



ONOMATOPOEIAS IN MANGA: Translating from Japanese to Portuguese

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Doctoral Thesis in Translation and Terminology

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Thesis submitted in fulfilment of the requirements of the PhD in Translation and Terminology, under the supervision of Professor Karen Bennett and Professor Matteo Fabbretti.

Tese apresentada para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Tradução e Terminologia, realizada sob a orientação científica da Professora Karen Bennett e do Professor Matteo Fabbretti.

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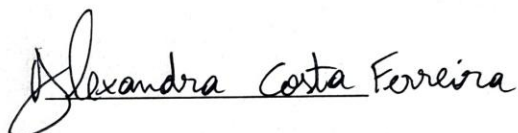
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Lisboa, 25 de November de 2025

For my mom and Yaya.

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“Ainsi sera, groigne qui groigne.”

Anne Boleyn

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To my dearest mother, all I want is for you to be proud of me.

Finally, to my darling Yaya. Thank you for keeping me company during those long and lonely hours.

ONOMATOPOEIAS IN MANGA:

Translating from Japanese to Portuguese

Alexandra Pendão da Lapa da Costa Ferreira

ABSTRACT

Currently, Japanese comics, commonly referred to as manga, are the most popular media import from Japan. Manga is a mixed medium that combines writing and illustrations, offering a wide array of genres that span both fiction and nonfiction. Throughout the past century, it has developed its own unique features and conventions, and with its extensive catalogue and diverse storylines, it has attracted a dedicated fan base. However, in spite of the global popularity of manga and the essential role that translation into various languages plays in its international success, not all countries began providing official translations simultaneously. As a result, fans who refer to themselves as scanlators have taken the initiative to translate and distribute manga online due to the scarcity of official translations. This has led to scanlations significantly influencing official translations, as many fan preferences are present in them.

Numerous studies have examined the issues arising from the process of manga translation; however, certain aspects, particularly those related to languages other than English, remain largely overlooked. Consequently, this doctoral research study seeks to explore a significant issue in manga translation: onomatopoeia and their translation into European Portuguese. Onomatopoeia, a crucial aspect of manga's aesthetic and a fundamental element of the Japanese language, are extensively used to draw readers into the stories and are easily recognised by their unique presentation and distinct meanings.

This thesis, grounded in the methodology proposed by the descriptive approach of Translation Studies, seeks to develop explanatory hypotheses concerning translation norms within the emerging field of manga translation in Portugal. It identifies and explores, through the compilation and analysis of manga corpora that are both directly and indirectly translated, the strategies currently employed by Portuguese translators,

while also aiming to discern patterns of translation behaviour. In addition, this study focuses on the influence of scanlations and assesses the responses collected from an online questionnaire directed at Portuguese manga fans. The objective is to determine the expectations of Portuguese readers concerning the visual presentation of translations of onomatopoeia in official publications, as well as the importance they place on these translations.

KEYWORDS: Japanese comics, manga, onomatopoeia, translation strategies, translation norms, scanlation.

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RESUMO

Atualmente, a banda desenhada japonesa, vulgarmente conhecida como mangá, constitui a importação mais popular de média oriundo do Japão. O mangá é um médium que combina escrita e ilustrações, oferecendo uma vasta gama de géneros que vão desde a ficção à não ficção. Ao longo do último século, o mangá desenvolveu as suas próprias características e convenções únicas e, com o seu extenso catálogo e histórias diversificadas, estabeleceu uma base de fãs dedicada. Contudo, apesar da popularidade global do mangá e do papel essencial que a tradução desempenha no seu sucesso a nível internacional, nem todos os países começaram a fornecer traduções oficiais simultaneamente. Como resultado, fãs que se referem a si mesmos como scanlators tomaram a iniciativa de traduzir e distribuir mangá online devido à escassez de traduções oficiais, o que levou as scanlations a influenciarem significativamente as traduções oficiais, uma vez que nelas se encontram presentes muitas das preferências dos fãs.

Numerosos estudos examinam os problemas que surgem do processo de tradução de mangá; no entanto, certos aspetos, particularmente aqueles relacionados com línguas que não o inglês, permanecem em grande parte negligenciados. Consequentemente, esta investigação de doutoramento procura explorar um dos problemas mais significativos na tradução de mangá: as onomatopeias e a sua tradução para o português europeu. As onomatopeias, um aspecto crucial da estética do mangá e um elemento fundamental da língua japonesa, são amplamente utilizadas para envolver os leitores nas histórias e são facilmente reconhecidas pela sua apresentação única e significados distintos.

Esta tese, fundamentada na metodologia proposta pela abordagem descritiva dos Estudos de Tradução, procura desenvolver hipóteses explicativas sobre as normas de tradução na área emergente da tradução de mangá em Portugal. Identifica e explora,

através da compilação e análise de corpora de mangá direta e indiretamente traduzidos, as estratégias atualmente empregadas pelos tradutores portugueses, visando também discernir padrões de comportamento tradutório. Adicionalmente, este estudo centra-se na influência das scanlations e avalia as respostas recolhidas de um questionário online dirigido aos fãs portugueses de mangá. O objetivo deste questionário é determinar as expectativas dos leitores portugueses relativamente à apresentação visual das traduções de onomatopeias em publicações oficiais, bem como a importância que atribuem a essas traduções.

PALAVRAS-CHAVE: Banda desenhada japonesa, manga, onomatopeias, estratégias de tradução, normas de tradução, scanlation.

Glossary of Japanese terms

Anime: Japanese animation.

Cosplay: fan practice of dressing up and acting as manga and anime characters.

Dōjinshi: fan produced parodies or spin-offs of popular works.

Emonogatari: form of graphic narrative featuring text outside panels.

Fansubs: the translation, subtitling, and distribution of Japanese anime by fans.

Gekiga: a more mature form of visual storytelling.

Hiragana: one of two syllabaries that accurately depict the language's sounds.

Josei: manga segment aimed at adult women.

Kamishibai: a series of cardboard drawings that are narrated.

Kanji: Chinese characters.

Kashihon: rental book market.

Katakana: one of two syllabaries that accurately depict the language's sounds.

Kodomo: manga segment aimed at young children.

Mangaka: writers and/or illustrators of manga.

Otaku: a fan of Japanese-originating content such as anime, manga, or video games.

Scanlations: the translation and distribution of Japanese manga by fans.

Seijinshi: manga segment aimed at adults, particularly men.

Seinen: manga segment aimed at young adult men.

Shōjo: manga segment aimed at teenage girls.

Shōnen: manga segment aimed at teenage boys.

Story-manga: a format that tells a continuous story over many pages and is typically serialised.

Tankōbon: the compiled book version of several chapters of a specific story.

Notes on the Japanese Language

Traditionally, Japanese names are written with the surname preceding the given name, which is why this format will be employed throughout the thesis.

With the exception of globally used words like “manga”, “anime”, or “otaku”, which appear in Roman font, Japanese words throughout the thesis are written in romanised and italicised form. The system of romanisation adopted for transcribing the onomatopoeia is the “Hepburn System”, or *Hebon-shiki*, which is one of the three Roman letter transcription systems and currently the most commonly used one (Irwin & Zisk, 2019, p. 116). The use of a macron over a vowel (e.g., ō) signifies a prolonged vowel sound and was employed in the romanisation of Japanese words, except in Chapter 4, where long vowels were transcribed by adding vowels.

Notes on Images from Manga Series

To exemplify the features of onomatopoeia in manga discussed in Chapter 2, illustrations from the manga series *Say Hello to Blackjack* (ブラックジャックによろしく, Burakku Jakku ni Yoroshiku) by author Satō Shūhō are presented, being the only manga series currently in the public domain.

Regrettably, according to Devir, the largest Portuguese publisher, Viz Media Europe did not grant permission for the inclusion of images in the thesis. Moreover, due to conflicting information from Viz North America, it was unclear from whom to seek authorisation for the use of images from the English editions. Nevertheless, numerous attempts were made to contact Viz North America. Regarding the Japanese editions, it was ambiguous whether Viz Media Europe was also representing Shūeisha, and no direct way to reach the Japanese company was found.

Consequently, images from eight of the eleven books analysed in the corpus studies were left out of the thesis. As a result, Study 1 in Chapter 4 will only include images from publishers Midori, Sendai, and Levoir. Study 2 will not feature any images.

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Introduction

Manga, or Japanese comics, have grown in popularity and become the most popular type of translated comics in the West (Jüngst, 2008, p. 50). Increasing interest in Japanese popular culture, the critical and commercial success of Japanese animation, or anime, which is often based on manga, and the endorsement of manga-related events abroad by Japanese government agencies are some of the factors contributing to this popularity boom (Lee, 2009, p. 2). Manga is a medium that offers a vast range of cultural content (Kinsella, 2000, p. 3) and has influenced local traditions by progressively imposing its visual and narrative conventions, an impact that can only be compared to that of American comics (Zanettin, 2008, p. 5). Yet, Japanese comics remained almost unknown to the West until the 1980s (ibid.). Publishers began translating certain Japanese comics for the North American market in 1986, but with only limited success. It was in 1988, following the publication of Ōtomo Katsuhiro's *Akira* by Marvel Comics, that manga finally succeeded in attracting the attention of a larger audience (Rota, 2008, p. 95). Manga arrived in Europe later than in the United States (Malone, 2010, p. 315); after numerous failed efforts, the big break only happened in the 1990s, when, in a strange coincidence with America, *Akira* was released almost simultaneously in Spain, France, Italy, and Germany (ibid., p. 319).

In Portugal, the first manga volumes were also released in the 1990s, specifically in 1996 (Sendai, 2021, n. p.). Nevertheless, the subsequent history of manga publication has been characterised by numerous unsuccessful endeavours¹, and it was not until 2012 that the Portuguese market began to see regular manga publications (Biblioteca Brasileira de Mangás, 2018, n. p.). This slow development of the publishing market, however, has the potential for the emergence of distinct characteristics or practices that influence the translation of manga².

¹ For a detailed list of manga published in Portugal until 2022, please refer to Appendix A.

² See Ferreira, 2024, p. 95.

1.1. Topic and Relevance

The public perception of manga has drastically changed over the last ten to fifteen years, as it has moved from being seen as cheap entertainment to being admired for its cultural, educational, and artistic merits. In the academic world too, manga has begun to attract the attention of researchers, both inside and outside Japan, covering a variety of topics and contemporary social issues (Tanaka, 2016, p. 209). Manga has been discussed in various contexts: popular culture (Berndt, 2023b); gender roles and sexuality (Matanle et al., 2014; Darlington & Cooper, 2010); religion (Ivanescu, 2023; MacWilliams, 2012); mental and social issues (Pelea, 2023; Seko & Kikuchi, 2020); the self-defence forces (Hall, 2020); tourism (Koarai, 2022); and globalisation (Rimmer, 2004), among numerous others.

The study of Japanese comics is also particularly pertinent to Translation Studies (Kaindl, 2018, p. 241). Thirty years after Translation Studies was established as an academic discipline, the emergence of a substantial body of literature has facilitated the expansion of the field's scope to encompass multimodal translation. (Zanettin, 2008, p. 22). Manga, at its core, is a visual art form (Unser-Schutz, 2010, p. 25); however, although images play a pivotal role, textual elements are of equal importance (Delaborde, 2019, p. 389). Scholar Unser-Schutz (2010, p. 26-27) provides three reasons for the relevance of language in manga: the manner in which language influences the narratives, its impact on the manga-reading experience, and the perception of manga by the general public as linguistic texts. Although the translation of manga into foreign languages remains a relatively recent phenomenon (Inose, 2010, p. 162), manga translation has managed to go from being a minor field of comics translation to becoming its main branch (Jüngst, 2008, p. 73). Okayayuz (2017, p. 162) cites various reasons why studying manga is important for Translation Studies, which include the distinctive characteristics of manga, its popularity, the variety of strategies used by both amateur and professional translators to address the different issues arising from the nexus of images, text, and culture, or the range of decisions that translators must make to, for example, manage the audience's expectations. The translation of manga has garnered the interest of numerous researchers who have undertaken studies on topics such as text-image relationship (Ceglia & Valeri, 2000), issues in manga translation (Jüngst, 2008; Fonseca, 2011a; Sell, 2011; Zulawnik, 2016), or the influence of scanlation (Rampant, 2010; Fabbretti, 2019; Dybała, 2020).

