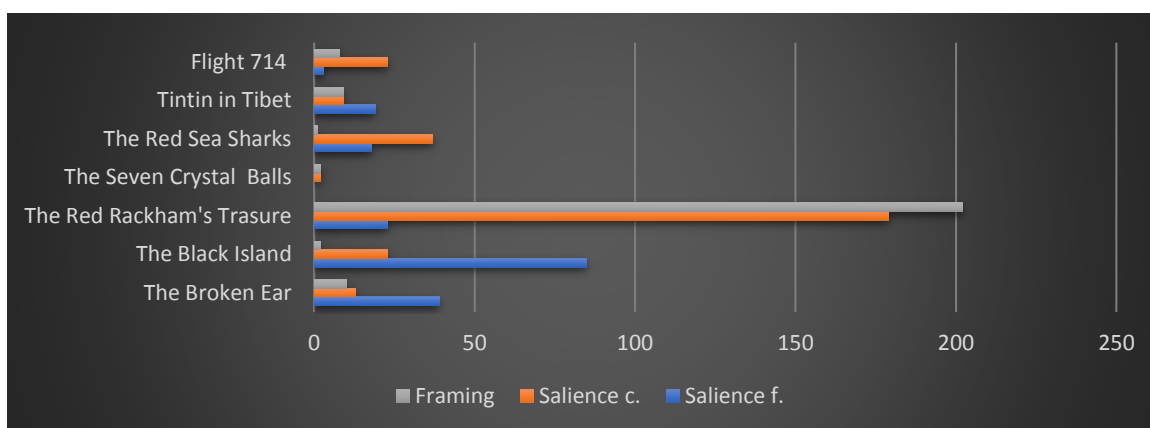
Considering the total number of cases related to the three cases of salience for change of color (286 cases), salience for change of font type/size (187 cases), and framing through color

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discontinuity in images (32 cases), the researcher found out that color and font are a powerful tool in the hands of the translator in the process of

conveying and changing meaning in the comics book's translation.

5. Discussion

Here the data of the study are examined with some examples under the following three separate sections.

1. Quality of translations based on Waddington's (2001) type A model

Similar to Nusanti's (2011) view concerning the translations of Spider-Man which were up to 80% readable and acceptable, according to Table 1 in Tintin translations 4 translations' marks are above 5; thus, their translation is accepted. Also, similar to Javidpour and Athari Nikazm (2019), according to Table 1, the mark for the onomatopoeia section is higher than 7.09, thus Rezapour similar to Khosro Samiyi has been successful in translating the onomatopoeias. Here are some examples of the errors.

ST: RRRING (Herge, 1937, p. 31), TT:رینگ [Rīng] (error type: deletion).

ST: RRRING (Herge, 1963, p. 3), TT: رررینگ![Rrrīng]

If we take examples 1 and 2 which are both from onomatopoeia section into account, we see that in example 1 the "R" sound which is used three times to show the duration of the sound of the phone, is used only once in translation and the other two "R" sounds have been detracted while in example 2 three "R" sounds have been repeated and the force and duration of the sound of the original has been transferred completely into TL.

3-ST: RRRRING (Herge, 1958, p. 8), TT: رررینگ رررینگ [Rrrīng Rrrīng], (error type: addition).

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In example 3 which is an onomatopoeia, one "رررینگ" [Rrrīng] has been added to the translation so the force and duration of the sound of the phone in TT has become more in contrast to ST.

ST: Zis gallery is runink from temple at one end to crater of extinct volcano at other (Herge, 1968, p. 52),

TT: (error type: deletion)

یه سر این تونل به معبد وصله و اون سر دیگهش به دهانه‌ی یک آتشفشان که از اینجا خیلی فاصله،

[Ye sare ī n tūnel be ma'bad vasle , ūn sare digash be dahāneye yek ātashfeshān ke az īnja kheyli faseleh,]

In example 4, TT needs the verb "دارد" to be complete. Actually, the verb "runink" has not been translated completely in Persian.

2. The violation of image-text relation

There are some parts in which change in cultural reference or difference in direction of writing has caused a mismatch between image and text in translation. The mismatches can be grouped under two general headings: 1. change of drink, 2. change due to different direction of writing. The followings are some examples of these cases.

2.1. Change of drink

In several cases, different words referring to **"**alcoholic drink" in the source language have been replaced by the equivalent of "energy drink/coka " in Persian. However, the euphoric behavior of the comic characters, or the image of the bottle or the beverage holder box in the source text, refers to the alcoholic beverage. Therefore, the change of the alcoholic beverage according to the visual and vocabulary context in which this word is placed has led to a violation of the relationship between the text and the image in the

translation. The followings are some examples of this type of change and violation.

