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*Universidad de Las Palmas de Gran Canaria*  
*Facultad de Traducción e Interpretación*

*Grado en Traducción e Interpretación Inglés-Francés*  
Curso Académico 2023/2024

Translation techniques and strategies used in the translation of comics and graphic novels for young adults: the example of *Heartstopper*

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## INFORME DE AUTORIZACIÓN PARA PRESENTAR EL TRABAJO DE FIN DE TÍTULO

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Translation techniques and strategies used in the translation of comics and graphic novels for young adults: the example of *Heartstopper*

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Las Palmas de Gran Canaria, 24 de mayo de 2024

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del ejemplar del Trabajo de Fin de Título  
**24/05/2024**

**SRA. DECANA DE LA FACULTAD DE TRADUCCIÓN E INTERPRETACIÓN**

1.

## ABSTRACT

This dissertation aims to explore the translation techniques that are used in the translation of onomatopoeias, as graphic representations of sound, in graphic novels. Specifically, we will focus on the example of *Heartstopper*, the first volume of the graphic novel series, written for young adults.

With regards to the Theoretical Framework, our contextualization covers the comic and the graphic novel as a genre, translation techniques, onomatopoeias and the different ways they may be classified, the specific challenges translators face with comics, graphic novels and onomatopoeias and a description of the *Heartstopper* series.

The practical study entails a classification of the onomatopoeias found on our corpus, as well as a comparison of these onomatopoeias in the original English text and their translated versions in Spanish. This comparison will enable us to identify the specific techniques used in this corpus, which we will present as quantitative data and also illustrate with examples.

**Key words:** graphic novel, onomatopoeia, translation techniques

## RESUMEN

El objetivo de este trabajo es explorar las técnicas de traducción que se han empleado en la traducción de las onomatopeyas, como representaciones gráficas de sonido, en las novelas gráficas. Nos enfocaremos, específicamente, en el ejemplo de *Heartstopper*, el primer volumen de la serie (de las novelas gráficas), escrita para jóvenes adultos.

En cuanto al Marco Teórico, nuestra contextualización cubre lo siguiente: los comics y las novelas gráficas como un género; las técnicas de traducción; las onomatopeyas y las diferentes maneras en las que se pueden clasificar; los desafíos específicos a los que los traductores se pueden enfrentar con los cómics, las novelas gráficas y las onomatopeyas; y una descripción de las novelas gráficas de *Heartstopper*.

El estudio práctico incluye una clasificación de las onomatopeyas encontradas en nuestro corpus, además de una comparación entre estas onomatopeyas en su versión original, en el texto en inglés, y sus versiones traducidas, en español. Esta comparación nos permitirá identificar las técnicas específicas empleadas en este corpus, el cual presentaremos como datos cuantitativos y también ilustraremos con ejemplos.

**Palabras clave:** novela gráfica, onomatopeya, técnicas de traducción

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# 1. INTRODUCTION

For this dissertation, we have chosen to explore the use and translation of onomatopoeias in the graphic novel, a genre that dates back to the 1970s. The graphic novel could be considered as a close relative of the comic, whose origins can be traced back to the 1890s, as they both use a similar format. This format includes panels, the frames of a comic strip, and their gutters, the space between these panels, as well as structured frames, which vary in size and shape and are normally enclosed with borders, that contain the action. Moreover, in both cases we find artwork and illustrations of characters, settings, and actions, as well as text elements such as speech balloons for dialogue and caption boxes for narration. The story arc is usually accompanied by previews and extras for additional content.

However, it was at the beginning of the 21st century that the popularity of graphic novels exploded and nowadays that they are recognized as a formal literary format. Graphic novels deal with serious literary themes, for an older audience than comics; they include both a long narrative and elaborate artwork, they are published digitally, in hardcover and paperback and they are sold in bookstores and libraries.

Young adult literature offers role models and a frame of reference to this age group, who find themselves exploring who they are and their surroundings, as well as developing their critical thinking, feelings and beliefs. The Heartstopper graphic novel series, a global phenomenon, is a perfect example of this. This bestseller has been successful all around the world and continues to enjoy success at the present time. Originally conceived of as a webcomic, it was then published as a graphic novel and has been turned into a Netflix show. Thus, we believe it is a pertinent object of study.

The translation of graphic novels poses several challenges, of which we have decided to concentrate on that of onomatopoeias, as these graphic representations of sound are small units of text that appear frequently in this type of text. In this dissertation, our objective is to explore the use of onomatopoeias in this series of graphic novels and their translation into Spanish. To this end, we will identify all the instances of onomatopoeia in our corpus and determine, in each case, the exact type of onomatopoeia we are dealing with and then, the specific translation technique that has been used in order to render it in Spanish.

We have chosen this particular topic, the translation of onomatopoeias in graphic novels, because of the challenge it poses for translators, and specifically the Heartstopper

graphic novels, because we realized, after reading the full text, how frequently this particular representation of sound was used. This high incidence reflects the relative importance of onomatopoeias in the telling of the story, making them a key element of the narration, and therefore a very relevant object of study.

This introduction constitutes the first chapter of the dissertation, and is followed by chapter two, which includes all the essential information required to contextualize our object of study. These theoretical foundations are divided in four: comics and graphic novels, translation, onomatopoeias and *Heartstopper*. This is followed by chapter three, which is our practical study. Here we explain the methodology employed, the different types and the frequency of appearance of onomatopoeia within our corpus, the translation techniques used in the corpus, and further discussion of the results obtained, cross referenced with the theoretical information presented. Chapter four provides our conclusions and is followed by the bibliography. Finally, we include two appendices, the first containing the secondary sources cited by the authors we have referred to in the theoretical framework, and the second, the table we used to compile our corpus and the classifications presented.

## **2. THEORETICAL FRAMEWORK**

In this chapter, we will present the theoretical components, based on the relevant literature, in order to contextualize the difference between comics and graphic novels, the background of translation, translation techniques, the different classifications of onomatopoeias and onomatopoeias in translation and in comics and graphic novels, as well as the challenges they pose for translators. Finally, we present information on *Heartstopper*, from which our corpus is taken.

### **2.1.COMICS AND GRAPHIC NOVELS**

Graphic novels and comics are often considered to be more or less the same thing. In this first section, we will describe the two genres and point to the similarities and differences between them. Comics were established first, graphic novels appeared later, and many attempts have been made to describe each genre and distinguish them from one another, but one thing is clear: the idea of telling stories with the use of images dates back to the caves (Eisner, 2003).

Our first definitions are taken from dictionaries. On the one hand, according to the Cambridge Advanced Learner's Dictionary & Thesaurus (2024), a graphic novel is “a

book containing a long story told mostly in pictures but with some writing”, while a comic is “a magazine, esp. for children, that contains a set of stories told in pictures with a small amount of writing”. On the other hand, according to the Oxford Learner’s Dictionaries (2024), a graphic novel is “a novel in the form of a comic strip” which “can offer exciting stories with stimulating artwork”, while a comic is “a magazine, usually for children, that tells stories through pictures”. Therefore, we can infer from the two dictionary definitions that a graphic novel is usually just one lengthy story told with images and some written text, whereas comics comprise several stories told through the same two channels with children as the main target market.

A number of experts have described the characteristics of comics. Pascua and Delfour (1992), for instance, distinguished elements in comics such as drawings, speech bubbles and onomatopoeias. Mayoral Asensio (1984) argues that comics are a genre in which a mixture of two languages are incorporated: the iconic language of images and literary language, which can be written or spoken. For this scholar, the written language encompasses the articulated language, in speech bubbles or outside of them, and the imitative voicing of noises and unarticulated sounds. In an earlier study, Mayoral Asensio (1984) described the narrative and expressive means available to the comic, which he divides between iconic signs, the time it takes to read the comic and phonetic language. In his classification of iconic signs, he refers repeatedly to panels, which are the frames of a comic strip (Merriam-Webster dictionary, 2024). The following elements are classified as iconic signs: (1) drawn images, that may be more realistic or figurative in nature, (2) composition within a panel, (3) layout of panels, (4) delimitation of all panels, (5) color, (6) pictorial types, such as drawing, photography, watercolor or oil (7) speech bubbles with verbalizations, thoughts, and feelings, and their form, (8) other conventional signs, such as lightning, bombs or foul language (9) text, (10) graphic reproduction of inarticulate sounds and voices, such as “oops!”. The following elements are classified as phonetic language: (1) reproduction of inarticulate sounds and voices, (2) articulated language, which may be direct and be placed inside the speech bubbles or indirect, outside the speech bubbles.

There are many renowned Spanish comics, starting with *Mortadelo y Filemón* (1958) by Francisco Ibañez. According to The Unofficial Page of Mortadelo and Filemon (2024), other popular examples are *Zipi y Zape* (1948) by José Escobar, *El repórter Tribulete* (1946) by Guillermo Cifré, *El loco Carioco* (1949) by Carlos Conti, *Gordito Relleno* (1948) by José Peñarroya. The authors of all these comics belonged to the

Bruguera School, which was the most important comic publisher in Spain throughout the 60s and the 70s (Ayuntamiento de Barcelona, 2024). More well-known comics within the country were *Super López* (1973) and *Capitán Trueno* (1956). There are renowned comics in English as well, such as the iconic marvel comics, from *X-MEN ADVENTURES* (1992) by Ralph Macchio and Andrew Wildman, to *AMAZING SPIDER-MAN* (1999)<sup>1</sup> by Howard Mackie and John Byrne (Marvel, 2024).

As Valero Garcés (1996) comments, comics in the field of Hispanic literature still tend to be associated with children's literature, and they are not considered as deserving of the attention of literary critics. Despite this, there are those who think that the study of comics has become an area of academic interest and that it does deserve to be an object of study in the area of semiology<sup>2</sup>, focusing on the analysis of how graphic and narrative elements complement each other. In fact, this expert confirms that many meetings, fairs, and conferences on this topic are organized annually. She gives us the examples of the Graphic Humour Exhibition at the University of Alcalá de Henares, in Spain, where the country's most important cartoonists participate, as well as the International Comic Fair in Madrid and Barcelona, which bring together relevant figures from the world of cartoons and comics, and where educational panels encourage the creation of teaching materials in the form of comics. In addition, Ponce Márquez (2010) believes that the world of comics deserves more prestige and respect than it is given today, and takes a more optimistic view by concluding that probably, over time, the situation will change. In this vein, Delkik stated in the New York Times (2018) that graphic novels are already a “serious literary genre in countries like France and Japan” and that “in America, the movement's growth has been comparatively slow or niche. But that's changing” (Delkik, 2018).

Boxer, also in the The New York Times, (2005) called Will Eisner a “pioneer of comic books”, an “innovative comic-book artist” and a “hero without superpowers” (Boxer, 2005). Eisner not only created *the Spirit*<sup>3</sup>, but was also the first person to create a modern graphic novel, which is why his coined definitions of the terms are as important. Eisner (1994:7-13) defines the comic as an “artistic and literary form that deals with the

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<sup>1</sup> The titles of these English comics appear in capital letters on the Marvel website. We have reproduced that format faithfully.

<sup>2</sup> Oxford English Dictionary: “the branch of science concerned with the study of linguistic signs and symbols”.

<sup>3</sup> A fictional masked-detective superhero who first appeared in *The Origin of The Spirit* comic book (Eisner 1940).



arrangement of drawings or images and words to tell a story or stage an idea”, developing this by describing them as an “interaction between word and image”, and a “hybrid of illustration and prose”. He then goes on to predict the future of the graphic novel:

The future of this medium awaits authors who truly believe that the implementation of sequential art, with its interweaving of words and drawings, can achieve a dimension of communication that contributes to the body of literature - and it is to be hoped that at a level never reached before - a reflection on the human experience. [...] Speech bubbles and vignettes continue to be the basic tools with which to work. (Eisner 1994:144)

Nine years later, Eisner (2003) delivered a seminal speech on the graphic novel at the Library of Congress, in Washington D.C., where he explained how he devised the term. He wanted to reach a different audience from comic readers because, between the 1940s and 60s, it was taken for granted that the profile of comic reader was that of a ten-year-old boy, since “the use of imagery was a way of reaching people more quickly and more easily”. This meant that “adults who read comics were considered short-sighted”. Eisner realized that the people who had grown up on comics as their literary sustenance over the years were later finding themselves with the same content as when they were children, which pushed him to focus on another, older audience, leading him to release his first graphic novel, *A Contract with God* (1974). Likewise, academics such as García (2013) also agree that a phenomenon that has contributed to the establishment of the graphic novel is the generational one. He explains that there has been a high number of comic authors who have matured in recent decades, along with their readership, which has also matured, and was accustomed to reading alternative comics when they were younger and who wanted to continue doing so naturally now that they have become adults. Both authors and readers, together with the editors, who have understood it, have generated a new system for comics.