But when discussing manga, it becomes inevitable to reference onomatopoeia, as they are considered to be “... one of the defining features of manga” (Rohan et al., 2021, p. 61), which sets manga apart from other types of comics (Sasamoto, 2019, p. 153), and one of the key issues in manga translation (Sell, 2011, p. 96). Manga is not an audiovisual medium but often feels very loud, as its pages contain a wide variety of sounds, from internal voices or spoken dialogues to mechanical noises, natural sounds, and even music (Delaborde, 2024, p. 87). Onomatopoeia in manga are commonly acknowledged as having a significant supportive role in embellishing the story (Sasamoto, 2019, p. 157), as they are employed by authors to enhance the soundscape of their stories (Leitão, 2011, p. 11). They frequently undergo astonishing modifications (Natsume, 2022, p. 169), being primarily recognised by their unique presentation, which typically consists of highly stylised fonts with different sizes (Sasamoto, 2019, p. 157). They have also evolved significantly and given rise to new words. Essentially, it can be said that onomatopoeia have played a crucial role in driving manga’s evolution and have substantially contributed to the wild atmosphere of manga (Yomota, 2022, p. 81).

This thesis, therefore, focuses on the use of onomatopoeia in manga and the challenges associated with translating them into European Portuguese.

1.2. Theoretical Framework

Translation Studies concentrates on the study of translation and translating across a multitude of formats, including written and oral translation, multimedia and audiovisual translation, and the translation of a vast array of genres and text types, such as literature, scientific and technical texts, music, film, ballet, comics, and video games (Assis Rosa, 2023, p. 187). Since James S. Holmes, translation has been seen as a field of study that incorporates translation as a product (the text that has been translated), as a process (the act of translating), and as a function (its role and importance) within its specific context (Holmes, 1972, p. 72-73).

The field referred to as Descriptive Translation Studies, abbreviated to DTS, was first established in the early 1970s, yet continues to this day to be a source of inspiration for numerous research studies. The English name of the discipline is credited to Holmes, who first introduced it in his groundbreaking 1972 paper entitled *The Name and Nature of Translation Studies* (ibid., p. 72). However, its development is mainly

attributed to Gideon Toury and his book *Descriptive Translation Studies and Beyond* (1995/2012).

DTS is characterised as having a “target-oriented” approach; in other words, descriptive studies propose that translations should be viewed as cultural facts of the culture that integrates them, with the accompanying assumption that, regardless of their function and systemic status, these translations are formed within the target culture and reflect its own systemic group (Toury, 2012, p. 18). In the context of DTS, a translation is understood to be a “... all utterances in a [target] culture which are presented or regarded as translations, on any grounds whatever, as well as all phenomena within them and the processes that gave rise to them” (ibid., p. 27). Translations thus serve as the initial focus for researchers aiming to analyse the processes that contributed to their creation, the strategies that were adopted to this end, and the motivations for selecting those strategies while rejecting others (ibid., p. 31). In other words, research into the nature of translations is inherently descriptive (Chesterman, 2016, p. 50).

Norms, defined as “... the manifestation of shared values or beliefs within a group, indicating what is generally deemed right and wrong, adequate and inadequate” (Toury, 1988, p. 15), play a pivotal role, as, from an academic perspective, they act as explanatory hypotheses for actual behaviour and its observable outcomes (Toury, 2012, p. 64-65). Fundamentally, norms are psychological and social constructs that regulate social contexts (Hermans, 1996, p. 2). They are essential for the execution of translations as a social and communicative practice because they act as guiding principles that shape the selection of communicative tools, with the objective of ensuring that the communication aligns with established notions of correctness (Hermans, 2023, p. 104). Norms indicate that among the various possible alternatives, there is a certain course of action that is preferred (Hermans, 1996, p. 5). In other words, norms enable the translator to narrow down the array of possible solutions for specific translational problems by favouring those recommended by the norm, which are deemed likely to produce a target text that conforms to a specific understanding of correctness, as well as to the prevailing values and attitudes within a community (Hermans, 2023, p. 104). As such, it is possible to assert that norms act as both guidelines and constraints (Chesterman, 2016, p. 75-76), and that the translator’s awareness of these norms, along with the intention to either adhere to or disregard them, forms the basis behind the decisions made (Chesterman, 1998, p. 215).

Norms, however, cannot be observed directly; instead, they need to be inferred. As Toury (1988, pp. 16-17) points out, it is compliance with norms that produces norm-governed behaviour, which in turn results in observable regularities. However, it is the regularities of a particular type of behaviour, believed to be regulated by norms, that are initially noted. This is why the concept of “regularities” is also crucial in descriptive studies (Toury, 1997, p. 73). Research on translation practices reveals regularities in behaviour (Toury, 1985, p. 4), which should be interpreted as clusters of variables embodied in the corpus from which they were derived. After being uncovered, the goal is to formulate hypotheses that can be validated (or refuted) (Toury, 1997, p. 73) by correlating the variables with the observed or reconstructed behaviour. The task of uncovering the complete range of these variables, particularly in establishing their significance to translational behaviour, lies in performing descriptive-explanatory work; hence the crucial position of DTS in the field of Translation Studies (*ibid.*, p. 73-74).

Norms are also important for understanding two key principles: acceptability and adequacy. A heavy dependence on the norms derived from the source text determines the translation’s adequacy, while a strong compliance to norms that originate and operate within the target culture dictates the translation’s acceptability (Toury, 2012, p. 79). If it were not for the strong regulatory role of norms, the tensions between a translation’s adequacy (in relation to the source text) and acceptability (in relation to the target language and culture) would need to be resolved anew each time (*ibid.*, p. 69-70).

Toury distinguished between various categories of norms that operate at different phases of the translation process, namely preliminary, initial and operational norms. Preliminary norms determine the selection of text types to be introduced into a specific culture through translation, along with the directness of the translation, which relates to the degree of tolerance for translating from languages other than the primary source language. Initial norms determine whether a translation conforms to the norms of the source culture or those of the target culture. Finally, operational norms refer to the decisions made during the act itself. They are divided into two categories: (a) *matricial* norms, which primarily address the degree of completeness of translation, the distribution of text, and the segmentation of target-text material; and (b) *textual-linguistic* norms, which focus on the selection of specific textual elements intended to substitute the original material, encompassing lexical, syntactic, and stylistic decisions

(Toury, 2012, p. 79-83). Andrew Chesterman also contributed to the topic of norms in translation and, while considering the interaction between translators and audiences (Hermans, 2013, p. 3), distinguishes between (1) product norms, which govern the “correctness” of a translation as a final product, and (2) process norms, which govern the translation process itself. Within product norms, he distinguishes between expectancy and professional norms. Professional norms dictate the accepted practices and strategies within the translation process. These norms may govern intricate aspects of translational behaviour, such as the analysis of the source text, the needs of the intended readership, and the use of reference materials, among others (Chesterman, 2017, p. 173). Professional norms include the ethical principle of accountability for their choices during the translation process, their role as an efficient communicator, and their commitment to establishing an appropriate relation between the author’s original message and the target text. Expectancy norms, on the other hand, refer to the readers’ expectations of what a translation should be like. They are notably influenced by the type of text and encompass a vast array of phenomena, ranging from discourse register and distribution of text elements to lexical choice, among others. Thus, expectancy norms facilitate evaluative assessments of translations (Chesterman, 2016, p. 61-65).

This thesis considers the role of norms in relation to the field of manga translation, focusing on the translation of onomatopoeia and the language pair of Japanese and European Portuguese.

1.3. Research Aims and Methodology

Onomatopoeia have often been overlooked as a topic worth researching (Natsume, 2022, p. 177). Schnetzer (2004, as cited in Valero, 2008, p. 238) explains that this perception is due to the fact that onomatopoeic words are difficult to categorise; lack a conventional graphic representation; frequently need other elements such as punctuation, typographic and graphical signs to increase their expressiveness; and, finally, their association with comic books and children’s literature. According to researchers and translators, translating Japanese onomatopoeia into other languages is very difficult (Hooper & Takahashi, 2024, p. 110). Sell & Pasfield-Neofitou (2015, p. 251) identified two fundamental issues associated with the translation of this type of word: one at the linguistic level and another at the visual level. From a linguistic

perspective, when a source language has a word group that the target language does not, translating these words becomes difficult due to the lack of equivalence (Toratani, 2009, p. 63), as is the case of the Portuguese language, which, unlike Japanese, does not have a wide range of onomatopoeic words (Fonseca, 2011b, p. 147). Visually, onomatopoeia in manga are typically hand-drawn and incorporated into the surrounding artwork, which creates aesthetic challenges, such as increased costs, in the production of translated texts.

Toury (1988, p. 26) asserts that the internalisation of norms in translation stems from various factors, including socialisation, feedback, and experience. Moreover, as previously mentioned, when faced with a translation problem, it is the norms that instruct translators on which strategy is most suitable for the situation at hand (Pedersen, 2011, p. 37). But how are norms established, particularly in the context of an emerging translation field? What criteria are used for their establishment? And who is likely to be involved in this process? These are questions posed by Toury (2012, p. 75) and Chesterman (2017, p. 173) themselves. Moreover, as Fabbretti & Cassone (2025, p. 370) explain, while there is much information regarding manga translation into English, the number of publications that examine the linguistic issues that arise when translating manga from Japanese into other languages remains sparse.

Therefore, given that manga is primarily accessed through translations (Dahlan, 2022, p. 653), this thesis conducts an exploratory study based on the DTS theoretical framework, which is particularly effective for analysing recent forms of translation (Pedersen, 2011, p. 26). The study aims to identify significant issues and formulate hypotheses for two research questions: 1) What are the translation norms that govern the translation of onomatopoeia in manga into European Portuguese?; and 2) How were these norms established in the emerging field of manga translation in Portugal?

To achieve this, the research was structured around two key objectives:

a) From a linguistic perspective: identify the strategies Portuguese translators use when translating onomatopoeia in manga, both in direct and indirect translation.³

³ Initially, the study was intended to focus exclusively on direct translation; however, due to the publisher's deliberate misleading information, which was intentionally aimed at hiding the indirectness of various publications, this thesis also came to include an analysis of indirect translation.

b) From a visual perspective: determine whether Portuguese fans pay attention to the translation of onomatopoeia in manga, as well as their expectations for the visual presentations of said translations, with a focus on the impact of scanlations.

To achieve the aforementioned objectives and answer the research question, this thesis will employ two methodological approaches: a corpus study and a survey study. In relation to the corpus study, corpus linguistics has greatly influenced translation practice and theory (Zanettin, 2013, p. 20), including Descriptive Translation Studies (Zanettin, 2012, p. 8). Corpus linguistics and DTS both emphasise the significance of establishing a coherent descriptive methodology that allows researchers to compare results, replicate studies, and systematically expand our understanding of translation (Laviosa, 2004, p. 8). Through the examination of parallel corpora — composed of a subcorpus of translations and another that contains the source texts of these translations (Zanettin, 2011, p. 20) — researchers can examine the strategies employed by professional translators to address various translation problems (Pearson, 2003, p. 17). The analysis of strategies, on the other hand, is pivotal for the study of norms, as they are used to identify the patterns that lead to their formulation (Pedersen, 2011, p. 38). Thus, this thesis includes the analysis of two corpora. The first is a textual corpus of manga published in Portugal, composed of seven volumes translated directly from Japanese. Both the onomatopoeia from the source text in Japanese and their respective Portuguese translations were extracted and analysed according to a typology based on authors Leitão (2012) and Inose (2010) to identify the main strategies used in the translation of onomatopoeia in manga. The second is a compilation of four volumes that were indirectly translated into Portuguese. The Japanese onomatopoeia, their translations in the mediating text, and the translations into Portuguese were extracted and compared not only to determine what strategies translators use when indirectly translating onomatopoeia but also the level of equivalence of the Portuguese translations when compared to the original meanings. Collectively, the eleven volumes cover a timeframe extending from 2012 to 2022.

In relation to the second methodological approach, surveys⁴ have been used to investigate readers' preferences regarding specific translation strategies or styles and, by extension, the norms that influence readers' expectations of translation (Kotze et al.,

⁴ The term “survey” refers to the study design, while “questionnaire” indicates the instrument used in this type of study (Saldanha & O'Brien, 2013, p. 151).