Image 1. Tintin in Tibet (p. 4)

In image 1 Tintin has drunk alcoholic drink and because of that is so happy and acts in an abnormal way. The professor criticizes the captain for giving drink to Tintin and because of that there is a question mark on top of captain's head who usually drinks alcohol. Nobody acts Tintin for drinking energy drink. So, there is a mismatch between "نوشابه انرژی زا" [nūshābe-ye enerzh-i ʹzā] (champagne) and TinTin's behavior shown in the picture.

Image 2. Red Sea Sharks (p. 22)

In image 6, POP is the voice of taking out cork from the bottle of whisky. In the picture Tintin is trying to create this POP voice to make captain wake up. But, in Persian it has been translated into "نوشابه" /nūshābeh/ while coca doesn't create such a voice when it is opened so there is a mismatch between translation and picture.

2.2. Change due to different direction of writing

Image 3. The Broken Ear (p. 36)

In image 3, due to different direction of writing in Persian and English; the left to right direction in English has changed into right to left in Persian and due to that the time in the clock has changed from 11 to 1 which is against the written time in the translation and the ST. This has created a great mismatch between text and image because in the ST a bomb has to be exploded at 11 o'clock while in translation this time has turned into 1 o'clock in the translated image.

Image 4. Flight 714 (p. 25)

Both in Persian and English the direction of writing numbers is from left to right but in image 4, in translation it has not been taken into account and due to different direction of overall writing the direction of "2.17.6" has changed and the number is translated into "6-17-2" in Persian which is wrong.

As Yabloonsky's (2016) view, the changes in the translation of images or text of Tintin have been aimed at harmonizing and localizing the texts towards the culture of the target language.

3. Metameanings of Kress and Van Leeuwen's (2006) model

Concerning the three metameanings of Kress and van Leeuwen's (2006) model the changes in translation have happened only in the compositional meaning and there was no change in representational and interactive meaning. In salience and framing sections some changes have happened which have created a change in

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meaning. For salience these changes were due to change of color and change of font type or size. And in framing it was due to discontinuities of color. Among the examined translations Sc. with 286 cases is the 1st, Sf. with 187 is the second and F. with 32 cases is the last one. Here are some examples of these changes.

3.1. Change of font type/size

Among the examined translations the most changes of font type/size have happened in The *Black Island* with 85 cases and the least one has happened in the *Flight 714* with 3 cases and in *the Seven Crystal Balls* there is no case of this change. Below are some examples of this changes.
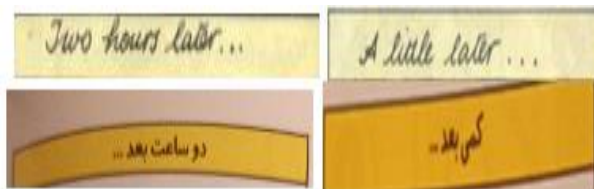

Image 5. Tintin in Tibet (p. 22)

In image 5 "two hours later" and "a little later" are in italic but translated with normal font and the importance of this part has elapsed. Italic has been used to isolate the text from other parts of the text, while there is no sign of this highlight and importance in translation because of using normal font.

Image 6. The Red Sea Sharks (p. 23)

In image 6, the bold and bigger parts in translation have caused the reader fell this part has a greater importance than the other part of the text and there is greater effect on the reader of translation, while in the ST all parts of the text have been written in the same size.

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3.2. Change of color

Among the examined translations the most cases of change of color have happened in *the Red Rackham's Treasure* with 179 cases and the least cases have happened in *the Seven Crystal Balls* with 2 cases.

Image 7. Red Rackham's Treasure (p. 54)

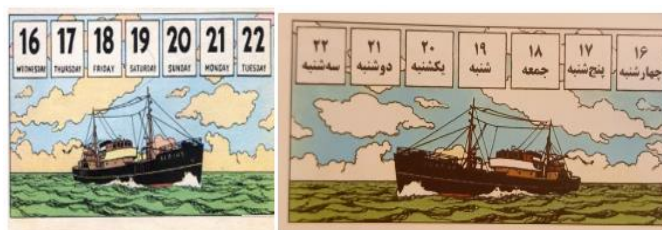In image 7, the color of Tintin's hair and the Captain's T-shirt has changed in translation.

Image 8. Red Rackham's Treasure (p. 55)

In Image 8, the color of the sea and the clouds, and part of the ship have changed in translation.

3.3. Framing

Framing with 32 cases is the last change among the three occurred changes of Kress and van Leeuwen's (2006) model. It has happened the most in *The Broken Ear* with 10 cases and the least in *The Red Sea Sharks* with 1 case; and, there was no case of framing in *The Red Rackham's Treasure*.