Moreover, throughout his speech, Eisner (2003) shared examples of complex subject matters that are ripe for exploration in graphic novels, naming the following: the negative consequences of prejudice, a portrait of a hometown where one grew up and watched life go by, city life as a big theatre, an autobiography, being in the army, and looking through the window and being reminded of all the events that have happened to oneself in the past. He also detailed some technical changes that have been observed, for instance, within the comic field there are multiple speech bubbles around a single figure, while in graphic novels there are fewer speech bubbles, but they have become bigger. Another example involves employing imagery in graphic novels to make it serve in the same way as panels do in comics, like “using the frame of a window to contain an action”.

Eisner (2003) declared that the first attempts at graphic novels were exploratory, as authors tried to tell a story, because the real function of this medium was to convey complete stories or ideas of some scope and magnitude in a book, primarily through the use of imagery. He considered that this genre was “gradually taking hold” and pointed to the importance of “its growth with serious subjects”, an impossibility in the world of comics. He classified graphic novels as the literary form of comics, confirming their emergence as a “viable, literary vehicle” and a “threshold”, attracting people into the field and producing good quality, serious material. It is worth noting that this analysis and evaluation seems to be coincide with the definitions cited previous from two English dictionaries.

Barrero (2007:5) discusses several ways of conceptualising a graphic novel. The first is to understand it as a comic in the form of a book, written by a single author and created for just one edition. It deals with in-depth topics, directed at a mature audience, with characters that grow in complexity, but finally reach a closed ending. There are “no editorial limits” or a specific “imposed format”. In fact, this idea is easily assimilated with that of Eisner (2003). The second describes a graphic novel as an illustrated book that tells a story, a description that may well be insufficient to justify its classification as such. A third indicates that it is an editorial product identified as a “graphic novel”, a description that Barrero finds curious.

As the Comic Book Legal Defense Fund (quoted in McGuire, 2014:n.p.) wrote, graphic novels “teach the art and power of communication, entertainment, and rhetoric”, which is why many teachers enjoy using them in classrooms with teenagers: to “broadly empower” them to “better understand and conquer the worlds around them”. This falls perfectly into place with Barrero’s (2007:5-6) claim that graphic novels can be aimed at “all audiences, especially youth or children” or that they can be “to the taste of the young or the adult”.

Barrero (2007:19-20) understands that there are certain characteristics that come into play when classifying a piece of work in the term “graphic novel” and not in that of “comic”, and gives the following:

- it is bound like a book and has more tragedy and drama than comedy or fantasy,
- it is well appreciated by the public and well received by critics,
- the author must be a leader in the industry,

- it collaborates in giving the comic a renewed perception, bringing it closer to the recognized culture and eliminating any negative charge associated with the medium,
- it serves the interests of those who agree to it, being the most useful option from the point of view of the editors.

Generally, these characteristics not only agree with Eisner (2003), but also with García (2013:14) who states that the graphic novel was the natural product of the evolution of the “author’s comic”, which had started to emerge as an alternative type of comic since the 1980s.

There are many renowned graphic novels in English. According to Goodreads (2024) some of the most popular are: *Watchmen* by Alan Moore (1986), *Saga, Volume 1* by Brian K. Vaughan (2012), *The Sandman, Vol. 1: Preludes & Nocturnes* by Neil Gaiman (1989), *Batman: The Dark Knight Returns* by Frank Miller (1986), and *V for Vendetta* by Alan Moore (1982).

Even if it is true that there is no one, unanimous, unequivocal, universal, set definition and distinction, several sources have classified diverse works as either graphic novel or comic. Since the subject-matter of our dissertation is *Heartstopper*, it is pertinent that we attempt to categorize it. Recently, Shaffi (2023), Tonks (2023), Naya (2022) and Brelot (2022), labelled the *Heartstopper* series as a graphic novel. In addition, Oseman (2024), the author herself refers to it as the “graphic novel series” on her official website. In fact, she has confirmed that first it was “an online web-comic”, which finally “turned graphic novel”.

## 2.2. TRANSLATION

As our dissertation revolves around translation, we need to include some theoretical basis regarding this discipline. This means that it would be appropriate to understand what the word “translation” means. In the first place, according to the Collins English Dictionary (2024), the countable noun “translation” is defined as “a piece of writing or speech that has been translated from a different language” or “the result of a translating; esp., writing or speech translated into another language”. While the Merriam-Webster (2024) dictionary defines it as “an act, process, or instance of translating: such as a rendering from one language into another or the product of such a rendering”. Expert linguists, such as Catford (1965:1-35) have agreed that, in general, “meaning” is key in a

translation. He elaborates on metaphorically defining translation as “an operation performed on languages” because one text in language A is replaced by another one in language B. For him, it is clear that “any theory of translation must draw upon a theory of language – a general linguistic theory”, which he says is essentially how languages work. In a similar vein, Nida and Taber (1982:12) define the act of translating as “reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style”. Within their statement we see the term “equivalent”, which became a fundamental concept underlying subsequent conceptions of translation.

Nida and Taber (1982:1-4) point out that before there was an “old focus” that revolved around the format of the messages, when translators only centered around the style and structure. However, the “new focus” changed to give a higher importance to the response of the end users: the reaction of the receptors had to be identical to that of those that read the original version in the original language. For these experts, each language is different and special in its own ways, which is why they must be respected and why the “effective translator” is ready to “make any and all formal changes necessary to reproduce the message in the distinctive structural forms of the receptor language”.

In addition, Nida and Taber (1982) underscore the importance of equivalence in translation, as opposed to the conservation of form. In fact, Nida (1964:159) declares the existence of two essentially different types of equivalence: one of them called “formal”, where the form and content of the message is paramount, and all the elements in the source language are matched with elements in the receptor language, and the other called “dynamic”, described by Nida (1964:166) as being “the closest natural equivalent to the source-language message”. Nord (2006:141) expresses a clear preference for the second “dynamic” option, as sometimes “a mere linguistic transfer of the source text does not lead to functional equivalence in the target culture”. Nord (2006:132) reasons that from one identical text, different readers understand different meanings, conditional on factors such as their former knowledge and viewpoints, making it “very difficult for any translator to translate ‘the’ source text because one text may be as many texts as there are receivers of it”. She insists on the influence of a culture community along with personal perspective. Nord (2006:133) believes that a “prospective view of translation” is the solution because it thrives towards a “communicative purpose in the target audience”, and that the translator should analyze the source text and transform it to agree with all possible receptors. It is true that all situations are not authentic to everybody, but they all fall in

cultural habitats, which condition them. Therefore, language is viewed as part of a culture, meaning “each communication act is conditioned by the constraint of the situation-in-culture”.

Köksal and Yürük (2020:327) claim that the role of translation is closely connected with intercultural communication, both in business and society. Spreading ideas and phenomena through time and space for their comprehension or approval is one of the aims of translation. Therefore, this interrelation goes hand in hand with the interlinked world in which we live in today, meaning that translation is necessary to break down language barriers. Translators are “the bridge between people”. Translators who want to communicate effectively are required to be open-minded and aware of the cultural aspects of their working languages.

Cabré (1998-9) [as cited by Adamo, 2002-3] indicates that the quality of a translation lies in numerous factors, the most important being faithfulness to the original text, by expressing the same ideas and, the second being the reproduction of the message through correct linguistic expression and grammar. In addition, other fundamental aspects include coherence, naturalness, terminological precision and adaptation to the target culture. Similarly, García Yebra (1983) agrees that the translation process begins by understanding the original text and its meaning and continues with transferring its expression and content to the other language. Likewise, Benjamin (1913-1926) [as cited by Bullock and Jennings, 2002] clearly states that “a translation issues from the original”.

Álvarez Angulo and Ramírez Bravo (2006), meanwhile, use the cognitive model of Flower and Hayes (1980) to show that mental planning is a vital part of the translation process, assuming objectives, generating ideas and organizing information, before beginning the writing process, which must consider “linguistic, rhetorical and pragmatic norms”. Only in this way can a translation be carried out successfully, which is described as the process of transferring mental ideas to ideas in a written format.

Bell (1991) [as cited by Kalantari and Karimnia, 2011] establishes a link between art and translation because translation involves expressing in another language what has been expressed in the source language, while maintaining both semantic and stylistic reciprocity. Notwithstanding the fact that translation, in contrast to art, cannot claim to last forever, its objective is, unmistakably, the accomplishment of an absolute phase within the realm of all linguistic creation (Benjamin, 1913-1926).

Nevertheless, while we can infer, from all the information and different approaches from the experts, that translation studies have mutated as the years have gone

by, currently, technological innovations have also played their part. In fact, Bowker (2002) addresses the issue of why translators, in a competitive job market, need to learn about technology so as to implement it, and its tools, positively. What's more, O'Brien (2002) is firm on the necessity of teaching and learning post-editing skills for many reasons: (1) they address the growing need for translation and accelerate the time spent in production, (2) they differ from translation skills, so they assure that a translator is also a qualified post-editor, (3) translators would be prepared to be productive in a working environment which also holds machine-translation, (4) and they would improve the way machine-translation and its abilities are viewed.

### **2.2.1. Translation strategies and techniques**

A number of different scholars have explored the ways that translators transfer a message from one language into another and have given these "ways" different names. One such example is Sharifabad (2013:96), who views translation as a type of communicative behavior, and claims that "different communicative functions may require different translation strategies". Throughout his work he refers to two types of translation strategies, called domestication and foreignization, to analyze English-Persian translations of phrasal verb examples found in the news. Shuttleworth & Cowie (1997) [as cited by Sharifabad, 2013:98] attribute the use of the former to when "a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers" and the second for when "a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original".

Another author who identifies strategies is Márquez Prieto (2015-2016), who names the following options: (1) find the equivalent in the target language (equivalent), (2) give an explanation, attempt to paraphrase, or draw examples (compensation), (3) keep the translation exactly the same as its expression in the original version (loanword), (4) and, finally, omission (omission). However, these strategies seem somewhat incomplete.

Molina and Hurtado (2002), on the other hand, give a more thorough approach to classifying the ways in which a translator transfers a message from one language to another. They distinguish between three categories: methods, strategies and techniques. For these authors, a translation method is chosen depending on the main objective that the translator has, knowing that it will affect the text as an entire unit. There are four

methods: i) the interpretative-communicative method, in which there is a translation of meaning; ii) the literal method, involving linguistic transcodification; iii) free translation, in which there is a change within the semiotic and communicative levels; iv) and the philological method, which is academic or critical. In the second place, translation strategies refer to the procedures employed when solving the difficulties encountered during the process of translating, for which an objective has been set. These can be strategies for comprehension, to separate primary and secondary ideas, or to carry out further documentation tasks, for example, or for reformulation, to avoid certain words or to paraphrase. In the third place, noting that some mechanisms may function both as strategies and as techniques, they classify a translation technique as an instrument of textual analysis, which facilitates the study of how translation functions in relation with text, context and process. These are the steps translators take in each textual micro-unit, affecting them and, in turn, the final translated text.

Moreover, for Molina and Hurtado (2002), translation techniques should be chosen depending on the text's genre, the type, mode, purpose and audience of the translation, and the method chosen. These techniques are functional and are classified by their discursive and contextual natures, as well as by comparison with the original text. Lastly, these experts underline the importance of coherence, cohesion, and thematic progression within the analysis processes.

The eighteen translation techniques identified by these authors are given below, with both their respective functions and an example, as provided by Molina and Hurtado (2002). These are the specific techniques we will use in our practical study regarding the translation of onomatopoeias in *Heartstopper*:

1. **Adaptation**: to replace a source text cultural element with one from the target culture. E.g., to change “baseball” for “fútbol” in Spanish.
2. **Amplification**: to introduce details that are not formulated in the source text: information, explicative paraphrasing. E.g., to add “the Muslim month of fasting” to the noun “Ramadan”.
3. **Borrowing**: to take a word or expression straight from another language. It can be pure (without change). E.g., “lobby” in both English and Spanish. It can be naturalized (to fit the spelling rules in the target language). E.g., “Meeting” in English as “Mitin” in Spanish.