2021, p. 152). Consequently, a survey was conducted within the Portuguese fan community to determine the significance manga fans assign to the translation of onomatopoeia, as well as their visual preferences regarding the translations of onomatopoeia. The anonymous questionnaire, entitled “Questionnaire about Onomatopoeia in Manga” (please refer to Appendix E), conducted online between November 18, 2024, and January 13, 2025, was created using a mixed method of closed and multiple-choice questions. The first questions sought to gather information on readers’ preferences, such as how long respondents had been reading manga and the types of manga they engaged with (official translations, fan translations, or both). In exploring the influence of scanlations on readers, the concluding questions addressed the second key objective that formed the basis for the questionnaire, which is whether manga fans in Portugal pay attention to the translation of onomatopoeia and their visual expectations concerning how these translations are presented.

1.4. Structure of the Thesis

As aforementioned, the aim of this thesis is to identify the prevailing translation norms that guide the translation of onomatopoeia in manga into European Portuguese and explore the process by which translation norms are created within the developing Portuguese market by examining how onomatopoeia in manga are translated and understanding the significance manga readers place on the translation of onomatopoeia.

This thesis is divided into seven chapters, along with an introduction and conclusion, and is arranged into two sections: “Part I - Manga and Translation” and “Part II - Translating Onomatopoeia”. The subsequent paragraphs will outline the objectives and scope of each chapter.

The introduction is designed to situate the thesis within a broader context by presenting its key topic and relevance, specifying its objectives and research questions, elucidating the theoretical and methodological bases of the research, and summarising its overall organisation.

The initial section, comprising three chapters, centres on a detailed analysis of secondary sources through an in-depth literature review that aims to provide the conceptual and contextual basis that supports the studies conducted in Part II. By bringing together the most relevant research from the field of linguistics, Chapter 1 sets

the stage by framing its sections around the broader term “ideophone”, after which the definitions, semantic classifications, and characteristics of onomatopoeia in both Japanese and Portuguese will be explored. Chapter 2 meticulously introduces the medium known as “manga”: the opening section examines its definition and provides a brief historical overview, covering the various perspectives on its origins; the second section addresses its unique features, such as its target demographics and unique visual expressions, whereas the third section examines the significance of language in manga, particularly focusing on onomatopoeia. Chapter 3 starts by outlining the characteristics of the manga fan community and their activities, with a focus on scanlation practices. This is followed by an analysis of the internalisation of manga, including a subsection dedicated to Portugal. Finally, an exposition of the main challenges translators encounter while translating manga, particularly regarding the translation of onomatopoeia, as well as a summary of previous studies regarding the subject, is presented.

The second part, which consists of three chapters, presents the investigative part of the thesis. Chapter 4 begins with an introduction to the methodology employed for the corpus studies, followed by a detailed explanation of the research design, data collection methods, criteria for data analysis, and problems encountered, culminating in the presentation of results and discussion to address the second objective. Chapter 5 presents the results of an online questionnaire conducted among Portuguese fans to assess their expectations regarding the significance of translating onomatopoeia in manga, as well as their preferences for visual representation. Finally, Chapter 6 summarises the studies’ key findings and presents hypotheses aimed at addressing every research question. The concluding part of the thesis explores the contributions to the thesis, outlines the study’s limitations, and offers suggestions for future research endeavours.

Finally, it is crucial to emphasise that this thesis does not seek to assess the accuracy of the translations. Rather, it aspires to address a gap in the academic literature regarding the translation of onomatopoeia in manga into European Portuguese, in addition to the examination of the subject in relation to translation norms. It is hoped that the results of this research will lead to a greater recognition of the importance of manga as a medium and the challenges that accompany its translation, thus providing a basis for future studies.

PART I:
MANGA AND TRANSLATION

Chapter 1: Onomatopoeia: Delimiting the Concept

In the introduction, it was argued that the translation of onomatopoeia presents considerable challenges. But why is this category of linguistic items so difficult to translate? If, to appreciate the complexity of onomatopoeia in manga, it is essential to understand their usage in the Japanese language (Holt & Curtin, 2022, p. 77), it is equally important to comprehend how onomatopoeic words are used in Portuguese to fully comprehend the decisions made by translators. This chapter will try to give insight into the differences between this word type in Japanese and Portuguese, bringing together the most important research on the topic from the field of linguistics. Thus, the chapter will start with an introduction to the more general term “ideophone” (section 2.1). Ideophones, marked words that depict sensory imagery (Dingemanse, 2012, p. 654), are a major lexical class in many languages, on par with nouns and verbs (Dingemanse, 2018, p. 3). Yet they have long been seen as peripheral, inconsequential, or extra-linguistic in modern linguistics (Akita & Pardeshi, 2019, p. 2), in part as a consequence of the influence of the Saussurean principle that the link between the signifier and the signified is arbitrary (Saussure, 1999, p. 126-27). These words, however, are more prevalent than is commonly thought. Languages throughout the globe include a class of words known as ideophones (Imai & Kita, 2014, p. 1-2), with some languages containing thousands of such words (Dingemanse, 2018, p. 3). The semantic meanings covered by ideophone systems diverge from language to language; although some only have ideophones that mimic sound (onomatopoeia), many languages usually have depictions of movement as well as sound, while others also include representations of visual patterns, forms, tastes, textures, feelings, and other sensory imagery (Dingemanse, 2012, p. 662-63). Onomatopoeia occur in all known spoken languages, being the subset of ideophones that Western speakers are most familiar with (Dingemanse, 2011b, p. 79). It is accurate to state that onomatopoeia are indeed ideophones; however, given that speech encompasses more than sound and can depict various aspects of sensory experiences (Dingemanse, 2018, p. 3), it is also true that not all ideophones can be classified as onomatopoeia (Haiman, 2018, p. 82). The introduction to ideophones will form a basis for understanding the subsequent two sections, which will present a review of the definitions, semantic categorisations, and characteristics of this word type in Japanese (section 1.1) and Portuguese (section 1.2).

1.1. Ideophones

Ideophones have been a subject of research in the field of linguistics since the 1850s (Dingemanse, 2018, p. 1), although their association was predominantly with African languages until the late 1970s (Kilian-Hatz, 2006, p. 508). Despite the fact that most European languages, which have been the primary focus of theoretical linguistics, seem to possess very few ideophones, research conducted over the past century has confirmed that ideophones are present in every language (Akita & Pardeshi, 2019, p. 2) and that “ideophony” is a universal or nearly universal feature of human language, although not all languages exhibit it to the same degree (Dingemanse, 2012, p. 655).

1.1.1. Definition

Doke, a scholar specialising in Southern African Bantu languages, was the first to introduce the term “ideophone” to describe a wide grammatical category of lexical items found in almost every Bantu language (Dingemanse, 2019, p. 14). He gave a fresh definition to the term used by psychologist-phonetician Edward Wheeler Scripture. According to Scripture, an ideophone was the auditory equivalent of an ideogram⁵; he drew a comparison between the auditory and printed word’s “images”, suggesting that auditory words and phrases form “ideophones” in the same way that printed words produce “ideograms”. It is in the definition of one of ideophone’s derivatives, the word ideophonetics, added to the Century Dictionary in 1909, that the essence of Doke’s definition can be found: “the representation of ideas by vocal sound”. Doke transformed Scripture’s term, which was a psycholinguistic term for the auditory perception of any word, into a grammatical term by restricting its use to a specific category of words (Dingemanse, 2011a, p. 22-23).

Although easily identifiable by their marked forms, unique morphosyntactic behaviour, and highly specific sensory meanings (Dingemanse, 2017, p. 1), ideophones remain difficult to define (Dingemanse, 2012, p. 654). Although various definitions have been presented throughout the years, the most frequently used today is the definition offered by ideophone researcher Mark Dingemanse (Akita, 2022, p. 81). He

⁵ “A term used for a symbol in a writing system which represents a whole word or concept.” (Crystal, 2008, p. 235)

defines an ideophone as “... a member of an open lexical class of marked words that depict sensory imagery” (Dingemanse 2019, p. 16). In his definition, Dingemanse (2019) was able to outline the features that encompass the universal qualities shared by ideophones while also allowing language specificities. The five essential characteristics that are shared by ideophones in all languages are:

- i. ideophones are marked, i.e. they have structural properties that make them stand out from other words.
- ii. they are words, i.e., conventionalised lexical items that can be listed and defined.
- iii. they depict, i.e., they represent scenes by means of structural resemblances between aspects of form and meaning.
- iv. their meanings lie in the broad domain of sensory imagery, which covers perceptions of the external world as well as inner sensations and feelings.
- v. ideophones form an open lexical class, i.e., a set of lexical items open to new additions. (ibid., p. 15).

1.1.2. Characteristics

The unique phonology of ideophones is one of its most noticeable characteristics (Akita & Dingemanse, 2019, p. 2), as well as their morphology (Akita, 2021, p. 13). Ideophones are thought to be highly expressive due to their iconicity and sound symbolism (Kilian-Hatz, 2025, p. 19). Iconicity refers to the similarity between characteristics of forms and meanings (Akita & Dingemanse, 2019, p. 7), whereas sound symbolism is the direct connection between sound and meaning (Hinton et al., 1995, p. 1). Ideophones make extensive use of the phonological system, extending and reorganising it in original ways (Dingemanse, 2023, p. 467), and their unique phonology makes them “linguistic rebels”, to the extent that some researchers suggest they are extremely difficult to transcribe (Haiman, 2018, p. 114). An ideophone’s structure is also morphologically different from the other word classes, such as verbs, nouns, adjectives, etc. The latter convey information about the grammatical and semantic relationships of a given sentence by combining a word stem with grammatical morphemes; ideophones, however, do not have such grammatical morphemes (Kilian-Hatz, 2001, p. 157). Ideophones also do not include common morphological processes; instead, they are particularly prone to lengthening and reduplication (like the Japanese word *kutakuta*, meaning “being completely exhausted”) (Akita & Dingemanse, 2019, p. 4-5). When used with ideophones, reduplication refers to a certain form of plurality, a

repetition of the action that exactly matches the number of words repeated (Kilian-Hatz, 2001, p. 158). There are two types of reduplication: partial repetition, combined with a change in a consonant or vowel, and full repetition of an entire sound sequence (Tedlock, 1999, p. 119). The lengthening of vowels and syllabic consonants, on the other hand, is used to represent the duration of an event or situation (Kilian-Hatz, 2001, p. 158). However, although it is true that aspects such as acoustic properties, articulatory movements, and syllable structure, can be iconically linked to a variety of semantic features, including sound, size, movement, intensity, texture, and duration, not all characteristics of an ideophone's meaning necessarily correspond to its form (Akita & Dingemanse, 2019, p. 8). Iconicity and sound symbolism are generally language-specific, subjective, and depend on the individual's interpretation. As a result, people often view words in their native languages as the most iconic and natural (Iida & Akita, 2024, p. 4, 6). This theory is supported empirically by studies in which participants are asked to guess the meanings of ideophones; they can do this to some extent, but not without error and are typically just marginally better than chance (Dingemanse, 2019, p. 18).

Ideophones are also simplexes, meaning they lack the person, tense, and mood markings of verbs and the case, gender, and number markings of nouns. The absence of these markers makes sense, as ideophonic events occur at the same time as they are uttered. They have a sentence-like quality, which means they are used in place of full sentences (Kilian-Hatz, 2001, p. 156-57). Since each language has a unique set of constructions that are accessible to ideophones, as well as a different level of morphosyntactic integration, the syntactic-categorical status of ideophones has been a topic of intense dispute for the past fifty years (Akita & Dingemanse, 2019, p. 6). Ideophones do not tend to appear embedded in clauses, and when they do, they usually appear at the edge, in a loose appositional relation, where they can be grammatically optional (Dingemanse & Akita, 2017, p. 506). They also mainly appear in affirmative-declarative sentences and, in some languages, even resist negation (Akita & Dingemanse, 2019, p. 3). As a result, it is possible to say that ideophones are positive by nature. The performative function of ideophones, which is to simulate a sensation rather than its absence, could explain why they are not compatible with negation (Kilian-Hatz, 2001, p. 158). However, despite the fact that ideophones exhibit a high degree of syntactic independence, there are more variations in ideophone syntactic behaviour than

one might think (Akita & Dingemanse, 2019, p. 5). Ideophones can be found in a variety of constructions both within and across languages, although the reasons for such syntactic diversity are unknown (Akita, 2021, p. 13).