Image 9. The Red Sea Sharks (pp. ١٤-15)

In image 9, in the picture of page 14 the Captain's T-shirt is purple against the original but in the next page (p. 15) it has changed into dark blue like the original and this has created a feeling of discontinuities of color in the reader.

Image 10. Tintin and the Black Island (pp. 39-40)

In Image 10, Tintin's shirt's color in page 40 has changed from blue to navy blue against the original text and the previous translated page (p. 39). This change has created a sense of discontinuities of color in the reader of translation.

Overall Findings and Conclusion

In comics, the story is narrated through both image and text, but during translation due to cultural, political, and space considerations some changes happen in the picture or text which may violate the meaning or image-text relation. The present study was an attempt to assess the quality of the translation of seven series of Tintin comics, translated by Masume Rezapour, taking a multimodal perspective, assessing both text and image and their relation into account.

The first research question asked to what extent *The Adventures of Tintin* comics comply with the criteria mentioned in Waddington's (2001) type A model. Concerning the challenging areas, the order of mark of translated books base

on Table 1 was: 1. *The Red Sea Sharks* (7.27), 2. *The Seven Crystal Balls* (7.18), 3. *The Black Island* (7.45), 4. *Flight 714* (5.54), 5. *Tintin in Tibet* (4.81), 6. *The Red Rackham's Treasure* (3.45), and 7. *The Broken Ear* (-1.36). As the passing mark is 5, these marks show that among the seven examined translations only the translation of the following four books are acceptable: 1. *The Red Sea Sharks*, 2. *The Seven Crystal Balls*, 3. *The Black Island*, and 4. *Flight 714*; and *The Black Island* is the most acceptable one. Based on the data of Figure 1 slang and idiom sections have been the least challenging and equivalent the most challenging areas for the translator.

The second research question asked to what extent the image-text relation of *The Adventures of Tintin* comics was violated during translation and to what extent the meaning was damaged. The violations in the examined translations were due to changes that happened due to cultural differences in terms of the type of drink and the direction of writing in English and Persian. The number of cases was not very much but the ones that happened caused a change in meaning and damaged it.

The third research question asked to what extent the image-text relation was violated in each of the three metameanings of Kress and van Leeuwen's (2006) model. Concerning the three metameanings the translation changes have happened only in the compositional meaning. In salience and framing sections, some changes have happened which have created a change in meaning. For salience, these changes were due to both change of color (Sc.) and change of font type or font size (Sf.). And in framing (F.) it was due to discontinuities of color. In the examined translations the order of these changes based on

Table 2 and Figure 2 was as follows: Sc. with 286 cases was the 1ˢᵗ, Sf. with 187 was the second and F. with 32 cases was the last one. Of these changes, 469 cases happened in the equivalent section, 29 in onomatopoeia section and 6 in idiom section. So, we have the most cases of changes in the equivalent section.

Considering all translations, the translator has acted well in translation of *The Black Island*, *The Red Sea Sharks*, *The Seven Crysal Balls* and *Flight 714*. According to Table 1, *The Black Island* (7.45) has got the highest mark among the examined translations. According to Table 2, most cases of changes have happened in the *Red Rackham's Treasure* and mostly in the equivalent section (200 cases). Taking into account the visual section beside the verbal section, the changes that the translator has made in particular for cultural reasons or differences in writing direction in the images have in some cases caused harm to the meaning and the relationship between the text and the image. Also, where the font type or size or color continuity of the images has changed, they have caused a change in importance of the translated text relative to the source text, and discontinuity and disconnection of the images in the reader's mind relative to the original text reader, respectively.

The results of the present study can be applied in the field of teaching translation. Translation Studies professors, while being aware of the more challenging areas of comic translation, especially *Tintin* comics, such as equivalent and onomatopoeia, will have a practical example of the study of these areas. Also, when using the domestication strategy in the translation of comic texts and its effect on creating a contradiction between the relationship of text and image, awareness of this issue causes the professors and

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students of translation to act wisely when doing domestication so that there would be no contradiction between the text and the image.

The present study also had some limitations that could be the subject of several studies in the field of comic translation. This study examined four challenging areas of comic translation in 7 volumes of a total of 26 volumes of *Tintin* translated by Masoumeh Rezapour, a post-revolution female translator. The following items can provide a more comprehensive view of the quality of the translation of *Tintin*, and be the subject of future studies in this field: Examining the translation of 26 volumes of this collection, examining and comparing the translations of before and after the revolution (in the field of violations of the relationship between text and image, translating onomatopoeia and equivalent as two challenging areas of translation of these books, and examining the field of satire as an area not examined in the present study) and comparing the performance of the male and female translators of these translations.

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