4. **Calque:** the literal translation, lexical or structural, of a foreign word or phrase. E.g., “École normale” in French as “Normal School” in English.
5. **Compensation:** to introduce a source text element of information or stylistic effect in another place in the target text, as it cannot be reflected in the same place. E.g., the archaic “thee” instead of “you”, to express respect in “I was seeking thee, Flathead” in English, as the vocative “O” in “En verité, c’est bien toi que je cherche, O Tête-Plate” in French.
6. **Description:** to replace a term or expression with a description of its form or/and function. E.g., to translate the Italian “panettone” as “traditional Italian cake eaten on New Year’s Eve” in English.
7. **Discursive creation:** to establish a temporary equivalence that is totally unpredictable out of context. E.g., the film “Rumble fish” as “La ley de la calle” in Spanish.
8. **Established equivalent:** to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language. E.g., the expression “they are as like as two peas” in English to “Se parecen como dos gotas de agua” in Spanish.
9. **Generalization:** to use a more general or neutral term. E.g., the French “guichet”, “fenêtre”, or “devanture” as “window” in English.
10. **Linguistic amplification:** to add linguistic elements. E.g., the English expression “no way” as “de ninguna de las maneras” in Spanish, instead of an expression with the same number of words, like “en absoluto”.
11. **Linguistic compression:** to synthesize linguistic elements in the target text. E.g., the English question “Yes, so what?” as “¿Y?” in Spanish, instead of using a phrase with the same number of words.
12. **Literal translation:** to translate a word or an expression word for word (it only when form coincides with function and meaning). E.g., “She is reading” in English as “Ella está leyendo” in Spanish.
13. **Modulation:** to change the point of view, focus or cognitive category in relation to the source text (it can be lexical or structural. E.g., to translate “vas a ser padre” in Spanish as “you are going to have a child” in English, instead of “you are going to be a father”.
14. **Particularization:** to use a more precise or concrete term. E.g., “Window” in English as “guichet” in French.



15. **Reduction:** to suppress a source text item in the target text. E.g., just “Ramadán” in Spanish instead of “Ramadan, the month of fasting”.
16. **Substitution (linguistic, paralinguistic):** to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. E.g., to translate the Arab gesture of putting your hand on your heart as “thank you”.
17. **Transposition.** To change a grammatical category. E.g., Changing the adverb “soon” in “He will soon be back” in English, for the verb “tardar” in “No tardará en venir” in Spanish.
18. **Variation:** to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation. E.g., to introduce or change dialectal indicators for characters when translating for the theater, or changes in textual tone when adapting novels for children, etc.

### 2.2.2. The translation of comics and graphic novels

The translation of comics and graphic novels has attracted a considerable level of interest, even though there is not traditionally been a wide range of study material regarding the specific sector (Brandimonte, 2012). However, this situation has changed gradually over recent years, at least in the field of translation studies (Valero Garcés, 1996).

Valero Garcés (1996:119) indicates the type of translation in comics and graphic novels has been termed by some “subordinate translation” or “constrained translation”. Villena Álvarez (1999), in this vein, describes subordinate translation as conditioned by factors other than the linguistic content of a text. He cites the following as clear examples: film dubbing, subtitling and song translation. He states that the balance between text and image in an original text must be maintained in the translation so that the reader of the translated text can also observe it. Similarly, Pascua and Delfour (1992) define subordinate translation as one in which any form of alteration in which non-linguistic codes intervene. For them, the main types of translation in this category are songs and music overall, cinema, dance, and comics. Moreover, from a communication perspective, Mayoral Asensio, Kelly and Gallardo (1983) confirm that when written texts are combined with other codes of communication, such as images, music, or oral language, the translation becomes a complicated process and is limited (or subordinated) by these other codes.

Subordinate translation, with its interrelation between text and image, inevitably poses two challenges, which are both quantitative and qualitative in nature. Firstly, the space available for written text is limited, which complicates the place for explanations and periphrases. Secondly, there is a margin of deviation, for instance an image could be portraying a specific situation that could make certain types of adaptation strategies impossible or inadvisable. Therefore, the translator, who cannot separate these two levels, only intervenes in the written text, without altering the whole unit (Valero Garcés, 1996).

Villena Álvarez (1999) agrees that the messages conveyed by the characters, i.e. the linguistic content of the text, both within the speech bubbles or incorporated into the image, create a physical limitation for the translator due to the specific space the translation should occupy: these spaces delimit the length of the translation. Consequently, the translator may be forced to reduce the length of the translation in order to adjust to a corresponding speech bubble, or increase it to avoid blank spaces and emptiness. Additionally, he agrees that images are the common thread and translators cannot alter them. Thus, it is impossible to provide any type of explanation in the case of an image that might be unfamiliar for readers of the target culture. Likewise, Ponce Márquez (2010) adds that the graphic layout of the text is ideal for the message, the original language and culture and this layout may well not coincide with what is ideal in the target language. She exemplifies this with the German language, which is more concise, and the Spanish language, in which syntax is more complex and includes lengthy sentences.

On the other hand, there are other secondary challenges for the translation of comics and graphic novels. Cáceres Würsig (1995) starts by naming the difficulties of translating proper nouns and titles, which hold a large importance. This is why the current tendency is no longer to adapt them and leave the originals (like *Snoopy*, *Superman*), even if they differ from the target audience's phonic system. She goes on to name the problems of diatopic and dialogic translation, from different places and thoughts to history and traditions, when desiring to create an equal effect on the target readers. Furthermore, Cáceres Würsig (1995), Valero Garcés (1996), Brandimonte (2012), and Ponce Márquez (2010) all point out how jokes, slang, colloquialisms, very culturally loaded plays on words, or references to certain very common traditions of a specific culture in the source text pose linguistic challenges for the translator, who has to maintain their functions. In-depth knowledge of both the source language and culture, as well as the target language and culture, is clearly required. Lastly, Ponce Márquez (2010) points to the importance

of creative skills for translators working with these types of textual elements, due to the search for an adaptation or cultural equivalence that corresponds to the image that the reader observes in the drawing. If the translator decides to settle for a literal translation, they should be aware of a potential loss of meaning that they will attempt to compensate elsewhere in the text.

Brandimonte (2012) understands that, from a theoretical perspective, there is still much to explore in the process of translation of these types of texts.

### **2.3. ONOMATOPOEIAS**

In this penultimate section of our theoretical framework, we will be focusing on onomatopoeias, the specific object of study for the practical aspect of the dissertation. We will describe some of the ways in which they have been classified, as well as discussing the challenges of translating them in comics and graphic novels.

#### **2.3.1. Classification**

De la Cruz Cabanillas and Tejedor Martínez (2009) express their frustrations at the lack of a generally accepted taxonomy regarding the classification of onomatopoeias and that authors who have dealt with the subject have not reached a consensus on the categorization of some elements, so borders are not as clear as could be thought initially. Husillos Ruiz (2018) mirrors this opinion.

Some initial exploration of the nature and characteristics of onomatopoeias was carried out by Humboldt (1836, as cited by Márquez Prieto [2015-2016: 3-4]). Humboldt (1836) differentiated between three types of sounds:

- (1) directly imitative;
- (2) created from a third factor common to the sound and the object;
- (3) that designate based on a relationship between the concept and the sound.

Subsequently, Gubern (1974) points to a distinction between inarticulate sounds on the one hand and onomatopoeias on the other hand. Firstly, he believes that in the inarticulate sounds, exemplified by De la Cruz Cabanillas and Tejedor Martínez (2009: 47) as “auf”, “ñam”, “uf” and “ejem” in Spanish, and “augh” and “brrrr” in English, the sound-emitting device is always the mouth. By contrast, this author claims that onomatopoeias are a representation of phonemes with graphic value that acoustically insinuate to the reader the noise of an action or an animal. Ullmann (1978, as cited by Pascua and Delfour [1992]), meanwhile, discerns between “primary” and “secondary”

onomatopoeias. On the one hand, the “primary” onomatopoeias, defined as a rigorously acoustic imitation, which are exemplified by Pascua and Delfour (1992) by using the grunt, where the only difference between the representation of the onomatopoeias in the two different languages is the repetition of the consonant “r”: in English “GRRRR ...” and in Spanish “GRRR”. On the other hand, the “secondary” onomatopoeias, which do not evoke a noise but rather a movement that accompanies this acoustic experience. For example, “PAF!” in English for a slap, and “PAF!” in Spanish for the same action.

Two further important scholars in this field who developed the study of onomatopoeias significantly are Chapman (1984) and Mayoral Asensio (1992). On the one hand, the division criteria of onomatopoeias structured by Chapman (1984, as cited by Mayoral Asensio [1992:108]) is systematized as follows:

- (1) non-verbal vocalizations (human);
- (2) non-human natural sounds:
  - produced by animals,
  - produced by natural phenomena;
- (3) artificial sounds:
  - produced by mechanical instruments,
  - music,
  - produced by human interference with natural objects.

This Chapman’s classification has subsequently been cited by other scholars, apart from Mayoral Asensio (1992), specifically Valero Garcés (1996) and Márquez Prieto (2015-2016).

On the other hand, Mayoral Asensio (1992), drawing on Chapman (1984), creates his own classification, in which he differentiates between two different levels: that of verbalization or articulation and that of onomatopoeic imitation. The original examples given in English by Mayoral Asensio (1992) have been complemented here with examples in Spanish from Márquez Prieto (2015-2016:4-5). The classification of Mayoral Asensio (1992:108-109) is laid out as follows:

- A) inarticulate, non-onomatopoeic forms. E.g., in Spanish “ah”, “uy”, “oh”, in English “oops!”, “Wow!”;
- B) inarticulate, onomatopoeic forms. E.g., in Spanish “bff”, “brr”, “psh”, in English “wwurrrrrrrrk”;
- C) articulate, onomatopoeic forms;
  - C.1) verbs/representations that indicate the action of producing a sound:

C.1.a) → With different onomatopoeic base. E.g., in English “bark”/ “bow-wow” (barking of a dog), “chirp”/ “tweet-tweet” (chirping of a bird). E.g., in Spanish “hii-haa” (rebuznar - asno), “guiih” (gruñir - cerdo), “bum” (explotar);

C.1.b) → With the same onomatopoeic bases. E.g., in English “beep” (from “to beep”), “roar” (from “to roar”). E.g., in Spanish “aupá” (from “aupar”), “clic” (from “clicar”), “cro-cro” (from “croar”);

C.2.) verbs-representations that indicate action or consequence from which the sound is produced. E.g., in Spanish “retumbar” (when an object falls to the ground, for example, a rumbling sound may be produced.), “crujir” (when something cracks, it creaks and makes a sound). E.g., in English “sniff”, “crash”;

D) articulate, non-onomatopoeic forms (verbs). E.g., in Spanish “chascar”, “aullar”, “aplaudir”, in English “dribble”, “convulse”;

E) articulated onomatopoeias. They are less common and refer to sounds formed by phrases or sentences which meaning must be sought in certain previous creations, such as songs or works of literature. E.g., “a-tissue”, in English a sneeze.

It is worth noting that Mayoral Asensio (1992) also indicates that onomatopoeias can take the form of verbs, nouns, and representations. Márquez Prieto (2015-2016:4-11) gives the example of “piar” in Spanish as a verb, “piada” as a noun, and “pío pío” as a representation.

More recently, Riera-Eures and Sanjaume (2010, as cited by Márquez Prieto [2015-2016:6]) classify onomatopoeias in terms of their functions:

- (1) expressive: entailing the issuer;
- (2) conative: regarding the receiver;
- (3) phatic: linking the communicative relationship between the sender and the receptor;
- (4) metalinguistic: as in changes in speech;
- (5) representative: in relation with the sound in question.

Further studies have been carried out by Ma’rifatil Laili (2008), Ibarretxe Antuñano (2009), Rodríguez Guzmán (2011), Akita (2013), Kambuiziya and Zeinoalbedin (2014), Yaqubi, Ibrahim Tahir and Amini (2018), but the spatial limitations of this undergraduate dissertation prevent us from presenting all the different aspects they introduce. As we do not draw on their reflections, we have included these references as secondary sources.