They are also frequently accompanied by speech to be supported by its descriptive information, encouraging listeners to make iconic connections between the spoken forms and the sensory images they portray (Dingemanse, 2023, p. 8-9). The interaction between ideophones and descriptive context occurs at a narrative level, where ideophonic utterances break up the descriptive text; in other words, the descriptive context should be seen as the setting in which the ideophonic event takes place (Kilian-Hatz, 2006, p. 511). Speech is able to accomplish this task because it provides a diverse range of phonological contrasts, articulatory gestures, and auditory features that support cross-modal iconic associations (Dingemanse, 2023, p. 473). However, even if ideophones are meant to stand out from the surrounding descriptive speech, they also have the potential to become part of the larger linguistic system. When an ideophone becomes less expressive and more morpho-syntactically integrated, turning from a depictive word into a descriptive one, it goes through a process called “deideophonization”. One of the factors that may contribute to increased morphosyntactic integration and ultimately “deideophonization” is the frequency of use. The more frequently it is used, the more the expressive characteristics of an ideophone fade away, and it starts to be seen as an ordinary word (Dingemanse, 2017, p. 12).

1.1.3. Use

Ideophones are frequently used in informal communication to maintain or establish social proximity between the speaker and the hearer. The speaker creates the illusion that the verbalised event occurs at the same time as it is pronounced, resulting in a change from pure speech level to event level, where speaker and hearer are both actively involved in the ideophonic event. As such, ideophones are used to elaborate narrations and dialogue in general, as proven by the recognition of their importance in storytelling (Kilian-Hatz, 2001, p. 155). But ideophones are not only useful in narratives; as they encode perceptual features with unmatched precision, they become important communication tools, being frequently used in everyday conversations (Dingemanse, 2011b, p. 79, 83).

It is also important to distinguish ideophones from interjections; a century ago, the term “interjections” was sort of an umbrella term for anything with a convoluted relationship to sentential syntax, including the lexicalised depictions we now call “ideophones”. Even today, despite the fact that it has been established that they are separate classes in any language, ideophones and interjections are frequently confused. There are some parallels between the two; both appear to be very expressive, are able to stand as independent utterances, and are frequently characterised as having unusual phonology and phonotactics. If truly compared, however, their differences become clear; although both generally refer to sensory and emotional experiences, they differ in how they are expressed. Interjections are often responses to events, whereas ideophones are representations of them. Ideophones make frequent use of the full phonological system, changing and expanding it in inventive yet methodical ways. If they deviate from the existing inventory, they do so by enlarging or compressing it, filling gaps, adding more articulations, or experimenting with tonal melodies. Contrarily, interjections can both underuse and employ elements that have no systematic relationship to the phonological system. By definition, interjections are one-word utterances, while ideophones rarely occur by themselves, usually appearing at the edge of an utterance. The frequent use of ideophones in quotative-like constructions in many languages may be one of the reasons for the confusion, yet quotes can include almost any sensory experience we want to depict, including interjections. This, however, does not mean that ideophones and interjections are the same thing (Dingemanse, 2023, p. 467-68).

1.2. The Japanese Language

1.2.1. Definition and Categorisation

The Japanese language has an abundance of ideophones that align with Dingemanse’s cross-linguistic definition. (Akita, 2025, p. 169-70).

According to Ono (2007, p. 11-12), there are three criteria for a word to be ideophonic: it must represent a sound that originates from a source other than the human vocal organs; it must represent sounds produced by the human vocal organs that cannot be divided into individual sounds; and it must convey a situation of something without sound or something that cannot be heard through the sensations the object itself

invokes. Japanese ideophones derive from three sources: the first, and most important, is the Japanese language itself; the second is Chinese words that were introduced centuries ago; and the third is words from European languages like “*chiku taku*”, which is used to describe a clock’s sound (Millington, 1993, p. 14-15).

In Japanese, the term オノマトペ (*onomatope*), which derives from the French word “*onomatopée*” (Akita, 2022, p. 80), is defined as “... a comprehensive term for *giongo*, *giseigo*, and *gitaigo*” (Dictionary Hybrid Shinjirin, as cited in Minashima, 2004, p. 96). In fact, Japanese ideophones can be categorised in a number of ways; the *Dictionary Kōjien* (as cited by Inose, 2008, p. 98) offers the following definitions for the aforementioned terms:

- *Giseigo*: Words that imitate human and animal voices. Ex. *kyaakyaa* (female high voice, laughing or shouting), *wanwan* (dog barking), and so on.
- *Giongo*: Words that imitate real sounds. Ex. *sarasara* (sound of stream), *zaazaa* (sound of showering rain), and so on.
- *Gitaigo*: Words that describe visual, tactile, and other non-auditory sensitive impressions. Ex. *furafura* (state of not being able to walk steadily), *yuttari* (state of being relaxed), and so on.

Author Minashima (2004, p. 98) offers his own definition for the terms:

- *Giseigo*: words that mimic the vocalisations made by living things like people and animals.
- *Giongo*: words that mimic the sounds of “inanimate objects” or “natural phenomena”.
- *Gitaigo*: words that portray images of actions or emotions in a sensory or symbolic manner as if they were sounds. (My translation, Minashima, 2004, p. 98).

Although not clear-cut, *onomatope* can also be divided into *giseigo* (like *wanwan*, *nyaanyaa*), which describes human and animal voices; *giongo* (like *dondon*, *gorogoro*), which describes non-vocal sounds; *gitaigo* (like *kyorokoro*, *pikapika*), which describes actions, states, or conditions of things; and *gijōgo* (like *iraira*, *ukiuki*), which is used to refer to *gitaigo* words that convey psychological and emotional states of humans (Tajima, 2006, p. 194). Japanese ideophones can also be classified as “phonomimes” (or *giongo* or *giseigo*), “phenomimes” (or *gitaigo*), and “psychomimes” (or *gijōgo*). Phonomimes imitate the sounds of living things as well as inanimate objects; phenomimes describe sensations that cannot be heard, such as sight and touch;

while psychomimes are used to describe emotional, psychological, or bodily sensations (Akita & Tsujimura, 2016, p. 135). Author Haruhiko Kindaichi (as cited in Kubozono, p. 5-6) further divides them into *giseigo*, *giongo*, *gitaigo*, *giyōgo*, and *gijōgo*. *Giseigo* expresses human and animal voices; *giongo* imitates the sounds of nature; *gitaigo* expresses the state of inanimate objects; *giyōgo* expresses the state of living things; and *gijōgo* expresses the state of the human mind. In Japanese, however, *giongo* and *giseigo* seem to be interchangeable. Regarding the dichotomy of *giongo* and *gitaigo*, it is the presence or absence of sound, in other words, the presence or absence of a description of acoustic events in the external world, that distinguishes one from the other (Yoshimura, 2015, p. 8). However, there is also the issue of polysemous ideophones (Akita, 2020b, page 13); since ideophones can express what is gathered through multiple senses at the same time, the relationship between an ideophone and its categorical affiliation is not always one-to-one. The word *korokoro*, for example, can be classified as a phonomime or a phenomime since it can communicate what is perceived through both audition (a light sound that an object makes when it rolls) and vision (the way in which a small object rolls) (Toratani, 2018, p. 206).

Another word that is also used for Japanese ideophones is “mimetic”. Ideophone, the most widely used term, has different terms in different languages; in South and Southeast Asia, the term used is “expressive” (Akita, 2021, p. 2), while “mimetic” is used in Japanese linguistics (Akita, 2017b, p. 316). This means that the terms commonly referred to as *giongo* and *gitaigo* in Japanese linguistics can be combined and referred to as “mimetics” (Dingemanse & Akita, 2017, p. 502).

1.2.2. Characteristics

These words are typically written only using phonograms, *hiragana*, or *katakana*, rather than Chinese characters, or *kanji* (Inose, 2008, p. 101). There are three distinct scripts used in written Japanese: Chinese characters that are referred to as *kanji* and *hiragana* and *katakana*, which are two syllabaries that accurately depict the language’s sounds and were developed from *kanji* (Irwin & Zisk, 2019, p. 99). The majority of Japanese ideophones begin with a one- or two-syllable basic form (Mizobe, 2016, p. 4), a “core sound” that conveys the essence of the word (Inose, 2008, p. 100), which can be morphologically modified in a variety of ways (Tamori, 1998, p. 217).

Studies of Japanese ideophones indicate that specific phonemes are consistently employed to convey specific meanings (Nakata, 2014, p. 55), which suggests that Japanese ideophones constitute a sophisticated lexical system characterised by language-specific sound-symbolic patterns (Akita, 2020b, p. 2).

The vowels “a”, “u”, and “o” are used to denote something larger and slower (like *konkon*, the low-pitched sound of a small, hard object striking a hard surface); the vowel “i” denotes something small or quick (like *isoiso*, to move in a lively fashion); and “e”, which usually has negative connotations, is less frequently employed (like *hetoheto*, the state of being completely exhausted). The consonant “k” typically denotes a high-pitched or light sound (like *kan*, the sound of light metal striking together), contrasting with the sound of “g”, which is heavier, duller, and lower in pitch (like *gan*, the sound of metal objects striking together). In contrast to “z”, which denotes something dull, heavy, large, or unclean (like *zakuzaku*, the sound of a grainy substance being mixed), the consonant “s” denotes friction (like *sakusaku*, the light and repetitive sound of a substance similar to sand being moved or mixed). The consonant “d” conveys the meanings of heavy, large, dull, or dirty (like *dondon*, the sound of hard objects striking together), in contrast to “t”, which denotes a light sound with connotations of sharpness, lightness, or smallness (like *tonton*, the sound of light and repetitive striking). Finally, the consonant “h” is associated with purity, lightness, quietness, or smallness (like *hatahata*, the sound of cloth, wings, or other flat objects in the wind); in contrast, “p” is associated with sharpness, lightness, cuteness, or bounciness (like *patapata*, the sound of light objects flapping or hitting something), and “b” is associated with something heavy, large, dull, or dirty (like *batabata*, the sound of cloth, wings, or other flat objects flapping) (Fukuda, 2003, p. 16-20).

Moreover, various endings convey distinct meanings. For instance, repetition indicates that a sound or movement repeats itself, is progressive or sequential, or that a static condition has emerged (like *kudokudo*, the state of repeating the same thing over and over again); a glottal stop (small “tsu” in Japanese, or Q) denotes sudden movements, forcefulness or speed, the abrupt end of a sound or the onset of a new situation (like *paQ*, a sudden and swift movement, action or change); a “ri” indicates a sound that is neither abrupt nor prolonged, the end of a previously established situation, or a movement that has reached its natural conclusion (like *peshari*, the sound of something under pressure being smashed or collapsing); a syllabic nasal (the Japanese

“n”) signifies a rebounding sound, an unrestrained and intensely vigorous movement, or underscores an already established condition (like *doron*, the state of a thick, highly dense liquid floating); a prolonged vowel emphasises the nature of a circumstance and denotes a prolonged sound or a continuous process (like *saa*, the sound of a machine being switched on); or, finally, the construction “syllable + tsu + syllable + ri/n”, which highlights a sound or emphasises that a movement or condition has reached a clear, natural conclusion and is completed (like *baQtari*, the indication that something standing has suddenly taken a light fall) (ibid., p. 22-29).

Other noticeable phonological patterns in Japanese ideophones include vowel assonance, which is when the same vowel appears in their first and second vowel slots (like *biri*, the sound of ripping), and indicates “stability”; the frequent appearance of an intervocalic “r” in bimoraic ideophones (like *nuru*, the state of being slimy), which is associated with “fluid movements”; or the palatalisation of initial or intervocalic consonants (like *pochan*, the sound of plopping), which indicates “lack of restraint” or “immaturity”, among others (Akita, 2020b, p. 5).

These, however, should be viewed as general tendencies rather than a strict set of rules (Irwin & Zisk, 2019, p. 139-38). Since regular and prolonged exposure to a particular language can cause the entire linguistic form of a word to be reinterpreted in such a way that the word feels appropriate to its meaning, the precise lexical meaning of ideophones in Japanese cannot be derived from the sound symbolism of individual phonemes, and native speakers see ideophones as iconic, irrespective of their formal lexical characteristics (Iida & Akita, 2024, p. 17).