For the purposes of our dissertation, we have opted to classify onomatopoeias following the criteria proposed by Ullmann (1978), as his was one of the first recognized classifications for onomatopoeias and he elegantly managed to divide an easily interpretable distinction between them; by Mayoral Asensio (1992), as we consider his to be the most complete classification in terms of onomatopoeic forms, verbalizations/articulations and imitations; and by Riera-Eures and Sanjaume (2010), as they distinguish between onomatopoeic functions.

### **2.3.2. Onomatopoeias in comics and graphic novels**

As Cáceres Würsig (1995), Ponce Márquez (2010) and Ramos Caro (2015) highlight, onomatopoeias are found in abundance in comics and graphic novels as a graphic resource. Valero Garcés (1996) views these text types as a suitable medium for the use of sound representations, noises, music, and onomatopoeias because they constitute essential markers, providing an iconic and original value that is non-existent in other genres. Moreover, she distinguishes between the prolongation of sounds through the repetition of letters and exclamation or question marks, the variations in fonts and letter sizes, and the writing in lines that are not necessarily straight. Ma'rifatil Laili (2008) attributes similar hallmarks to onomatopoeias, the fact that they tend to be short words and the unusual use of capital letters and repetitions.

### **2.3.3. Translation of onomatopoeias**

Cuenca (2006) stated that onomatopoeias cannot be translated as just words because they are specific to a language, meaning that context, semantics and pragmatics must be considered. In fact, Pascua and Delfour (1992) agree these textual elements need a translator who preserves meaning and possesses an understanding of the sounds and combinations within both the source and target languages, to ensure that the translated version elicits similar impressions in the reader in the target language.

As we previously explained with some of the challenges presented by the translation of comics and graphic novels, many of these problems are also, in turn, applicable when describing the difficulties of the translation of onomatopoeias and sounds within these text typologies. While understanding the fact that they are necessary elements to complete the meaning of the whole unit, Valero Garcés (1996) also realizes they often invade the images or drawings within the pages of the book, which can cause

problems of space and typographic resources, and of graphic transcription adaptations. For instance, Brandimonte (2012) views onomatopoeias as a graphic resource that the translator cannot manipulate, since they are integrated into the drawing. Villena (1999) states that onomatopoeias are not represented in the same way in all languages and are commonly incorporated into the drawing itself, leaving the translator a dilemma. The author has drawn the content in specific ways, giving themselves an artistic imprint, meaning that authors should be the ones to alter their designs so that translators can freely incorporate the translated onomatopoeias into the target language. However, this decision is normally taken by editors or publishers.

Additionally, Chapman (1984:40) states that, since onomatopoeias and exclamations are “adapted into the phonemic and orthographic resources of the language, they are likely to take varied forms in different speech-communities”, meaning that there is a “common quality of human auditory perceptions” but also a dissemblance in their recognition. Valero Garcés (1996:120) similarly conveys that they vary in form in different languages and, as they are closely related to the way of hearing and transcribing sounds, they are inherently reflective of the language itself. Therefore, it is only logical that they constitute a challenge for the translator. She shares some possible solutions: finding the onomatopoeia’s equivalent in the target language, for example, “smak” in English, representing the sound someone makes when kissing someone else’s cheek, translated as “mua”, the bark of the dog “woof” in English as “guau” in Spanish, or the crow of the rooster “cock-a-doodle-doo” as “kikiriki”; spelling adaptation, for example, “hi, hi, hi” in English as “hee, hee, hee” in Spanish, “heh, heh” as “je, je”, or “ha!” as “¡ajá!”; and maintaining the original, for example, “bang”.

Valero Garcés (1996) perceives certain tendencies in the use of some translation techniques within this area. For instance, when a sound denotes a feeling or attitude in English, she claims that translators mainly opt for an equivalent in Spanish. She also suggests “borrowing” from the original language seemed, at the time of writing, to be decreasing due to reasons like technical advances in the editing of comics, which allow a separation of the drawing from the text of the dialogue and the narrative text, and due to the creation of new forms in Spanish along with the revitalization of other traditional ones. Moreover, while animal sounds are normally represented by borrowing the exact same form as appeared in the original (with which Ramos Caro (2015) agrees), artificial sounds are often represented in Spanish using English forms. On the other hand, Mayoral Asensio (1992:139) provides several solutions for the translation “procedures” for

onomatopoeias. Although he calls them procedures, they actually correspond to “techniques”, in the terms used by Molina and Hurtado (2002):

- (1) omission if there is no equivalent: when the meaning is redundant it is preferable to leave its transmission to other elements, like drawings or dialogue;
- (2) compensation, to transfer meaning into another part of the message, like explanatory texts;
- (3) translation into verbalized language, like “sorry, I’m so clumsy” instead of just “oops”;
- (4) equivalence, so that it means the same in both languages in terms of context and situation;
- (5) “lexical” borrowing, which means the same form is kept, even if this should generally be an avoidable option.

If we look at the translation techniques suggested by Mayoral Asensio (1992) specifically for the translation of onomatopoeias, we can see that he specifies two techniques that are not mentioned by Molina and Hurtado (2002), namely: omission and translation into verbalized language. Although this last one could be compared to Molina and Hurtado’s (2002) “description technique” and “linguistic amplification technique”, we have opted to consider it a “description”, as we can see in Mayoral’s (1992) example that there is a change in representation. Therefore, our classification will be based on Molina and Hurtado’s (2002) techniques to which we will establish “translation into verbalized language” as a “description” and add “omission” as a further option.

#### **2.4. HEARTSTOPPER**

This is the final section of our theoretical framework. Therefore, we will present the essential information about *Heartstopper*, which is our source text for the practical aspect of our dissertation.

Alice Oseman, who wrote the *Heartstopper* LGBTQ+ Young Adult graphic novel series, was born in 1994, in Kent, England, and describes herself as an author, illustrator/comic artist and screenwriter. In 2016 she completed her studies in English Literature at Durham University, but at just 18 she had already landed a six-figure deal for her first book, called *Solitaire*, from which the two main *Heartstopper* characters, Charlie Spring and Nick Nelson, emerged. The author has won numerous awards for other books, also aimed at young adults, as well as those of Breakthrough Author for the Books Are My Bag Readers' Awards 2022 and Medal for Fiction for the Hay Festival 2023.



According to her official *Heartstopper* website, she has more recently been named the Attitude Person of the Year 2023 as well as The British Book Awards Illustrator of the Year. The author often comments on how her success with *Heartstopper* underlines the fact that LGBTQ+ stories are on demand, “especially for young people”, and that “there is absolutely a market for those in mainstream media” (NPR, 2024). She strongly believes that young queer people “need to see themselves in fiction and in the media that they’re consuming” and, with *Heartstopper*, feels honored to help them “feel seen in that way” (Depenbrock, 2024).

For *Heartstopper*’s origins, Alice Oseman has described how when she first started working on the story, she thought it was going to be a prose novel, but that after developing the plot she realized it did not have the beginning-middle-end structure that prose novels normally have (Hay Festival, 2023). It turned out to be a serialized story with ongoing episodes of things that happened in Nick and Charlie’s lives, suiting an episodic story, updated every week, which is exactly what is done in webcomics. This was when Alice Oseman decided that it was the perfect opportunity for her to combine her drawing and writing skills (Hachette Schools, 2023). Therefore, *Heartstopper* initially was a LGBTQ+ young adult romance webcomic, published on online platforms like Tumblr<sup>4</sup> and Tapas<sup>5</sup> in September 2016, gaining an enormous fanbase that has currently enjoyed more than 124 million views (Oseman, 2024). Moreover, according to the official website, Alice Oseman, who saw a rapid growth from a very dedicated group of readers, then “crowd-funded a limited print-run edition, meeting her funding goal in less than two hours” in June 2018. Shortly after this, in February 2019, Hachette Children’s Group (HCG), who had acquired the legal rights, widely published *Heartstopper: Volume I*, finally released as a graphic novel story. In July 2019, five months later, HCG published *Heartstopper: Volume II* and has, since then, done the same with volumes three, four and five, a coloring book, a yearbook and is currently waiting on for volume six.

The *Heartstopper* graphic novel series has broken records, becoming the “UK’s fastest-selling graphic novel ever” (Creamer, 2023). *Volume V*, released in December 2023, sold more than 60,000 copies just during the first three days of its release, which made it “the overall best-selling book of the week in the UK across all categories” (Creamer, 2023), including both adult and children’s fiction as well as non-fiction. Moreover, *Heartstopper* has become “the highest-selling children’s book in over two

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<sup>4</sup> Alice Oseman (2019) describes Tumblr as a “social media blogging site”.

<sup>5</sup> Alice Oseman (2019) describes Tapas as being a “specifically for webcomics website”.

years” and, currently, has sold more than eight million copies, has been translated into more than 37 languages, and continues to be “embraced by readers everywhere – and of all ages” (Creamer, 2023). Moreover, the graphic novel series has won several awards: Best Graphic Novels & Comics for the Goodreads Choice Awards in both 2020 and two years later in 2022, Children's Illustrated Book of the Year for the 2022 British Book Awards, Readers' Choice for 2022 Books Are My Bag Readers' Awards, and Best Book I Wish I Could Read Again for the First Time for the 2023 TikTok Book Awards.

*Heartstopper* is the story of Charlie Spring, a 15-year-old, sensitive, nerdy overthinker, and Nick Nelson, a 16-year-old, soft-hearted, popular rugby player. They both go to the same all-boys grammar school, but have never met before, until they are placed together on the seating plan of their new form groups and quickly become friends. Charlie is openly gay at school, which made him experience bullying and homophobia in the past, but he has settled into a supportive friendship group who greatly value him. At the beginning of the story, he has an emotionally abusive relationship with a secret boyfriend who disrespects and treats him badly, which is when Nick intervenes, helping Charlie and bonding even further. Charlie, even though he knows it is impossible, already likes Nick, who believes that he is straight. However, from this strong friendship other feelings start to blossom between them and, as love is unpredictable, it turns out that Nick’s feelings for Charlie are greater than either of them could have imagined. Finally, they fall in love. Therefore, as Alice Oseman has said in her official website (2024), *Heartstopper* is about “life, love and everything that happens in between”. The themes that the graphic novel series navigate with are life as a teenager, love, friendship, bullying, homophobia, coming out, therapy and mental health. While some subjects are serious and delicate, yet necessary to portray a realistic way of living certain aspects of being a young adult, *Heartstopper* is, overall, surrounded by optimism, recovery, healing, and love. In an editorial piece, The Guardian (2023) describes the graphic novel’s story as being “an adorable teen romance”, “unutterably sweet and wholesome” and “a heart warmer, at the very least”. Nicholson (2022) said that it leaves you “the sensation of being on the receiving end of a solid hug”. The author herself has also said that it is “positive, joyful and full of love” (Knight, 2022) and that she believes the reason of its success is mainly that it brings comfort to people, which she also adds on the “Author’s note” of the book.

Furthermore, Alice Oseman is also the writer, creator, and executive producer of the live-action adaptation of *Heartstopper* for Netflix, which is produced by See-Saw Films. This adaptation was first screened in April 2022 (Oseman, 2024). Since then, two

seasons have been aired and the third one is programmed to be released in October 2024. It won more than ten awards from 2022 until today, including Outstanding Young Teen Series for Children's and Family Emmy Awards 2022. The cast and crew as well.

For the practical study, we will be focusing only on *Heartstopper: Volume I*, which is the first book of the graphic novel series, which constitutes the seed that originated all the excitement and success that came after.

Finally, we were able to discover that the book was translated by Victoria Simó (2020), although there is little information about her available online. From her LinkedIn profile we learnt that she studied journalism and literature, and, from a short summary, replicated in some bookstore chains, we found an explanation about her being a literary advisor and translator specializing in young people's books. She has also written several children's books.

### **3. PRACTICAL STUDY**

In this chapter we will present the study carried out on the onomatopoeias present in the first volume of the printed version of *Heartstopper*. We will start by describing the methodology used, and then present the frequency with which the different types of onomatopoeias were identified in the corpus, as well as the frequency with which the different translation techniques described in section 3.3. were applied to them. Following this, we will also present several examples from the corpus to illustrate our results.

#### **3.1. METHODOLOGY**

For this practical study, we employed a methodology that consisted of, firstly, extracting all the graphic representations of sounds found in our source text and, secondly, categorizing each one of them into three specific classifications of onomatopoeias, according to Ullmann (1978), Mayoral Asensio (1992) and Riera-Eures and Sanjaume (2010), respectively. We then paired each onomatopoeia in English with its translation in Spanish, found in the translated text – these pairs constitute the corpus of this study. From here, we were able to identify which one of the eighteen translation techniques provided by Molina and Hurtado (2002), and that of omission by Mayoral Asensio (1992), were employed in each case. The tables with all this information will be included in the appendix section. From this data we obtained our quantitative results, comprising the frequency of appearance of each of the types of onomatopoeia, as well as the frequency

of usage of each translation technique. We will now present the findings resulting from this exercise, complementing the quantitative data with contextualized examples.

### 3.2. ONOMATOPEIA IN THE CORPUS: TYPES AND FREQUENCY

The practical analysis we carried out starts by identifying the number of times each onomatopoeia in the source text was established as a primary or secondary onomatopoeia, according to the classification given by Stephen Ullmann (1978). These quantitative results are shown in the following table:

Table 1: Primary and secondary onomatopoeias (Ullman, 1978)

| <b>Classification according to Ullmann</b> | <b>Number of appearances</b> |
|--|------------------------------|
| Primary onomatopoeias                      | 70                           |
| Secondary onomatopoeias                    | 56                           |

If we break down this information, it becomes clear that, even though most of the onomatopoeias in the corpus are primary, meaning they imitate an acoustic sound, many others are secondary. Therefore, even if to a lesser extent, the presence of onomatopoeias that create imagery, regarding movements that go hand in hand with an acoustic episode, is significant. Two examples of primary onomatopoeias in the original version are “TICK” and “beep”. Two examples of secondary onomatopoeias, also in English, are “CREAK” and “SLAM”.

Secondly, we distinguished the number of times an onomatopoeia in the source text constituted an inarticulate, non-onomatopoeic form; inarticulate, onomatopoeic form; articulate, non-onomatopoeic form; articulate, onomatopoeic form; and articulated onomatopoeia, according to the classification given by Mayoral Asensio (1992). These quantitative results are shown in the following table:

Table 2: Classification of onomatopoeias (Mayoral Asensio, 1992)

| <b>Classification according to Asensio</b> | <b>Number of appearances</b> |
|--|------------------------------|
| Articulate, onomatopoeic forms             | 98                           |
| Inarticulate, onomatopoeic forms           | 22                           |
| Inarticulate, non-onomatopoeic forms       | 5                            |
| Articulate, non-onomatopoeic forms (verbs) | 1                            |

|                           |   |
|---------------------------|---|
| Articulated onomatopoeias | 0 |
|---------------------------|---|

The data given in table 2 shows that the graphic representations of sounds take an articulate, onomatopoeic form more than three quarters of the time. This means that verbs and representations that indicate either the action of producing a sound or the action or consequence produced from the sound are the most common forms of portraying sounds within our source text. Additionally, inarticulate, onomatopoeic forms also present, although to a lesser extent. On the other hand, inarticulate, non-onomatopoeic forms, closely followed by articulate, non-onomatopoeic forms, are formed very infrequently. It is worth noting that articulated onomatopoeias were not found in our source text, yet this is not surprising, as Mayoral Asensio (1992) already stated that they are used less frequently. Two examples of articulate, onomatopoeic forms in the original version are “tap tap tap” and “PING”. An example of an inarticulate, onomatopoeic form, also in English, is “OOF”. An example of an inarticulate, non-onomatopoeic form is “ha, ha!” and of an articulate, non-onomatopoeic form is “BLINK BLINK”.

Thirdly, we identified the number of times each onomatopoeia in the source text was established as expressive, conative, phatic, metalinguistic, and representative, according to the classification given by Riera-Eures and Sanjaume (2010). These quantitative results are shown in the following table:

Table 3: Classification of onomatopoeias (Riera-Eures and Sanjaume, 2010)

| <b>Classification according to Riera-Eures and Sanjaume</b> | <b>Number of appearances</b> |
|---|------------------------------|
| Representative  | 65                           |
| Expressive  | 37                           |
| Phatic  | 24                           |
| Conative  | 0                            |
| Metalinguistic  | 0                            |

The information given in table 3 reveals that the most repeated communicative function of onomatopoeias is the representative one, which means that onomatopoeias in our source text are fundamentally correlated with the specific sounds in question. Moreover, expressive onomatopoeias, closely followed by phatic ones, are also common,

meaning that many sounds also focus on the sender and on the communicative relationship between them and the receiver. Neither the conative nor the metalinguistic functions were observed in our source text. Two examples of representative onomatopoeias in the original version are “WHRRR” and “BUZZ”. An example of an expressive onomatopoeia, also in English, is “HUFF” and one of a phatic onomatopoeia is “sniff sniff”.

In the light of the quantitative data given in tables 1-3, we can see that most of the graphic representations of sounds in our source text constitute primary onomatopoeias, with articulate onomatopoeic forms, and representative functions.

### 3.3. TRANSLATION TECHNIQUES USED IN THE CORPUS

After gathering these results regarding types of onomatopoeias, we then proceeded to calculate the number of times each translation technique, mainly from Molina and Hurtado (2002), and that one of omission from Mayoral Asensio (1992), was applied to each onomatopoeia. These quantitative results are shown in the table below:

Table 4: Translation Techniques applied

| <b>Translation Technique</b>       | <b>Number of times applied</b> |
|------------------------------------|--------------------------------|
| Adaptation                         | 39                             |
| Transposition                      | 35                             |
| Established equivalent             | 31                             |
| Borrowing                          | 20                             |
| Description                        | 1                              |
| Established equivalent + Borrowing | 1                              |

Onomatopoeias in our source text have been translated mainly by the technique of adaptation. The second most used technique was transposition. The third most used was established equivalent. The fourth was borrowing. Description was only used once, as well as the combination of both establish equivalent with borrowing.

In terms of the translation techniques used, we can see that out of a total of nineteen techniques, only five were used (adaptation, transposition, established equivalent, borrowing and description), while the other fourteen were not observed (amplification, calque, compensation, discursive creation, generalization, linguistic amplification, linguistic compression, literal translation, modulation, omission,

particularization, reduction, substitution, and variation). Only once can we see two techniques combined for just one unit of translation: borrowing along with established equivalent, with 0.8%. The technique that was used most frequently is that of adaptation, with 30.7% of the total, closely followed by transposition, with 27.6%, which is closely followed in turn by established equivalent, with 24.4%, which surpasses the use of the borrowing technique, with 15.8%. The description technique was only applied once, with 0.8%.

We will now present examples from our corpus to illustrate the quantitative data regarding the use of different translation techniques, paying particular attention to the techniques used most often: adaptation, transposition, established equivalent and borrowing.

### 3.3.1. Adaptation

The most frequently used technique in our corpus is that of adaptation. This means that the translator adapted the English onomatopoeia as a cultural element in order to convey the manner in which a Spanish speaker would acoustically understand the same sound. Table five gives a number of examples of adaptation found in the corpus.

Table 5: examples of adaptation in the corpus

|   | Original version | Page number | Translated version | Page number |
|---|------------------|-------------|--------------------|-------------|
| 1 | FLICK            | 22          | PLICK              | 28          |
| 2 | CREAK            | 47          | ÑEEEC              | 53          |
| 3 | SLAM             | 78          | PLAM               | 53          |
| 4 | SLAM             | 185         | PLAM               | 191         |
| 5 | SLAM             | 230         | BLAM               | 236         |
| 6 | OOF              | 170         | ¡UF!               | 176         |
| 7 | tap tap tap tap  | 196         | tac tac tac tac    | 202         |

An initial example of adaptation can be seen when Nick approaches Charlie and, as a friendly gesture, he gives him a light tap on his forehead, which is graphically represented with the onomatopoeia “FLICK”. The translator decided to adapt it into “PLICK”.

A second example of adaptation can be seen when Nick has suggested to Charlie that he be part of the school's Rugby team, and he accepts. Later, in the school locker room, some classmates question Charlie's ability as a player, criticizing him (some comments border homophobia). Charlie hears them, but decides to be as brave as he can and steps in. While he opens the door, slowly and looking insecure, the "CREAK" of the door sounds. This "CREAK" has been adapted into Spanish as "ÑEEEC". It is worth noting that the author has translated a different onomatopoeia ("GRAB"), by the means of another translation technique (transposition), into "ÑEC" (page 53) as well, showing an absence of clear coherence.

A third example regarding the adaptation technique can be seen in the translation of "SLAM" on three separate occasions in the source text. The first is used in case during a tense interaction between Charlie and Ben, his abusive, secret boyfriend, when the latter tries to give him a non-consensual kiss. Charlie tries to back off, but the other boy pushes him abruptly against the wall, which is represented by the sound "SLAM" (page 78). The translator adapted it into "PLAM" in Spanish. The second case occurs in Charlie's house when, after socializing at a get-together, Nick gives him a long and intense hug. Nick is very confused about his feelings at the time and leaves the house with a "SLAM" (page 185) of the front door. This same sound, but for a different action, is also adapted into "PLAM" in Spanish. The third case occurs in a similar situation to the first, when Ben, who is no longer Charlie's boyfriend, grabs him aggressively, Charlie defends himself and pushes Ben against the wall. This sound is represented by "SLAM" (page 230). However, this time, the translator decided to adapt it into "BLAM" in Spanish. Therefore, we can appreciate that for two same actions (a push against the wall) the same onomatopoeia is used in English ("SLAM"), but two different onomatopoeias are used in Spanish ("PLAM" and "BLAM"). By the same token, for two different actions (a push against the wall and the slamming of a door) the same onomatopoeia is used in English ("SLAM"), and the same onomatopoeia is used in Spanish ("PLAM"), which is a clear contradiction in the translated text. In addition, another sound (the "SHUT" (page 187) of a door) is, again by the means of the transposition technique, translated into "PLAM" once, and again later (page 260), as "BLAM". Another contradiction is observed when "SHUT" (page 194) is, on a third occasion (the quick closing of a laptop), translated, by transposition, as "CLAP".

The fourth example of adaptation takes place when Nick and Charlie are having a friendly fight on the floor and start huffing and breathing heavily, which is expressed,



three times, as “OOF” (page 170) in English and is adapted into “¡UF!” in Spanish. However, we have to mention that the sound “Uf” in Spanish has also been transposed “Huff”, constituting another case of inconsistency. Additionally, we can see how “OOF” stands alone, yet in the translated onomatopoeia the translator decided to add exclamation marks.

The fifth and final example chosen of the adaptation technique is when Charlie and his best friend are text messaging and the sound of the keyboard is represented by “tap tap tap tap” in English, which is adapted into the sound “tac tac tac tac” in Spanish.

### 3.3.2. Transposition

The second most frequently applied technique is that of transposition, in which the translator opted to change the representation in English of a sound in one grammatical category into a Spanish one, belonging to a different grammatical category. We present some examples in table 5, which we will subsequently explain.

Table 6: examples of transposition in the corpus

|    | Original version | Page number | Translated version | Page number |
|----|------------------|-------------|--------------------|-------------|
| 1  | HUFF HUFF        | 29          | UF UF              | 35          |
| 2  | HUFF HUFF        | 32          | UF UF              | 38          |
| 3  | huff             | 171         | buf                | 177         |
| 4  | SNAP             | 149         | FOTO               | 155         |
| 5  | GR AB            | 36          | RA SH              | 42          |
| 6  | GRAB             | 170         | ZAS                | 42          |
| 7  | GRAB             | 188         | ZAS                | 194         |
| 8  | GRAB             | 230         | ÑEC                | 236         |
| 9  | PULL             | 80          | RASH               | 86          |
| 10 | ROLL             | 194         | RASH               | 200         |
| 11 | PUSH             | 80          | ZAS                | 86          |
| 13 | SNATCH           | 169         | ZAS                | 175         |
| 14 | RUFFLE           | 117         | RIS RIS            | 123         |
| 15 | SCRIBBLE         | 127         | RIS RIS            | 133         |
| 16 | POKE             | 172         | PIC                | 178         |
| 17 | PROD             | 172         | PIC                | 178         |

In the first example, Charlie is running in the school's athletics track for Physical Education class and is puffing with exhaustion, which is represented as "HUFF HUFF" and translated into "UF UF". In English "HUFF" is a verb, while the sound "UF" in Spanish is considered an onomatopoeia, according to the dictionary Royal Spanish Academy (RAE, 2024). These examples are repeated on more occasions throughout the source text and translated text. It is important to note here that sometimes "HUFF" has been translated into "UFF" with just one "F", while on other occasions the "F" is doubled, a peculiarity that seems to happen for no apparent reason.