1.2.3. *Meaning and Use*

The earliest references to Japanese ideophones appear in the *Kojiki* and the *Man'yōshū*⁶, both compiled in the 8th century. Such early literary instances are scarce, but the fact that they appear makes it possible to infer that this type of word was already commonly used in everyday conversations (Millington, 1993, p. 14). Compared to Indo-

⁶ The *Kojiki* is a historical account that was written during the early years of imperial reign, during the seventh century, that justified the emperor's rule.

The *Man'yōshū* is the earliest collection of Japanese poetry and was put together in the latter part of the eighth century. It was composed of twenty volumes, totaling over 4,500 poems, and it served as a significant inspiration for Japanese poets of following eras (Sugimoto, 2021).

European languages, which have few ideophones, Japanese has the second-highest number of ideophones after Korean (Ivanova, 2006, p. 104), with over 5000 words (Nakata, 2014, p. 55). According to some studies, the existence of such a vast number of these terms can be explained by the fact that there are fewer verbs available in Japanese than, for example, English, making it necessary to express different nuances via ideophones. Another justification is that they provide considerably more vivid descriptions of states, emotions, gestures, and other things when compared to “normal” words (Inose, 2008, p. 101-02). These words are essential in everyday life, from TV to radio to newspapers, books, and magazines, as well as in electronic media (Tajima, 2006, p. 193). Because they are attractive and catchy, they are also widely used in advertising. The way they appear in manga, however, may be their biggest contribution to contemporary Japanese culture (Millington, 1993, p. 15).

The Japanese language has many thousand conventional ideophones for different meanings (Akita, 2020b, p. 2), although there is often no clear definition for the meaning of these words. This may be due to the fact that they refer to ideas rather than specific objects and concepts. This explains why dictionaries have a wide range of definitions and why many of the standard dictionaries omit these words (Tsujimura, 2005, p. 145). Curiously, however, the Japanese language does not have a single ideophone for taste, smell, or colour (Akita, 2017a, p. 21). Japanese ideophones are highly integrated into a sentence’s structure (Akita, 2020a, p. 6) and can have various syntactic roles when used in phrases and sentences, including nouns, adjectives, adverbs, and verbs (Akita & Tsujimura, 2016, p. 134). This means that, unlike conventional words, like nouns and verbs, which belong to defined categories, Japanese ideophones are not limited to a single word category (Tsujimura, 2013, p. 331), constituting instead a lexical class (or lexical stratum) that is comparable to other lexical strata like Yamato (or native) words, Sino-Japanese words, and foreign words (Akita & Tsujimura, 2016, p. 137).

1.3. The Portuguese Language

1.3.1. Definition

The Portuguese word “onomatopeia” originated from the Greek *onomatopoia*, meaning “the creation of words”, which was transferred to Latin as *onomatopoeia*, “the

invention of words” (Sousa, 2007, p. 21). Although very little research has been conducted regarding onomatopoeia in Portuguese (Azevedo, 2020, p. 25), several definitions can be found, such as:

Definition 1: “... a word whose pronunciation imitates the natural sound of the signified thing”.

(My translation, Holanda Ferreira, 1986, p. 1225)

Definition 2: “... a motivated word that stands in relation to the reality it expresses - either by imitation of a sound, or by suggestion of a movement, or by simultaneity of the two”.

(My translation, Lopes as cited by Trilho, 2009, n. p.)

Definition 3: “... a set of words whose pronunciation is intended to imitate the natural sound of noises produced by animate or non-animate beings”.

(My translation, Dutra, 1997, p. 145)

Definition 4: “1. a manner of word formation that consists of phonetically imitating the sound emitted by the signified thing. 2. a word formed in this manner. 3. a figure of speech which consists of suggesting the auditory image of a reference by means of the sounds of the words used to refer to it”.

(My translation, Academia das Ciências de Lisboa, n.d.)

As it is possible to see from the various definitions, in Portuguese, onomatopoeia is both a linguistic phenomenon and a rhetorical figure that commonly depicts the similarity, either through imitation or reproduction, between the sound of a word and the reality it represents, like the voice of animals, the sound of musical instruments, or the sounds that accompany natural phenomena (Trilho, 2009, n. p.).

1.3.2. Categorisation

Rodrigo de Sá Nogueira, in his book *Subsídios para o Estudo das Onomatopéias em Português* (1936, p. 225-26), distinguishes between two ways of categorisation of onomatopoeia: first, phonetically (here he makes a distinction between the purely phonetic onomatopoeia, those whose formation is solely based on the imitation, as phonetically accurate as possible, of the sounds they represent, (like *tic tac*), and the phonetic-ideological onomatopoeia, which try to imitate the sounds they represent, not through phonemes that more or less resemble them, but through words or expressions that are more or less similar in pronunciation, (like *pouca terra, pouca terra*); and second, morphologically (here he makes a distinction between the non-vocabulised

onomatopoeia, which mimic the sounds they represent as closely as possible but are not considered to be part of the official vocabulary as they either lack vocabulary structure or have not yet been included (like *pffff*), and vocabulised onomatopoeia, which are considered to be regular words just like any other).

José Herculano de Carvalho, in his book *Teoria da Linguagem* (1983, p. 186-94), on the other hand, categorises onomatopoeia into three types. The first category is the imitative sounds produced accidentally by humans, of a momentary and individual nature, which occur when someone tries to mimic the sound of an external object or event by generating a sound object of their own while watching said object or event (i.e., by intentionally reproducing the “natural” or just external sound that it intends to reproduce). Second, onomatopoeia in the strict sense, which are sound objects that have a consistent, albeit imprecise, meaning within a particular linguistic community (these usually consist of a sound or, more often, a combination of sounds pulled from the phonemes of that community’s language and are no longer images but symbols, conventionalised representations that are more or less integrated into the phonetic system of a given language⁷ (like *zás*). Third, and finally, onomatopoeic words, which are lexicalised onomatopoeia, i.e., words that originated from an actual onomatopoeia. As a result, it is a true word that denotes the object it signifies and has a function in the sentence, typically acting as a noun or verb. These are no longer symbols; instead, they are just common names for objects, typically used without any symbolic intent, and, therefore, there is no connection between their sound body and the object they signified (like *uivar*).

The *Houaiss Dictionary* (Houaiss, 2015, vol. 5, p. 2825) proposes the following distinction: non-linguistic onomatopoeia, which emulate or attempt to emulate sounds more or less accurately through the vocal tract and with possible deviations of the language’s formal use (like *fffrtttoct*); linguistic onomatopoeia, which are integrated into the language’s phonological system and, as a result, share a cultural and cultural similarity to the sounds being imitated (like *blem-blem*); raw onomatopoeia, which are invariable and, usually, syntactically independent (like *humpf*); and grammaticalised onomatopoeia, derivatives formed from the raw onomatopoeia (like *tiquetaque*). The dictionary also distinguishes between “onomatopoeia” and “expressive words”,

⁷ The degree of integration varies, as certain configurations, even those composed entirely of phonemes from the language, present anomalous combinations of these phonemes, while other configurations are perfectly integrated into the phonetic system.

explaining that the latter does not refer to a sound but suggests, through phonetics, some characteristic of what is being named (like *zás*).

Lastly, and more recently, Azevedo (2022, p. 25) categorised onomatopoeia into authentic or pure onomatopoeia, those that roughly mimic a sound (like *miau*); interpretive onomatopoeia, those that ideologically mimic a phonetic or morphological sequence (like *estou-fraca*); verbal onomatopoeia (like *mugir*); interjective onomatopoeia (like *xô!*); and accidental onomatopoeia, those that are invented by someone in a particular situation. The author also makes reference to “expressive words” and, similarly to Houaiss, explains that these are not related to sound but rather to the idea of something that is to be named using the phonemes of the language (like *lero-lero*) (ibid., p. 27).

1.3.3. Characteristics and Use

Linguistically, an onomatopoeic word can be either monosyllabic (like *tum*) or reduplicated (like *zum-zum*), with or without vowel alternation (like *brrrrr*) (Azevedo, 2022, p. 25). Frequently, the imitations made are nothing more than a series of consonants, which are easy to pronounce but difficult to represent orthographically (Sá Nogueira, 1936, p. 226). However, as long as they are created using the standardised vocal sounds and linguistic conventions of the language, onomatopoeia are always somehow conventional (Câmara Jr., 1954, p. 24).

Onomatopoeia do not form a word class (Gonçalves, 2002, p. 349); instead, the term refers to lexical items that are at various stages of the lexicalisation process (Dutra, 1997, p. 145). The overall lack of uniformity by the native speakers themselves regarding such sequences is another indication of the semi-lexical status of onomatopoeia: what is considered a word by some is not considered a word by others (ibid., p. 147). Unlike the vocabulary used by children (like *popó* or *mémé*), onomatopoeia are not meant to compensate for a lack of or unfamiliarity with certain abstract terms; rather, they are frequently used as an expressive complement to convey a sound or movement, making the sentence more expressive (Trilho, 2009, n. p.).

Summary

Ideophones are semantically highly marked, have a unique and frequently distinctive phonology, do not completely conform to standard syntactic patterns, and nearly always serve the function of other, more easily defined grammatical categories (Voeltz & Kilian-Hatz, 2001, p. 2). Despite the fact that ideophones form a lexical class of their own, each language has its own rules (Dingemanse, 2019, p. 16), with languages not sharing the same features (Kilian-Hatz, 2006, p. 509), which might give the impression that ideophones are completely different from other words and isolated from conventional language (Akita & Dingemanse, 2019, p. 4). Their inclusion in dictionaries, however, shows that they are, in fact, part of the common knowledge shared by the speakers of each language (Ahlner & Zlatev, 2010, p. 309).

The abundance of ideophones in Japanese is one of its distinctive features (Tajima, 2006, p. 193). Contrary to most languages, where ideophones are only used in spoken, informal language, Japanese ideophones appear not only in informal language but are also prevalent in relatively formal speech (Akita, 2017a, p. 23). They appear in prose, poetry, manga, anime, newspapers, and magazine headlines, among others (Yoshimura, 2015, p. 7), and cover various grammatical functions, such as nouns, verbs, and adverbs, with the adverb function being the most common (Akita & Usuki, 2016, p. 247). They are words that play a very important role in the Japanese language, whose function is to concisely express information and add vividness to the language (Chang, 1990, p. v). Japanese ideophones are more integrated into the grammatical system than ideophones of other languages, making them both representative and atypical of the ideophonic class due to their quantitative and qualitative richness (Akita, 2017a, p. 30).

Unlike the Japanese language, where numerous ideophones that convey a wide variety of sensory information, including both auditory and non-auditory, exist (Akita, 2025, p. 170), the Portuguese language is limited to the mimicry of sounds. Also, unlike Japanese, Portuguese onomatopoeia do not play an essential role in communication and occupy a peripheral place in the language. Because of their marginal status (Herculano, 1983, p. 193), relatively few studies have been conducted over the years, leading to a lack of consensus over the definition and categorisation of these words, in stark contrast to the Japanese language. An example of this lack of consensus is the categorisation of the word “zás”, considered an onomatopoeia by Herculano (1983, p. 187), but an expressive word by Houaiss (2015, vol. 5, p. 2825).

Thus, this chapter examined the notable disparity in both the frequency and use of this word type across the two languages, thereby highlighting the complexities that can arise when translating them from Japanese into Portuguese, have an impact on the strategies that will be explored in the corpus analysis presented in Chapter 4. But before analysing the strategies employed by Portuguese translators, it is crucial to understand what manga is and the nature of the onomatopoeia it features, which will be the focus of the following chapter.

Final note: despite the different terminologies presented in this chapter, scholars who research manga typically use the term “onomatopoeia” to refer to all types of ideophones (see Natsume, 2022; Yomota, 2022; Delaborde, 2024). Thus, this thesis will adopt the term “onomatopoeia” and “onomatopoeic word/expression” to denote all types of ideophones in both languages.

Chapter 2: The Medium

In the previous chapter, we examined the linguistic categories of Japanese and Portuguese onomatopoeia. Before delving into how these words can be translated, this chapter will introduce the medium of manga. What is manga? How are onomatopoeia used in manga? The first section of this chapter will look at the definition of manga, provide a brief historical overview of the development of manga in Japan, including a breakdown of the different perspectives regarding the medium's origins (section 2.1). This section is followed by an introduction to the characteristics of manga, such as its distinctive visual conventions (section 2.2). The function of language in manga will then be discussed, with an emphasis on the distinctive characteristics of onomatopoeia in manga (section 2.3).

2.1. Manga

2.1.1. Definition

The coinage of the term is usually attributed to the painter Katsushika Hokusai, a famous *ukiyo-e*⁸ artist (Pasfield-Neofitou, 2016, p. 2). *Hokusai Manga*, a 15-volume educational anthology and pictorial encyclopedia published between 1814 and 1878, is the most famous of Hokusai's manuals (Berndt, 2009). However, the term “manga” was not coined by Hokusai, as earlier usages of the term have been cited (Berndt, 2016, p. 123), with the earliest record of the term being from the 1770s (Kinsella, 2000, p. 20). In fact, the term “manga” did not become widely used until the 1930s, having gained currency in modern newspapers (ibid.). Imaizumi Ippyō (1865-1904), after returning from overseas in 1890, became an artist on staff at the newspaper *Jiji Shinpō*. It was then that he started referring to cartoons and comic strips as “manga” and even called himself a *mangashi*, which approximately translates to “manga professional”. In 1895, he released a series of caricatures under the title *Ippyō manga shū*. However, due to illness, he was forced to give up his newspaper's comic section to Kitazawa Rakuten (1876-1955), who later came to be known as the first professional manga artist of

⁸ *Ukiyo-e*, or “pictures of the floating world”, is an illustration style. While early *ukiyo-e* were painted, it was through woodblock printing that the style gained popularity. The most popular *ukiyo-e* depict landscapes, actors, famous geisha, and sumo wrestlers (Ito, 2008).

modern Japan (Berndt, 2009). Rakuten used the term “manga” to set his work apart from previous genres and to represent something new that Japan could import from the West. At the time, the word “manga” was free of Edo Period⁹ associations and open to interpretation. His use of the term indicates a break from the past rather than continuity with the visual culture of the Edo Period (Stewart, 2013, p. 43).

Originally written using the kanji combination of 漫画 (manga), the first *kanji* meant whimsical, uncontrolled, or involuntary, while the second meant picture or brushstroke. However, Sino-Japanese characters have not been used to write the term “manga”, since around the 1960s (Berndt, 2009). Since then, the term started to be written in *katakana* (Berndt, 2016, p. 124). Today, however, it can also be written in *hiragana* and even romanised script (Kacsuk, 2018, p. 1), due to the worldwide popularity of Japanese comics since the 2000s, the romanised version of the word has also become a part of the Japanese vocabulary (Berndt, 2016, p. 124). There is also the loanword *komikku*, also written in *katakana*, which was initially a fashionable title for manga magazines, but now primarily associated with *tankōbon*¹⁰ versions of magazine series (Berndt, 2009).

Outside of Japan, the term has two meanings: some people use it to refer to “Japanese comics”, the sociocultural objects (Cohn, 2010, p. 187), being mainly associated with “story-manga” (Berndt, 2008, p. 308), a format that tells a continuous story across many pages and is frequently serialised (Brienza, 2016, p. 7), while to others, it refers to its aesthetic style (Cohn, 2010, p. 187). New generations of non-Japanese artists have started making manga-inspired works. The visuals in these comics are reminiscent of mainstream manga conventions, particularly the more popular series that were imported during the early 2000s manga boom. The idea of “manga” as a distinct artistic style, referred to as “manga style” outside of Japan, has been constructed and cemented in part due to the existence of this type of works (Suzuki & Stewart, 2023, p. 166). However, the expressions “global manga” or “original English/German/etc. language manga”, call attention to the fact that manga created outside of Japan cannot simply be called manga (Kacsuk, 2018, p. 3). In Japan, however, manga refers to comics of any kind and format, whether they are Japanese or

⁹ Historical and artistic period that corresponds with the Tokugawa Shogunate’s rule from 1603 to 1868. Also known as the Tokugawa Period (Frédéric, 2002, p. 167).

¹⁰ A few months’ worth of serialized episodes of a particular story that are collected into single books (Petersen, 2011).

not (Pellitteri, 2014, p. 79). Although the word “manga” originated in Japan, its meaning has gained worldwide recognition (Manovich et al., 2011, p. 198), becoming a neologism in numerous languages (Berndt, 2016, p. 121). Throughout this thesis, the term “manga” will be used to mean “Japanese comics”.

2.1.2. History

2.1.2.1. Origins

According to Suzuki and Stewart (2023, p. 11), three main perspectives on the history of manga have emerged in Japan, all based on varying interpretations of what manga is. The first of these historical perspectives, defended by scholars such as Schodt (1996, p. 21-22) and Ito Kinko (2005, p. 458-60), is the “long tradition” history, which dates back centuries and places the origins of manga in Japan’s long and rich tradition of visual arts. This perspective traces the history of manga back to ancient times and shows a continuous, linear path of development up to the present. Around the turn of the 20th century, Japan saw the emergence of this kind of long-view, overarching history, presumably influenced by histories of Western comic art (Suzuki & Stewart, 2023, p. 12).

Traditionally, the origins of manga are attributed to the twelfth-century pictorial scrolls *Chōjūgiga* (“Humorous Pictures of Birds and Animals”) attributed to Toba Sōjō (1053-1140) (Stewart, 2013, p. 29), the previously mentioned *Hokusai Manga* (Berndt, 2008, p. 306), or to *kibyōshi* (Schodt, 1996, p. 22), “... a genre of woodblock-printed comic book widely read in late eighteenth-century Japan” (Kern, 2019, p. xxv). By searching for “manga-like” aspects in these historical artifacts, such as the incorporation of text into images, cartoonish drawings, movement and effect lines, proto-speech balloons emanating from chests, which typically indicating thoughts or dreams rather than speech, shared themes like Japan’s folklore ghouls called *yōkai* or the use of the word “manga”, they were perceived as being similar to modern manga (Suzuki & Stewart, 2023, p. 13).

Experts on manga, prominent personalities in the media, and art historians have all asserted the cultural significance of manga by connecting it to historical Japanese artwork (Berndt, 2008, p. 305). By downplaying the influence of foreign comic traditions and redefining manga as a uniquely Japanese art form, critics could validate

manga as the inheritor of ancient visual traditions and demonstrate the medium's rootedness in Japanese art history (Suter, 2016, p. 178-79). By making this connection, the status of manga is improved by acquiring cultural worth and being reconstructed as a national cultural asset (Ingulsrud & Allen, 2009, p. 195).

Although long-tradition theories of manga history remain widely popular, and examples can be found in a variety of places, including websites, popular magazines, government documents, travel brochures, and even postage stamps, they are heavily criticised. Some of the issues include the difficulty in distinguishing between continuity and simple chronology, as these histories typically provide little to no evidence that the works are truly representative of their periods or that cultural practices have truly persisted over time (Suzuki & Stewart, 2023, p. 13).

According to the second perspective, supported by authors such as Sugimoto (2021, p. 301), the history of manga begins with the role Tezuka Osamu played in the post-war period by considering his “story-manga” to be the forerunner of modern Japanese manga culture. According to this perspective, manga is typically defined as a type of narrative that goes beyond long-form comics, which were already popular in the prewar period, focusing instead on more dramatic, intricate tales that address serious topics and delve into the inner workings of the mind. Many people believe that Tezuka invented this style of narrative in his early postwar works (Suzuki & Stewart, 2023, p. 14).

Tezuka Osamu (1928-89), known as “the God of Manga” in Japan (Couch, 2010, p. 210), was a *mangaka*¹¹ who achieved significant success with the publication of his groundbreaking manga *New Treasure Island* in 1947 (Lunning, 2020, p. 72). Initially containing more than 250 pages, *New Treasure Island* appeared more like a storyboard for an animated film than a comic book. The editors severely reduced the manga to just 60 pages and eliminated a significant portion of the action-packed scenes, but it was still an incredible success. A whole new generation of young artists decided to start drawing manga due to *New Treasure Island*'s success, which was a turning point that prompted bigger publishers to start taking manga seriously (Petersen, 2011, p. 175).

Tezuka was heavily influenced by Disney animation and American comics, which had flooded Japan during the Allied Occupation from 1945 to 1951. He also drew

¹¹ Writers and/or illustrators of manga texts (Sly, 2022, p. 12).

inspiration from the filmmaking techniques of German and French films (Norris, 2009, p. 243). The transition from didactics to entertainment, the development of lengthy and captivating plots, the skilful and complimentary intertwining of textual and graphical elements, and the employment of cinematic techniques like montage and shifting angles made Tezuka's comics seem groundbreaking (Berndt, 2008, p. 301) and are considered to be the foundations for "story-manga". This offered a chance for many to draw a line between his work and manga published before 1945 (Suzuki & Stewart, 2023, p. 14).

This view is proposed by scholars who do not agree that manga and conventional drawing are related, and that believe that the emergence of the manga publishing industry is a post-World War II phenomenon (Ingulsrud & Allen, 2009, p. 36). However, although Tezuka's work revolutionised postwar manga and he continues to have a significant influence nowadays, there are strong connections between prewar manga and his works. Numerous techniques and ideas that are commonly credited to him either predated 1945 or were used in the works of some of his lesser-known peers in the immediate postwar period. However, it is still true that Tezuka's comics had a profound impact (Suzuki & Stewart, 2023, p. 14), making it more appropriate to view Tezuka as someone who successfully innovated in the field of manga expression by bringing a higher level of formal and visual sophistication and renewing established manga techniques (*ibid.*, p. 61).

According to the third perspective, the basic form of manga began to emerge gradually in the late 19th century, influenced by Western comic art, social changes, and, crucially, the development of the modern print media industry, which included magazines, newspapers, and eventually books (Suzuki & Stewart, 2023, p. 11). Between the country's forced opening in the 1850s and the establishment of the new Meiji Period¹², which set about creating a modern nation, Japan started publishing newspapers and magazines (*ibid.*, p. 19), a new medium produced through modern printing techniques. Simultaneously, modern European satirical cartoons and painting techniques made their way into Japan, eventually replacing more conventional forms of expression (Natsume, 2001, n. p.). It is the third historical perspective of manga that has gained widespread scholarly consensus in recent decades, being proposed by scholars such as Suter (2016, p. 181), Natsume (2001, n. p.) or Kern (2019, p. 12), despite the

¹² Historical period that corresponds with the rule of Emperor Meiji (1868-1912) (Frédéric, 2002, p. 624).

other two perspectives still being widely accepted in public discourse (Suzuki & Stewart, 2023, p. 11). Thus, this third perspective underpins the understanding of manga discussed in this thesis.

The first person to bring Western comics to Japan was Charles Wirgman (1832-1891), an eccentric correspondent for the *London Illustrated News* (Petersen, 2011, p. 126). After leaving his job one year after arriving in Japan in 1863, Wirgman started publishing the *Japan Punch* in Yokohama in 1862, a newspaper that was popular among Western expatriates and Japanese residents alike (Ito, 2008, p. 29). By showing cartoons in a style reminiscent of British satire, Wirgman tailored his humour magazine to the expanding expatriate population in Yokohama. Cartoons in Japan came to be referred to as *ponchi-e*, or “punch pictures”, even after *Japan Punch* stopped being published (Petersen, 2011, p. 127). Wirgman’s cartoons often used word balloons, which many native Japanese artists later adopted (Ito, 2008, p. 30). Another prominent foreigner of the early Japanese comic industry was George Bigot (1860-1927). He founded the satirical journal *Tobae*, also in Yokohama, in 1887. *Tobae* was crucial to the popularisation of multi-panel comics in Japan (Petersen, 2011, p. 128).

The Japanese government introduced an education system in 1872, and by 1899, free elementary schooling had become mandatory. As a result, a new market for a wide range of publications was created by the growing literacy rate among youngsters and, by extension, the whole community. As society evolved, magazines and newspapers transitioned to businesses that served a broader audience by delivering information and entertainment, becoming a true mass media by the decade of the 1920s, which witnessed a boom of comics pages and comic strips in newspapers (Suzuki & Stewart, 2023, p. 20). The creation of two categories of comic strips in the 1920s helped pave the way for manga’s widespread popularity in the 1930s: children’s comic strips, which included both Japanese-original comic strips and American comic strips translated into Japanese, such as George McManus’s *Bringing Up Father* and Pat Sullivan’s *Felix the Cat*, and short political comic strips for adults (Norris, 2009, p. 241). It was during this time that comics also started to be labelled as “manga”. The term *ponchi*, even though it was still used until the 1930s, had by then come to denote “... oldfashioned, poor quality, unnecessarily exaggerated, or badly drawn images” (Suzuki & Stewart, 2023, p. 24).