A second example of the transposition technique occurs when Nick and Charlie are having a friendly fight on the floor and start puffing of exhaustion, again with the verb "huff" in English, but this time translated into the sound "buf" in Spanish, which happens four times in the translated text. Even though the action is different, the translated version of it is the same, giving rise to another apparent incoherence, as we cannot identify why the translator opted to implement "buf" instead of "uf" or "uff", as she had done before.

A third example takes place when Nick takes a photo of Charlie with his mobile phone, the sound is represented by the onomatopoeia "SNAP", while it was translated into "FOTO", which is a noun in Spanish.

As we previously explained, some sounds translated using the transposition technique showed several incoherencies with other sounds translated by adaptation. There are more examples of this regarding elements translated by transposition. For instance, the onomatopoeia "GRAB" appears four times and is translated in three different ways, as shown below. The first one is when Ben aggressively grabs Charlie by his T-shirt in a discussion, which is translated into "RASH". The second one is when Nick and Charlie are having a friendly fight and Charlie grabs Nick's arm, which is translated into "ZAS". The third one is also translated into "ZAS", portraying Nick grabbing his computer. The fourth one is when Ben suddenly grabs Charlie's arm forcefully, which is translated into "ÑEC" (as we previously noted, the "CREAK" of the door has been adapted into Spanish as "ÑEEEC" as well). Therefore, for four similar actions (grabbing a t-shirt, an arm, a computer, and an arm again) the same onomatopoeia is used in English ("GRAB"), but three different ones are employed in Spanish ("RASH", "ZAS" and "ÑEC"). This highlights, again a lack of uniformity. These are transposition examples of inconsistency:

The onomatopoeia "RASH" in Spanish is given as the translation of two different English forms: "PULL", referring to the abrupt pull of Charlie's arm, and "ROLL", referring to Nick turning around from one side of his bed to the other (rather than just the

“GRAB” of the T-shirt, as explained above). It is important that here we mention that we detected more than one case of verbs that describe a movement to which no specific sound is clearly associated, but that in the translated version, in Spanish, this same movement is represented through an acoustic rendering. For instance “PULL” and “ROLL” into “RASH”.

This pattern is repeated with the Spanish “ZAS”. Before (page 194), it appeared as Nick grabbing his computer and was translated from “GRAB”, but it has also been used as the translation of “PUSH” twice, referring to Charlie pushing Ben away and to Nick pushing Ben out of the way, and translated from “SNATCH”, referring to Nick taking a book out of Charlie’s hand. These examples demonstrate overlapping translations. The following are transposition examples of different source text elements represented by the same onomatopoeia in the translated version:

Along these lines, we have observed another overlap within the transposition category. When Nick plays with Charlie’s hair it is represented by a “RUFFLE” (page 117), which is translated into Spanish as the sound “RIS RIS”. However, when Nick is writing down his address on a piece of paper it is represented by a “SCRIBBLE”, which is also translated into the sound “RIS RIS”. This means that for two completely different actions two different representations are portrayed in English, but two same representations in Spanish.

The same applies to another example. When Nick starts to bother Charlie in an affectionate way, he gently pats him on his face, which is represented both times by “POKE” and “PROD”. In Spanish this two-times repeated action is translated as just “PIC”.

### 3.3.3. Established equivalent

The third most frequently used technique when translating the graphic representations of sound was established equivalent. This means that the translator sometimes opted to use a graphic representation of sound in Spanish that is recognized as such by dictionaries or by language in use.

Table 7: examples of established equivalent in the corpus

|   | Original version | Page number | Translated version | Page number |
|---|------------------|-------------|--------------------|-------------|
| 1 | TICK             | 2           | TIC                | 8           |

|   |         |     |         |     |
|---|---------|-----|---------|-----|
| 2 | TICK    | 2   | TAC     | 8   |
| 3 | Beep    | 18  | bip     | 24  |
| 4 | Beep    | 42  | bip     | 48  |
| 5 | Beep    | 43  | bip     | 49  |
| 6 | PEEEEE! | 198 | ¡PIIIP! | 204 |

A first example of this is the setting of the very first chapter shows Charlie’s school classrooms, which are empty during lunchtime, and the clock on the wall starts ticking, which is conveyed by the sound “TICK” eight times on the same page but in different spaces (outside speech bubbles). The translator decided to use “TIC”, which is the regular representation of a clock’s sound in Spanish. Additionally, the Spanish language also recognizes this sound as “TAC”. In fact, “tic tac” is usually used together, which is why the translator also translated “TIC” into “TAC” in every other occurrence (producing the combination of TIC TAC). Both representations are established as equivalents, officially established by the Cambridge English-Spanish Dictionary (2024).

A second example of the use of an established equivalent is the sound of Charlie’s text message notifications, which are represented as “Beep” six times in the source text. The translator used, for all of them, the traditional “bip” in the target language, officially established by the Cambridge English-Spanish Dictionary (2024).

A similar case occurs when, at the end of a rugby match in which Nick plays, the school’s P.E. teacher uses her whistle. This sound is represented as “PEEEEE!” in English and is translated into Spanish as “¡PIIIP!”, as it is conventional by language in use, officially established by the Cambridge English-Spanish Dictionary (2024).

### 3.3.4. Borrowing

The borrowing technique was the fourth most applied translation technique for the graphic representations of sound. Thus, several onomatopoeias in English were directly taken (or borrowed) from the source text and placed within the translated text.

Table 8: examples of borrowing in the corpus

|   | Original version | Page number | Translated version | Page number |
|---|------------------|-------------|--------------------|-------------|
| 1 | WHRRR            | 19          | WHRRR              | 25          |
| 2 | BUZZ             | 103         | BUZZZ              | 109         |

|   |        |     |         |     |
|---|--------|-----|---------|-----|
| 3 | Fssshh | 156 | Fssshhh | 162 |
| 4 | sniff  | 194 | Snif... | 200 |

A first example is Nick washing his hands in the school toilet’s dryer and it emits the sound “WHRRR”, which appears in the same form in the translated text: “WHRRR”.

Furthermore, Charlie’s mobile phone vibration is represented as “BUZZ” and it is translated into “BUZZZ”, which shows a peculiarity: the translator opted to add an extra “Z” into the translated text, for no apparent reason.

The same thing can be seen in another example. The sound that a kettle makes when Nick is pouring himself a cup of hot tea is “Fssshh” (page 156), which is translated into “Fssshhh”, with an extra “h” at the end.

A further example of borrowing is found on page 194 when Nick is questioning his sexuality and with great anxiety searches for supposed answers in videos and Internet quizzes. He starts crying and one of these sounds is represented by “sniff”, which is translated into “Snif ...”. This is the opposite of the two examples above, as this time the translator opted to remove the last letter, again, for no apparent reason, which shows once more a lack of congruity.

### 3.3.5. Description and combined techniques

Description and a combination of two techniques were found just once each in the corpus.

Table 9: example of description in the corpus

|   | Original version | Page number | Translated version | Page number |
|---|------------------|-------------|--------------------|-------------|
| 1 | Argh!            | 143         | ¡No vale!          | 172         |

This example involves Nick and Charlie playing a Mario Kart videogame and when Charlie wins Nick gets frustrated and shouts “Argh!” in English. This is translated in Spanish as “¡No vale!”, which is not a sound.

Table 10: example of established equivalent and borrowing in the corpus

|   | Original version | Page number | Translated version | Page number |
|---|------------------|-------------|--------------------|-------------|
| 1 | Boom TSS         | 166         | Bum TSS            | 172         |

The combination of two different techniques at once consisted of an established equivalent plus borrowing. The only example of this is when Charlie is playing the drums at home. The sound of the drum is “Boom”, and the sound of the cymbals is “TSS”, but they are presented together. Therefore, they appear in the source text as the unit “Boom TSS”, which is translated into “Bum TSS”. The “Boom” into “bum” is an established equivalent, while the “TSS” into “TSS” is borrowing.

### 3.4. FURTHER DISCUSSION

In this section, we will discuss our findings in the light of the premises in the theoretical framework, over and above the comments already made.

Firstly, we found a total of 137 graphic representations of sound on our corpus, which is in line with Cáceres Würsig (1995), Ponce Márquez (2010) and Ramos Caro’s (2015) comments regarding the abundant number of onomatopoeias found in graphic novels and comics. Secondly, Valero Garcés (1996) pointed out that the repetition of letters and exclamation or question marks is done to portray the prolongation of a sound, which fits into our three cases of added consonants: “UFF”, “BUZZZ” and “Fssshhh” in Spanish, and our case of added exclamation marks: “¡UF!” in Spanish.

The main translation technique employed was adaptation. This means the translator gave the most importance to adapting the source onomatopoeias into what would sound natural and logical in the target culture. This practice mirrors Cuenca’s position (2006) that onomatopoeias must be translated according to context, semantics and pragmatics, not stand-alone words. The translator also reflects Pascua and Delfour’s point of view (1992), as they believe the preservation of meaning and situational context is key. They understand the need of having translated onomatopoeias that create an effect the readers of the translated text that is as similar as possible to that created by the source onomatopoeias in the source readers. Furthermore, the translator also matches Chapman’s (1984) view, as he believes humans have similar auditory perceptions, but different ways of recognizing them.

Valero Garcés (1996) claims the most used translation technique for onomatopoeias is the establish equivalent. However, this was only the third most used in our corpus. Moreover, she gives as an establish equivalent example: the bark of the dog as “wooff” in English and “guau” in Spanish, but the author of *Heartstopper* opted to represent the bark as “BORF” and “BORK”, which the translator then adapted into

“GUAU”. In addition, Valero Garcés (1996) reasons that when sounds indicate a feeling or attitude in English they are normally translated by means of an established equivalent in Spanish. In our corpus, the translator used the established equivalent for other things, not necessarily related to emotions, such as: “boom” into “bum” for the sound of the drums, or the “TICK” into “TIC” for the sound of the clock.

Valero Garcés (1996) also suggests there is an ongoing general decline of the translation technique of borrowing from the source language, as there are technical advances and new formations of Spanish onomatopoeias and revitalizations of other ones. In our corpus, although borrowing was not the main technique applied by the translator, it was still used many times.

Valero Garcés (1996), Villena (1999) and Brandimonte (2012) believe a challenge when translating onomatopoeias is the amount of space, as these are usually incorporated within the written text or specifically drawn images on the graphic novel. However, this was apparently not a problem for the translation of *Heatstopper*.

Mayoral Asensio (1992) considered five different solutions when translating onomatopoeias: omission, compensation, translation into verbalized language (Molina and Hurtado’s (2002) description technique), equivalence, and “lexical” borrowing. It is interesting to note that, on the one hand, he did not include adaptation or transposition, the two most commonly-used techniques in our corpus, among his options and, on the other, that, of his preferred techniques, no cases of omission or compensation were observed in our corpus.

#### 4. CONCLUSIONS

This dissertation studies the diverse types and classifications of onomatopoeias, according to Ullmann (1978), Mayoral Asensio (1992) and Riera-Eures and Sanjaume (2010) and analyses the use of Molina and Hurtado’s (2002) eighteen translation techniques, and one of Mayoral Asensio (1992), in a corpus extracted from the first volume of the *Heartstopper* LGBTQ+ graphic novel series for young adults. The objective was to identify and describe both the types of onomatopoeia present in the source text and the translation techniques used to render them in English.