By the middle of the 1920s, “manga” had already become an everyday word, thanks particularly to the influence of two well-known *mangaka*, Kitazawa Rakuten and Okamoto Ippei (Suzuki & Stewart, 2023, p. 24). Considered to be Japan’s first professional *mangaka*, Kitazawa Rakuten (1876-1955) started out as an employee of *Jiji Shinpō*, the country’s fourth-largest newspaper at the time. Japan’s first comic page appeared on January 12, 1902, by the hand of Kitazawa. Its title, *Jiji manga*, which included the still uncommon term “manga”, was used to identify it as something different (i.e., not *ponchi*) (ibid., p. 26). The popularity of the *Jiji manga* comics page contributed significantly to the expansion of both the form and the term “manga”. In addition, Kitazawa started the satirical journal *Tokyo Puck*, fashioned after the New York magazine of the same name, *Puck*, in 1905. It was during his first year at *Tokyo Puck* that he eventually adopted the modern word *mangaka* to refer to his profession (ibid., p. 29).

However, Kitazawa’s popularity would soon be challenged by Okamoto Ippei (1886-1946), another *mangaka*. Okamoto began working for the *Asahi Shinbun* in 1912, where he created comic strips and satirical cartoons. He also held the position of editor for the manga section of the newspaper, which was released intermittently from 1921 until 1936. Okamoto would fully embrace the term “manga”, not only as the name for his creations but also as an artform (Suzuki & Stewart, 2023, p. 31). He also established the *Tokyo Manga Society*, later renamed the *Japanese Manga Association*, an organisation devoted to manga artists, advocating for the social acceptance of *mangaka* as a profession (Miyamoto, 2002, p. 43). Initially, the organisation focused exclusively on Ippei and his pupils but quickly expanded to encompass up to eighteen *mangaka* from eleven newspapers, including Kitazawa Rakuten (Suzuki & Stewart, 2023, p. 31).

Monthly magazines and books for young readers gained enormous popularity in the 1930s, surpassing newspapers as the primary medium for manga creation (Suzuki & Stewart, 2023, p. 44). Thus, even though early manga was greatly influenced by newspaper supplements and comic pages, the era of newspaper companies experimenting with these came to an end by the early 1930s, as a result of growing competition from monthly children’s manga magazines and an increasing number of comics being published in book form, though readers would continue to enjoy popular daily strips in their newspapers (ibid., p. 39). At the same time, manga was being influenced by other media (Ingulsrud & Allen, 2009, p. 40). The influence of film, the

most widely consumed medium at the time, was very significant for the development of early manga; talking movies, for example, had a major role in the proliferation of speech balloons in manga during the 1930s (Suzuki & Stewart, 2023, p. 49).

The 1930s saw a decline in the sector, which was partially brought on by the shifting political landscape as more media regulation and censorship started restricting content to meet national political agendas (Norris, 2009, p. 241). By the middle of the 1930s, manga was suspected of being potentially harmful and, in 1938, the government started to suppress the medium. They requested changes to the contents and a cutdown on the number of manga pages and to avoid time-wasting stories. This led the comics industry, which had already started to decline in 1937, to shrink even more. Publishers adjusted the comic-strip format in response to these developments, creating more realistic “picture stories”, or *emonogatari*, a form of graphic narrative that would become popular in the early postwar era, featuring text outside panels (Suzuki & Stewart, 2023, p. 52). Popular publications suffered greatly during the Pacific War; the government began rationing paper in 1943, and a year later, comics were outlawed from newspapers, which were instructed to publish only “essential news” (Petersen, 2011, p. 131).

2.1.2.2. Manga after WWII

In the early postwar years, manga was successful in providing inexpensive entertainment for a war-weary and impoverished society (Norris, 2009, p. 241). Two visual formats became important to the postwar development of manga: *kamishibai* and *emonogatari* (Suzuki & Stewart, 2023, p. 57). The *kamishibai*, which is loosely translated as “picture cards”, “paper plays”, or “paper theatre”, is a set of cardboard drawings with narration, frequently with the writing on the back (Ingulsrud & Allen, 2009, p. 40-41). Its origins are uncertain, but it first appeared at the end of the 1920s and peaked around 1937, when almost a million children watched daily performances across the country. Following this, its popularity began to fall before experiencing a postwar resurgence (Suzuki & Stewart, 2023, p. 57). Numerous manga authors drew influence from the visual presentation of specific scenes, as well as the auditory effects and body language utilised for dialogue and narration (Ingulsrud & Allen, 2009, p. 41). However, the popularity of *kamishibai* rapidly declined after the Pacific War and the

availability of television in the 1950s, with many of the publishers and artists entering the expanding comic book market (Petersen, 2011, p. 132). In addition to *kamishibai*, the *emonogatari* was another popular graphic narrative style among children in the late 1940s and early 1950s, and its postwar popularity was essentially a resurgence of a wartime period trend (Suzuki & Stewart, 2023, p. 58).

The Japanese manga industry consisted of two distinct markets in the late 1940s and early 1950s: the manga magazine market, which had a national circulation, and the *kashihon*, or rental books market, which had various local distribution networks (Suzuki & Stewart, 2023, p. 62). The 1950s' lack of disposable income was reflected in the growth of book rental businesses. Similar to *kamishibai*, the book rental stores catered to a low-income clientele (Ingulsrud & Allen, 2009, p. 45). *Kashihon* were offered at rental bookshops called *kashihon-ya*, where clients could read or borrow books and magazines for a nominal fee. Typically, *kashihon-ya* were small, private, or family-owned businesses that also offered second-hand books for sale and, occasionally, candies, stationery, and other items (Suzuki & Stewart, 2023, p. 62). The rise of the *kashihon* business contributed significantly to the development of the manga industry (Norris, 2009, p. 242), and many renowned manga artists began their careers by working in the *kashihon* industry (Suzuki & Stewart, 2023, p. 62). The *kashihon* manga industry, which catered to older urban audiences, also gave rise to a more mature form of visual storytelling known as *gekiga*, or “dramatic pictures” (Petersen, 2011, p. 173), a term first used in 1957 by the artist Tatsumi Yoshihiro (1935-2015) (Berndt, 2023a, p. 84). Unlike the adorable, anthropomorphic figures that populated a lot of children's manga (Norris, 2009, p. 242), to which the word “manga” was then exclusively associated with (Petersen, 2011, p. 173), the *gekiga* subgenre explored more serious, mature stories, rendered in a more realistic, visual manner that appealed to its older readership (Norris, 2009, p. 242), which is why a new term was required for these stories (Petersen, 2011, p. 173). Throughout the occupation and the subsequent decade, manga would mostly take the form of cartoons and comic strips published in magazines for the general public, which eventually diminished in significance. Early postwar *shōnen*¹³ and *shōjo*¹⁴ magazines, which were primarily published monthly at the time, featured content such as serialised prose fiction, short stories, *emonogatari*, articles

¹³ Gender-specific consumer category geared towards teenage boys (Sly, 2022).

¹⁴ Gender-specific consumer category geared towards teenage girls (Sly, 2022).

about celebrities, and manga, though the number of pages dedicated to manga was still limited (Suzuki & Stewart, 2023, p. 58). However, by the 1960s, weekly manga magazines featuring only manga started to debut and eventually took over the market (Ingulsrud & Allen, 2009, p. 43). Big publishing houses introduced weekly manga magazines in 1959, like Shōgakukan's *Weekly Shōnen Sunday* (1959-present) and Kōdansha's *Weekly Shōnen Magazine* (1959-present) (Suzuki & Stewart, 2023, p. 65).

The manga industry changed significantly during the 1960s (Suzuki & Stewart, 2023, p. 70), with the demise of the manga rental industry (Ito, 2005, p. 467) and the expansion of genres, such as sports (Norris, 2009, p. 243), and romance (Suzuki & Stewart, 2023, p. 68). When the *kashihon* industry disappeared, manga magazines took centre stage in the distribution and consumption of manga (ibid., p. 70). Manga publishers saw the potential of manga for young adult and adult readers, that is, instead of solely for children, after *gekiga*'s success. A few new manga publications aimed at adult males in their twenties and thirties started to appear in the middle 1960s. These magazines were referred to as *seinen*, which means "young adult male" (ibid., p. 71). The incredible range of manga genres available for nearly every age and interest stem from the introduction and popularity of the youth manga that emerged in this decade (Natsume, 2003, p. 4). As such, it was during this decade that two noteworthy adult manga magazines were established, namely *Garo* (1964-2002) and *COM* (1967-1973) (Ito, 2008, p. 39). Starting in 1964, *Garo* provided a venue for innovative art and became a platform for artists like Tsuge Yoshiharu and Mizuki Shigeru. *COM* was founded by Tezuka Osamu and served as a platform for his avant-garde works, including 1967's *Phoenix* (Ingulsrud & Allen, 2009, p. 44). Both publications offered highly personal manga alongside critiques and commentaries (Lunning, 2020, p. 75). It was also during this period that large and medium-sized publishers began reprinting serialised manga in their magazines by gathering particular series' episodes into smaller volume formats known as *tankōbon* (Suzuki & Stewart, 2023, p. 74) and television supplanted *kamishibai* as a form of entertainment (Ingulsrud & Allen, 2009, p. 45). With the introduction of colour television programming by NHK and NTV in 1960, television became common in most Japanese homes. The transition from a monthly to a weekly cycle allowed manga publishers to keep pace with the airing of television shows. The manga and television industries grew alongside one another and had a symbiotic relationship, as television animated versions of serialised manga stories were

created with the intention of promoting the original works and driving up sales of manga books (Kinsella, 2000, p. 30-31).

The 1970s saw a further commercialisation of the manga industry. By varying the genres, contents, and styles of the titles produced, these magazines competed to draw in a larger share of their initial target readership but also new readers from different ages (Suzuki & Stewart, 2023, p. 74). A new style of *shōjo* manga was introduced by a group of female artists throughout the 1970s (Norris, 2009, p. 244). A fresh wave of *shōjo* magazines emerged, paving the way for the rise of skilled female artists that broke free from the stultifying designs of early *shōjo* manga (Petersen, 2011, p. 181). Several female *mangaka*, some of whom are known as members of the “Magnificent Forty Niners” (Suzuki & Stewart, 2023, p. 75), a reference to the fact that they were all born in 1949, started publishing works in the early 1970s that addressed the turbulent changes in Japanese society by looking at new gender roles, delving deeper into a wider variety of intimate and sexual relationships, and giving their female characters more agency over their own goals and fates. They also increased the visual vocabulary of manga (Petersen, 2011, p. 181) by creating intricate panel and page designs, frequently removing panel borders and adding decorative, non-diegetic illustrations to their backgrounds, while others combined multiple illustrations to create a “stream-of-consciousness” style that allowed the reader to see a character’s memories and thoughts, occasionally writing inner thoughts outside of balloons (Suzuki & Stewart, 2023, p. 75). *Shōjo* manga also began to feature themes related to homosexuality during the 1970s (Ito, 2008, p. 41). This coincided with the birth of a new type of manga, *dōjinshi* (fanzines) or self-published manga (Berndt, 2023b, p. 20). *Dōjinshi*, in which fans produce parodies or spin-offs of popular works, was crucial to the development of manga by exploring themes different from mainstream publishers (Petersen, 2011, p. 183).

The manga industry flourished during the 1980s “bubble economy”, Japan’s biggest economic boom. During this period, the manga industry strengthened its ties to other media industries through an expanding network of connections. This strategy, known as “media mix”, refers to the adaptation of a series over numerous different formats. Also, as the manga industry grew, manga aimed at adult women also appeared (Suzuki & Stewart, 2023, p. 80-81). These comics, known as *redīsu manga*, *redikomi* (lady comics) or *josei* (women’s manga), explore themes of sexuality and identity,

relationships, and emotions through occasionally, but not always, graphic, sexual imagery (Lunning, 2020, p. 76).