The practical study classified all the onomatopoeias found in the source text, according to the criteria of the four scholars previously mentioned. These elements in English were then transcribed next to their translated version in Spanish, taken from the

translated text. After identifying which translation technique (Molina and Hurtado [2002] and Mayoral Asensio [1992]) were applied for all of them (the full account of which can be found in the appendix), we presented the quantitative data, in terms of both the frequency of appearance of each of the types of onomatopoeia and the frequency of usage of each translation technique. Examples of each of the types of onomatopoeia, as well as of the different translation techniques employed in our corpus were included, together with patterns and peculiarities detected. Finally, we cross referenced the results with our theoretical information.

Adaptation was the most frequently used translation technique in our corpus. This means that the translator believed it was necessary to adapt the foreign graphic representations of sound into the nearest, culturally accepted, way of acoustically understanding the onomatopoeias in the target language. The second most employed translation technique was transposition, in which the grammatical category used to depict onomatopoeias in the two languages differed. The third most frequent technique was that of established equivalent, meaning many source onomatopoeias on our corpus had their respective counterpart in the target text. Borrowing was the fourth most used technique, with the translator sometimes deciding to copy the English representation in the translated version, despite some scholars believing that this technique is in decline.

The inconsistencies detected in the translation techniques used would warrant further research and, if possible, consultation with the translator. Some onomatopoeias were repeated in the source text and were translated using different techniques in different places. Similarly, different onomatopoeias in the source text were sometimes translated as one same onomatopoeia in Spanish. Further incongruities were observed when translator added in some letters to several onomatopoeias in the translated text.

This study leaves the door open to further research, as the graphic novel *Heartstopper* has a further four volumes, and an additional one is in progress. Similarly, the same methodology could be applied to other graphic novels for young adults to determine whether our findings are representative of translations in the genre. Other fields of study for this genre include the influence of drawings and images on translations or the translation techniques used for textual elements in captions or for idiomatic expressions within speech bubbles. Moreover, as we have previously mentioned, there has been a Netflix show adaptation of our corpus. Therefore, it could be interesting to study the translation techniques of its subtitles or dubbing.



Finally, as to close this dissertation, we have learnt that onomatopoeias are very complex elements and so they constitute a clear challenge for translators. The usage of each translation technique can be a difficult choice, which we understand greatly depends on the criteria of the translators themselves.

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## 7. APPENDICES

### 7.1. APPENDIX 1: SECONDARY REFERENCES

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## 7.2. APPENDIX 2: CORPUS AND ANALYSIS

In this appendix, we have included the table we used to compile and analyze the corpus.

| <u>Original version</u> | <u>Page</u> | <u>Classification according to Ullmann</u> | <u>Classification according to Mayoral Asensio</u> | <u>Riera-Eures and Sanjaume Classification</u> | <u>Translated version</u> | <u>Page</u> | <u>Technique</u>       |
|-------------------------|-------------|--|--|--|---------------------------|-------------|------------------------|
| TICK                    | P. 2        | Primary                                    | Articulate Onomatopoeic form                       | Representative                                 | TIC                       | P. 8        | Established Equivalent |
| TICK                    | P. 2        | Primary                                    | Articulate Onomatopoeic form                       | Representative                                 | TAC                       | P. 8        | Established Equivalent |
| TICK                    | P. 2        | Primary                                    | Articulate Onomatopoeic form                       | Representative                                 | TIC                       | P. 8        | Established Equivalent |
| TICK                    | P. 2        | Primary                                    | Articulate Onomatopoeic form                       | Representative                                 | TAC                       | P. 8        | Established Equivalent |



|       |       |           |                              |                |         |       |                        |
|-------|-------|-----------|------------------------------|----------------|---------|-------|------------------------|
| TICK  | P. 2  | Primary   | Articulate Onomatopoeic form | Representative | TIC     | P. 8  | Established Equivalent |
| TICK  | P. 2  | Primary   | Articulate Onomatopoeic form | Representative | TAC     | P. 8  | Established Equivalent |
| TICK  | P. 2  | Primary   | Articulate Onomatopoeic form | Representative | TIC     | P. 8  | Established Equivalent |
| TICK  | P. 2  | Primary   | Articulate Onomatopoeic form | Representative | TAC     | P. 8  | Established Equivalent |
| SIGH  | P. 4  | Secondary | Articulate Onomatopoeic form | Expressive     | SUSPIRO | P. 10 | Adaptation             |
| YAWN  | P. 5  | Secondary | Articulate Onomatopoeic form | Expressive     | BOSTEZO | P. 11 | Adaptation             |
| Beep  | P. 18 | Primary   | Articulate Onomatopoeic form | Representative | bip     | P. 24 | Established Equivalent |
| Beep  | P. 18 | Primary   | Articulate Onomatopoeic form | Representative | bip     | P. 24 | Established Equivalent |
| Beep  | P. 18 | Primary   | Articulate Onomatopoeic form | Representative | bip     | P. 24 | Established Equivalent |
| WHRRR | P. 19 | Primary   | Articulate Onomatopoeic form | Representative | WHRRR   | P. 25 | Borrowing              |
| FLICK | P. 22 | Secondary | Articulate Onomatopoeic form | Phatic         | PLICK   | P. 28 | Adaptation             |

|              |          |           |                                      |                    |              |          |                                   |
|--------------|----------|-----------|--------------------------------------|--------------------|--------------|----------|-----------------------------------|
| HUFF<br>HUFF | P.<br>29 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | UF UF        | P.<br>35 | Trans<br>positi<br>on             |
| HUFF         | P.<br>32 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | UF           | P.<br>38 | Trans<br>positi<br>on             |
| HUFF         | P.<br>32 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | UF           | P.<br>38 | Trans<br>positi<br>on             |
| GR AB        | P.<br>36 | Secondary | Articulate<br>Onomatopoeic<br>form   | Phatic             | RA SH        | P.<br>42 | Trans<br>positi<br>on             |
| beep         | P.<br>42 | Primary   | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | bip          | 48       | Establ<br>ished<br>Equiv<br>alent |
| beep         | P.<br>43 | Primary   | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | bip          | 49       | Establ<br>ished<br>Equiv<br>alent |
| beep         | P.<br>43 | Primary   | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | bip          | P.<br>49 | Establ<br>ished<br>Equiv<br>alent |
| CREAK        | P.<br>47 | Secondary | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | ÑEEEC        | P.<br>53 | Adapt<br>ation                    |
| PINCH        | P.<br>54 | Secondary | Articulate<br>Onomatopoeic<br>form   | Phatic             | PELLI<br>ZCO | P.<br>60 | Adapt<br>ation                    |
| Pfft!        | P.<br>54 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | ¡Pfft!       | P.<br>60 | Adapt<br>ation                    |
| STAND        | P.<br>60 | Secondary | Articulate<br>Onomatopoeic<br>form   | Expressive         | AÚPA         | P.<br>66 | Trans<br>positi<br>on             |
| SLAM         | P.<br>78 | Secondary | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | PLAM         | P.<br>53 | Adapt<br>ation                    |

|             |        |           |                              |                |             |        |               |
|-------------|--------|-----------|------------------------------|----------------|-------------|--------|---------------|
| PULL        | P. 80  | Secondary | Articulate Onomatopoeic form | Phatic         | RASH        | P. 86  | Transposition |
| PUSH        | P. 80  | Secondary | Articulate Onomatopoeic form | Phatic         | ZAS         | P. 86  | Transposition |
| PUSH        | P. 83  | Secondary | Articulate Onomatopoeic form | Phatic         | ZAS         | P. 89  | Transposition |
| PAT         | P. 90  | Primary   | Articulate Onomatopoeic form | Phatic         | PAT         | P. 96  | Borrowing     |
| PAT         | P. 90  | Primary   | Articulate Onomatopoeic form | Phatic         | PAT         | P. 96  | Borrowing     |
| PAT         | P. 90  | Primary   | Articulate Onomatopoeic form | Phatic         | PAT         | P. 96  | Borrowing     |
| PAT         | P. 90  | Primary   | Articulate Onomatopoeic form | Phatic         | PAT         | P. 96  | Borrowing     |
| tap tap tap | P. 96  | Secondary | Articulate Onomatopoeic form | Representative | tac tac tac | P. 102 | Adaptation    |
| tap tap tap | P. 101 | Secondary | Articulate Onomatopoeic form | Representative | tac tac tac | P. 107 | Adaptation    |
| tap tap tap | P. 101 | Secondary | Articulate Onomatopoeic form | Representative | tac tac tac | P. 107 | Adaptation    |
| BUZZ        | P. 103 | Primary   | Articulate Onomatopoeic form | Representative | BUZZZ       | P. 109 | Borrowing     |
| tap tap tap | P. 105 | Secondary | Articulate Onomatopoeic form | Representative | tac tac tac | P. 111 | Adaptation    |

|                |               |           |  |                    |                |               |                       |
|----------------|---------------|-----------|--|--------------------|----------------|---------------|-----------------------|
| PING           | P.<br>10<br>8 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PING           | P.<br>11<br>4 | Borro<br>wing         |
| PING           | P.<br>10<br>8 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PING           | P.<br>11<br>4 | Borro<br>wing         |
| PING           | P.<br>10<br>8 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PING           | P.<br>11<br>4 | Borro<br>wing         |
| PING           | P.<br>10<br>8 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PING           | P.<br>11<br>4 | Borro<br>wing         |
| tap tap<br>tap | P.<br>11<br>1 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | tac tac<br>tac | P.<br>11<br>7 | Adapt<br>ation        |
| tap tap<br>tap | P.<br>11<br>2 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | tac tac<br>tac | P.<br>11<br>8 | Adapt<br>ation        |
| tap tap        | P.<br>11<br>3 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | tac tac<br>tac | P.<br>11<br>9 | Adapt<br>ation        |
| tap tap        | P.<br>11<br>3 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | tac tac<br>tac | P.<br>11<br>9 | Adapt<br>ation        |
| RUFFLE         | P.<br>11<br>7 | Secondary | Articulate<br>Onomatopoeic<br>form           | Phatic             | RIS<br>RIS     | P.<br>12<br>3 | Trans<br>positi<br>on |
| tap tap<br>tap | P.<br>12<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | tac tac<br>tac | P.<br>12<br>6 | Adapt<br>ation        |
| SCRIBB<br>LE   | P.<br>12<br>7 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | RIS<br>RIS     | P.<br>13<br>3 | Trans<br>positi<br>on |
| hm             | P.<br>13<br>2 | Primary   | Inarticulate<br>non-<br>onomatopoeic<br>form | Expressive         | Hum.           | P.<br>13<br>8 | Adapt<br>ation        |

|                |               |           |  |                    |                |               |                       |
|----------------|---------------|-----------|--|--------------------|----------------|---------------|-----------------------|
| PRESS          | P.<br>13<br>4 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PLIC           | P.<br>14<br>0 | Trans<br>posi<br>tion |
| DRRRIN<br>G    | P.<br>13<br>4 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | RIIIIIN<br>G   | P.<br>14<br>1 | Adapt<br>ation        |
| BORF           | P.<br>13<br>6 | Secondary | Inarticulate<br>Onomatopoeic<br>form         | Expressive         | GUAU           | P.<br>14<br>2 | Adapt<br>ation        |
| BORK           | P.<br>13<br>6 | Secondary | Inarticulate<br>Onomatopoeic<br>form         | Expressive         | GUAU           | P.<br>14<br>2 | Adapt<br>ation        |
| sniff<br>sniff | P.<br>13<br>7 | Primary   | Articulate<br>Onomatopoeic<br>form           | Phatic             | SNIFF<br>SNIFF | P.<br>14<br>3 | Borro<br>wing         |
| BRUSH          | P.<br>13<br>8 | Secondary | Articulate<br>Onomatopoeic<br>form           | Phatic             | TOCA           | P.<br>14<br>4 | Adapt<br>ation        |
| PAT            | P.<br>14<br>0 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PAT            | P.<br>14<br>6 | Borro<br>wing         |
| PAT            | P.<br>14<br>0 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | PAT            | P.<br>14<br>6 | Borro<br>wing         |
| LICK           | P.<br>14<br>2 | Secondary | Articulate<br>Onomatopoeic<br>form           | Phatic             | LAME<br>TAZO   | P.<br>14<br>8 | Adapt<br>ation        |
| Argh!          | P.<br>14<br>3 | Primary   | Inarticulate<br>non-<br>onomatopoeic<br>form | Expressive         | ¡No<br>vare!   | P.<br>17<br>2 | Descri<br>ption       |
| Shh!           | P.<br>14<br>4 | Primary   | Inarticulate<br>Onomatopoeic<br>form         | Phatic             | ¡Calla!        | P.<br>15<br>0 | Trans<br>posi<br>tion |
| Pfft           | P.<br>14<br>6 | Primary   | Inarticulate<br>Onomatopoeic<br>form         | Expressive         | Pfft...        | P.<br>15<br>2 | Adapt<br>ation        |

|             |        |           |                                    |                |          |        |                        |
|-------------|--------|-----------|------------------------------------|----------------|----------|--------|------------------------|
| SNAP        | P. 149 | Secondary | Articulate Onomatopoeic form       | Representative | FOTO     | P. 155 | Transposition          |
| haha!       | P. 151 | Primary   | Inarticulate non-onomatopoeic form | Expressive     | ¡Ja, ja! | P. 157 | Established Equivalent |
| CLICK       | P. 156 | Primary   | Articulate Onomatopoeic form       | Representative | CLICK    | P. 162 | Borrowing              |
| Fssshh      | P. 156 | Primary   | Articulate Onomatopoeic form       | Representative | Fssshh   | P. 162 | Borrowing              |
| SIP         | P. 157 | Secondary | Articulate Onomatopoeic form       | Expressive     | GULP     | P. 163 | Adaptation             |
| KNOCK KNOCK | P. 162 | Secondary | Articulate Onomatopoeic form       | Representative | TOC TOC  | P. 169 | Established Equivalent |
| boom        | P. 164 | Primary   | Articulate Onomatopoeic form       | Representative | bum      | P. 170 | Established Equivalent |
| tss         | P. 164 | Primary   | Articulate Onomatopoeic form       | Representative | tss      | P. 170 | Borrowing              |
| Boom BOOM   | P. 164 | Primary   | Articulate Onomatopoeic form       | Representative | Bum BUM  | P. 170 | Established Equivalent |
| tss         | P. 164 | Primary   | Articulate Onomatopoeic form       | Representative | tss      | P. 170 | Borrowing              |
| boom        | P. 166 | Primary   | Articulate Onomatopoeic form       | Representative | bum      | P. 172 | Established Equivalent |

|             |               |           |                                    |                    |            |               |   |
|-------------|---------------|-----------|------------------------------------|--------------------|------------|---------------|---|
| Boom<br>TSS | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | Bum<br>TSS | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent<br>+<br>Borro<br>wing |
| boom        | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | bum        | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent                       |
| boom        | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | bum        | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent                       |
| boom        | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | bum        | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent                       |
| TSS         | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | TSS        | P.<br>17<br>2 | Borro<br>wing   |
| boom        | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | bum        | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent                       |
| boom        | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | bum        | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent                       |
| boom        | P.<br>16<br>6 | Primary   | Articulate<br>Onomatopoeic<br>form | Represent<br>ative | bum        | P.<br>17<br>2 | Establ<br>ished<br>Equiv<br>alent                       |
| SNATC<br>H  | P.<br>16<br>9 | Secondary | Articulate<br>Onomatopoeic<br>form | Phatic             | ZAS        | P.<br>17<br>5 | Trans<br>posi<br>tion                                   |
| GRAB        | P.<br>17<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form | Phatic             | ZAS        | P.<br>42      | Trans<br>posi<br>tion                                   |

|       |               |           |                                      |                    |                         |               |                                   |
|-------|---------------|-----------|--------------------------------------|--------------------|-------------------------|---------------|-----------------------------------|
| FALL  | P.<br>17<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | PLOM                    | P.<br>17<br>6 | Trans<br>positi<br>on             |
| OOFF  | P.<br>17<br>0 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | ¡UF!                    | P.<br>17<br>6 | Adapt<br>ation                    |
| huff  | P.<br>17<br>1 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | buf                     | P.<br>17<br>7 | Trans<br>positi<br>on             |
| huff  | P.<br>17<br>1 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | buf                     | P.<br>17<br>7 | Trans<br>positi<br>on             |
| huff  | P.<br>17<br>1 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | buf                     | P.<br>17<br>7 | Trans<br>positi<br>on             |
| huff  | P.<br>17<br>1 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | buf                     | P.<br>17<br>7 | Trans<br>positi<br>on             |
| POKE  | P.<br>17<br>2 | Secondary | Articulate<br>Onomatopoeic<br>form   | Phatic             | PIC                     | P.<br>17<br>8 | Trans<br>positi<br>on             |
| PROD  | P.<br>17<br>2 | Secondary | Articulate<br>Onomatopoeic<br>form   | Phatic             | PIC                     | P.<br>17<br>8 | Trans<br>positi<br>on             |
| Pfft! | P.<br>17<br>2 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | ¡Pfft!                  | P.<br>17<br>8 | Adapt<br>ation                    |
| ROLL  | P.<br>17<br>4 | Secondary | Articulate<br>Onomatopoeic<br>form   | Expressive         | MEDI<br>A<br>VUEL<br>TA | P.<br>18<br>0 | Adapt<br>ation                    |
| Zzz   | P.<br>17<br>8 | Primary   | Inarticulate<br>onomatopoeic<br>form | Expressive         | Zzz                     | P.<br>18<br>4 | Establ<br>ished<br>Equiv<br>alent |
| Zzz   | P.<br>17<br>8 | Primary   | Inarticulate<br>onomatopoeic<br>form | Expressive         | Zzz                     | P.<br>18<br>4 | Establ<br>ished<br>Equiv<br>alent |



|                    |               |           |   |                    |                    |               |                                   |
|--------------------|---------------|-----------|---|--------------------|--------------------|---------------|-----------------------------------|
| Zz                 | P.<br>17<br>9 | Primary   | Inarticulate<br>onomatopoeic<br>form    | Expressive         | Zz                 | P.<br>18<br>5 | Establ<br>ished<br>Equiv<br>alent |
| BLINK<br>BLINK     | P.<br>18<br>1 | Secondary | Articulate non-<br>onomatopoeic<br>form | Represent<br>ative | PING<br>PING       | P.<br>18<br>7 | Trans<br>positi<br>on             |
| SLAM               | P.<br>18<br>5 | Secondary | Articulate<br>Onomatopoeic<br>form      | Represent<br>ative | PLAM               | P.<br>19<br>1 | Adapt<br>ation                    |
| SHUT               | P.<br>18<br>7 | Secondary | Articulate<br>Onomatopoeic<br>form      | Represent<br>ative | PLAM               | P.<br>19<br>3 | Trans<br>positi<br>on             |
| GRAB               | P.<br>18<br>8 | Secondary | Articulate<br>Onomatopoeic<br>form      | Phatic             | ZAS                | P.<br>19<br>4 | Trans<br>positi<br>on             |
| CLENC<br>H         | P.<br>19<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form      | Expressive         | ÑAC                | P.<br>19<br>6 | Trans<br>positi<br>on             |
| TAP<br>TAP<br>TAP  | P.<br>19<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form      | Represent<br>ative | tac tac<br>tac     | P.<br>19<br>6 | Adapt<br>ation                    |
| tap tap<br>tap tap | P.<br>19<br>1 | Secondary | Articulate<br>Onomatopoeic<br>form      | Represent<br>ative | tac tac<br>tac tac | P.<br>19<br>7 | Adapt<br>ation                    |
| SIGH               | P.<br>19<br>2 | Secondary | Articulate<br>Onomatopoeic<br>form      | Expressive         | Suspiro            | P.<br>19<br>8 | Adapt<br>ation                    |
| tap tap<br>tap     | P.<br>19<br>3 | Secondary | Articulate<br>Onomatopoeic<br>form      | Represent<br>ative | tac tac<br>tac     | P.<br>19<br>9 | Adapt<br>ation                    |
| SHUT               | P.<br>19<br>4 | Secondary | Articulate<br>Onomatopoeic<br>form      | Represent<br>ative | CLAM<br>P          | P.<br>20<br>0 | Trans<br>positi<br>on             |
| ROLL               | P.<br>19<br>4 | Secondary | Articulate<br>Onomatopoeic<br>form      | Expressive         | RASH               | P.<br>20<br>0 | Trans<br>positi<br>on             |

|                    |               |           |  |                    |                      |               |                                   |
|--------------------|---------------|-----------|--|--------------------|----------------------|---------------|-----------------------------------|
| sniff              | P.<br>19<br>4 | Primary   | Articulate<br>Onomatopoeic<br>form           | Expressive         | Snif...              | P.<br>20<br>0 | Borro<br>wing                     |
| tap tap<br>tap tap | P.<br>19<br>6 | Secondary | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | tac tac<br>tac tac   | P.<br>20<br>2 | Adapt<br>ation                    |
| PEEEEP<br>!        | P.<br>19<br>8 | Primary   | Articulate<br>Onomatopoeic<br>form           | Represent<br>ative | ¡PIIP!               | P.<br>20<br>4 | Establ<br>ished<br>Equiv<br>alent |
| STAND              | P.<br>19<br>9 | Secondary | Articulate<br>Onomatopoeic<br>form           | Phatic             | AÚPA                 | P.<br>20<br>5 | Trans<br>positi<br>on             |
| AHH!               | P.<br>20<br>0 | Primary   | Inarticulate<br>non-<br>onomatopoeic<br>form | Expressive         | ¡AHHH<br>!           | P.<br>20<br>6 | Establ<br>ished<br>Equiv<br>alent |
| HAHA!!             | P.<br>20<br>0 | Primary   | Inarticulate<br>non-<br>onomatopoeic<br>form | Expressive         | ¡¡JA,<br>JA!!        | P.<br>20<br>6 | Establ<br>ished<br>Equiv<br>alent |
| WOOO<br>OO!!       | P.<br>20<br>0 | Primary   | Inarticulate<br>non-<br>omatopoeic<br>form   | Expressive         | ¡¡WOO<br>OUUU<br>H!! | P.<br>20<br>6 | Adapt<br>ation                    |
| *SIGH*             | P.<br>21<br>4 | Secondary | Articulate<br>Onomatopoeic<br>form           | Expressive         | *SUSPI<br>RO*        | P.<br>22<br>0 | Adapt<br>ation                    |
| OOOF               | P.<br>21<br>9 | Primary   | Inarticulate<br>Onomatopoeic<br>form         | Expressive         | ¡UF!                 | P.<br>22<br>5 | Adapt<br>ation                    |
| BUMP               | P.<br>21<br>9 | Primary   | Articulate<br>Onomatopoeic<br>form           | Phatic             | BUMP                 | P.<br>22<br>5 | Borro<br>wing                     |
| GASP               | P.<br>21<br>9 | Secondary | Inarticulate<br>onomatopoeic<br>form         | Expressive         | GLUPS                | P.<br>22<br>5 | Trans<br>positi<br>on             |

|           |               |           |                                      |                    |                |               |                       |
|-----------|---------------|-----------|--------------------------------------|--------------------|----------------|---------------|-----------------------|
| GRAB      | P.<br>23<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form   | Phatic             | ÑEC            | P.<br>23<br>6 | Trans<br>positi<br>on |
| SLAM      | P.<br>23<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | BLAM           | P.<br>23<br>6 | Adapt<br>ation        |
| OOF       | P.<br>23<br>0 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | UF             | P.<br>23<br>6 | Adapt<br>ation        |
| Squeeze   | P.<br>23<br>1 | Secondary | Articulate<br>Onomatopoeic<br>form   | Phatic             | Ñic            | P.<br>23<br>7 | Trans<br>positi<br>on |
| Huff huff | P.<br>23<br>6 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | Uf Uf          | P.<br>24<br>2 | Trans<br>positi<br>on |
| Huff      | P.<br>23<br>6 | Primary   | Inarticulate<br>Onomatopoeic<br>form | Expressive         | Uf             | P.<br>24<br>2 | Trans<br>positi<br>on |
| exhale    | P.<br>23<br>9 | Secondary | Articulate<br>Onomatopoeic<br>form   | Expressive         | Exhalac<br>ión | P.<br>24<br>5 | Adapt<br>ation        |
| SHUT      | P.<br>26<br>0 | Secondary | Articulate<br>Onomatopoeic<br>form   | Represent<br>ative | BLAM           | P.<br>26<br>6 | Trans<br>positi<br>on |