Even after the crash of the “bubble economy”, the manga industry continued to grow through the diversification of its media mix strategy. The 1990s also witnessed the highest volume of manga publications, as manga books and magazines became available almost everywhere (Suzuki & Stewart, 2023, p. 83). However, since the later part of the 1990s, there has been a gradual decline in manga magazine sales (Ingulsrud & Allen, 2009, p. 43). Manga studies as an academic field also began to take shape in the 1990s. Manga had been mostly ignored by cultural authorities in comparison to other conventional art forms, such as painting or literature. However, a significant change in perception occurred in the 1990s, as manga exhibitions started being held by both public and private organisations, including galleries, art museums, and libraries, raising manga’s prominence as a cultural asset (Suzuki & Stewart, 2023, p. 85).

With the release of the Educational White Paper in 2000, the Japanese government began to explore the advantages of using anime and manga to promote a positive image of Japan both domestically and abroad. This had a number of consequences, including the establishment of “manga studies” programmes at several Japanese universities, the development of organisations dedicated to the study and valorisation of the medium, like the Kyōto International Manga Museum, and the advocacy for a more comprehensive set of legislative measures that helped manga regain its rightful place as a respectable cultural product and a worthy subject of scholarly investigation within the framework of the “Cool Japan” cultural promotion campaigns (Suter, 2016, p. 176). The manga industry continued to grow even more in the 21st century by intensifying its media mix strategy, expanding into new fields, and broadening manga subgenres for various readerships (Suzuki & Stewart, 2023, p. 85). Manga also made a transition to online platforms (Norris, 2009, p. 253). Due to the declining sales of manga in printed format, publishers started looking at new technologies and business models, despite their initial reluctance to enter the digital and online manga distribution platforms, in part due to the fear of piracy. However, despite their initial worries, digital sales have continuously grown, and many well-known series from this decade first appeared on websites dedicated to manga, manga reading apps or other digital devices. As long as readers have access to the internet, manga can now be accessed at any time and from any location. In the upcoming years, it is anticipated that

the production, distribution, and consumption of manga will increasingly rely on digitalisation (Suzuki & Stewart, 2023, p. 86-89).

2.2. The Characteristics of Manga

2.2.1. The Manga Market

The majority of manga series are first published in weekly, biweekly, or monthly magazines, which are made up of up to twenty serialised stories by different artists, with each publication having between three hundred and five hundred pages per volume. The stories are printed in black and white, with the exception of the cover and a few pages of advertisements. Printed on recycled paper, these magazines are affordable and easy to read, as they are meant to be read quickly and then thrown away. A few months' worth of serialised episodes of the same series are later reprinted as singular paperback books, or *tankōbon* (Ingulsrud & Allen, 2009, p. 3), that readers collect. The financial viability of this dual publication system has been the foundation for the expansion of the manga industry. Magazines by themselves do not generate a lot of money, but when combined with books, they can generate significant profits (Kinsella, 2000, p. 3). This production system has generated a series of distinctive characteristics, which include the development of extended narratives, the appearance of manga authors who are willing to serve their readers without pursuing the status of auteurs or modern artists, and the creation of reader communities around magazines targeted at particular audiences (Berndt, 2009). From the 1960s onwards, Japan's manga industry was essentially based on a self-sufficient domestic market. However, the domestic consumption of printed manga has decreased over time. This trend can be attributed to the shift in the purchasing habits of younger people, who now prioritise using their money for technology such as smartphones, the internet, and other gadgets. As a result, in the late 2010s, the market for digital manga books and magazines in Japan increased, surpassing 80 per cent of all digital publications, while the market for printed manga books and magazines decreased (Sugimoto, 2021, p. 301-02).

The segmentation of the manga market, characterised by distinct publications targeting various age groups and genders, is one of its most notable features (Unser-Schutz, 2015b, p. 135). The magazine media divided its readership into *kodomo* (children); *shōnen* (boys); *shōjo* (girls); *seinen* (young adult men); *josei* (women); and

seijin (adult men and, increasingly, women) manga (Ingulsrud & Allen, 2009, p. 3). *Kodomo*, or “children’s manga”, which includes stories about family, friends, and adorable animals, is meant for young children under the age of twelve (Sly, 2022, p. 13). *Shōnen* manga, primarily geared towards teenage boys, has the highest readership and the greatest number of titles. *Shōnen* readers include both boys and girls, as well as young and adult men. The majority are related to sports, martial arts, action, and adventure, and their storylines usually revolve around a young man who faces numerous obstacles and disappointments on his journey towards a prosperous and magnificent future. *Shōjo* manga, orientated towards teenage girls, usually deals with themes related to love and focuses on the nuances of interpersonal relationships. *Josei* refers to manga for adult women that continue the *shōjo* themes of romantic relationships, albeit with a tendency towards greater sexual explicitness. *Seinen* is a genre aimed at young adult men, which includes works that carry over the themes of *shōnen* manga but with more sexual and violent content. Finally, “adult manga”, also called *seijinshi* or *shakaijinshi*, refers to manga with the most serious content. Many manga series in this category cater specifically to niche topics, such as sports, history, current events, business, health care, and interpersonal relationships, by carrying multiple stories on the same theme. The majority of “adult manga” is created and read by men, but there are series written and read by women as well (Ingulsrud & Allen, 2009, p. 9-17). Readers, however, are increasingly stepping outside of these categories according to their own interests (Suzuki & Stewart, 2023, p. 2).

Manga books and magazines are deeply embedded in people’s daily lives; they can be found at convenience stores, train platform kiosks, neighbourhood cafés, hair salons, waiting rooms, and laundrettes, in addition to libraries and bookshops (Suzuki & Stewart, 2023, p. 2). Convenience stores and smaller shops, including kiosks at train stations, typically only carry a very limited selection of manga, solely offering popular manga titles from big publishers. Larger bookshops have a larger selection of manga that sometimes covers entire floors (Dahlan, 2022, p. 656-57). Manga can also be found at internet cafes, where clients can freely choose their favourite titles from a wall-mounted collection of manga, and public libraries also carry some of the popular titles. Furthermore, the sale of second-hand manga is a successful business (Ingulsrud & Allen, 2009, p. 4). Additionally, certain publishers also offer their series in digital format, which can be accessed either through a subscription or in e-book format

(Dahlan, 2022, p. 657). Similar to literature, film, or television, manga offers a vast range of cultural content (Kinsella, 2000, p. 3). Manga include various themes, from sports, romance, drama, science fiction, adventure, and mystery to special interests like business, gambling, fishing, and cuisine (Ingulsrud & Allen, 2009, p. 3). The ages and interests of readers vary significantly, with different niche manga satisfying their specific and sophisticated needs (Lee, 2009, p. 1014), and the existence of these niches within the wider manga readership demonstrates the diversity of manga content (Norris, 2009, p. 240).

With the debut of Tezuka's *Astro Boy* television series in 1963, manga's lucrative relationship with television began. This industrial transmedia adaptation (Suzuki & Stewart, 2023, p. 2) has continuously expanded into animated films, live-action films, music from TV shows and movies, musicals, popular character-driven advertising, novels or short stories, video games, and thousands of merchandising products (Bouissou, 2010, p. 28). Estimates suggest that approximately 70% of media production derives from manga (Ingulsrud & Allen, 2009, p. 197). Another unique characteristic of the manga industry is that fans can also be amateur manga artists by writing *dōjinshi*, fan comics that are frequently parodies of characters and storylines from well-known manga series (Lee, 2009, p. 2014).

2.2.2. Visual Conventions

Readers around the world can immediately identify a manga book, even without linking it to the artistic style of any particular author (Cohn, 2010, p. 189). This phenomenon is made possible thanks to what Cohn (*ibid.*, p. 187) refers to as a “visual language”, a set of visual expressions that convey patterns that people easily identify.

According to manga critic and theorist Natsume Fusanosuke (2020a, p. 2), manga's expressive stylistic structure is made of three elements: images, which are primarily formed of lines and include handwritten onomatopoeia and modified symbols like speech balloons, as well as components that clearly depict subjects; panels, which are the “containers” that are used to hold content, such as language and images, and govern spatial organisation and temporal segmentation; and language, which is even able to exist outside of the panel and standalone within images.

Speech balloons are used to separate the speech of characters, as, without them, characters' lines would blend into the images and be difficult to read. They are images, but they are also symbols (Natsume, 2020a, p. 3-4), as readers can infer the speaker's intentions from the way the balloons are depicted. Balloons with jagged, pointed edges, for example, convey surprise or shock (Ingulsrud & Allen, 2009, p. 6).

In order to convey a character's emotional state, manga also developed many conventionalised symbols. Characters are frequently portrayed with exaggerated attitudes, moods, and emotions, which are indicated through their facial expressions, more concretely, the shapes of their mouths and eyes. Big eyes tend to denote innocence, purity, or beauty, whereas smaller eyes allude to calculation or evil. Mouths are usually small but are dramatically enlarged when characters scream or cry in agony or fury (Sly, 2022, p. 15-16). Natsume (2020a, p. 4) differentiated these symbols from other visuals and labelled them as *keiyu*, or "shape metaphors".

A *koma*, or panel, is defined "... as that which surrounds an image, making a picture border, which then marks the limits of the image" (Natsume, 2020b, p. 173). A manga page is presented in arrangements of panels set in frames, much like any other comic page (Ingulsrud & Allen, 2009, p. 5), and the arrangement of these frames determines how the narrative is told across time, helping readers know how to read the story (Natsume, 2020a, p. 5). There are many types of panel arrangements; while some manga include six or eight identically sized panels on a page, the majority feature a wide variety of sizes. Other times, a single panel can take up to two pages. Thus, there is considerable variance in the quantity, shape, and size of the panels within a page (Ingulsrud & Allen, 2009, p. 31). Before Tezuka, manga was created by simply repeating panels of the same size. But, as stories got more intricate, artists started to use variations in length, width, and size to achieve expressive effects (Natsume, 2020a, p. 6). Since panels were initially intended to be frames around images, the space that existed between them was simply the amount of time that separated the previous image from the next. Nevertheless, in modern Japanese comics, this space has been widened, and panels can now be freely modified. By allowing the space between panels to be freely used, manga has evolved into a rich expressive language, and the space between panels came to be seen as a distinctive feature of manga (Natsume, 2020a, p. 8).

However, the plethora of manga's visual conventions can take many forms, with distinct genres represented in diverse styles (Cohn, 2010, p. 189). *Shōjo* manga, a

character-based genre that concentrates on the relationships among the characters regardless of whether the series portrays a fantastic or realistic world (Masuda, 2015, p. 28), is renowned for its own distinct aesthetic, with huge eyes adorned with stars, tiny mouths, and noses represented merely as dots (Toku, 2015, p. 12). Large eyes, for example, are employed to create empathy in the readers (Takahashi, 2008, p. 124). Another major difference lies in the way panels are layered in *shōnen* and *shōjo* manga. In *shōnen* series, the panel arrangement progresses seamlessly, conveying the narrative in a coherent sequence from beginning to end. Since *shōnen* stories primarily focus on action, they follow the conventions of traditional Japanese language, and the panels are usually read from right to left and top to bottom. However, *shōjo* manga frequently disregards this principle, and, since the psychological growth of the main character is the primary focus (Takahashi, 2008, p. 125), variations in panel size, shape and placement are used to depict the complex inner feelings that drive the action (Toku, 2015, p. 13). Most panels also tend to only display the upper torso or the face of the protagonists while they converse or share their innermost thoughts, attaching importance to nonverbal clues to the inner feelings of the main character instead of the scene itself (Takahashi, 2008, p. 125). In addition to layering panels, *shōjo* authors also place dialogue, narration, or sound effects across various panels. This nonlinear, dreamy effect reflects the mindset of the characters and fits perfectly with the overall tone of the stories (Shamoon, 2008, p. 146).

2.3. Language in Manga

Manga has become one of the most significant and influential forms of media in Japan and around the world (Unser-Schutz, 2015a, p. 224). Although manga is primarily visual, numerous scholars, even in Japan, minimise the importance of language in manga. Ignoring the significance of language in manga, however, runs the risk of ignoring a crucial aspect of the medium (Unser-Schutz, 2010, p. 25-26). Language plays a crucial role in manga as, through dialogue and narration, it interacts with images to create complex stories (ibid., p. 26). Moreover, as shown by Ingulsrud & Allen's research (2009, p. 130), nearly all readers tend to concentrate first on the text inside the speech balloons and only then on the images.

Manga and its expressions are believed to have influenced modern Japanese speech, as these manga-like words became part of normal communication among those who read manga frequently (Natsume, 2022, p. 177). A survey conducted on language change by the Japanese Agency for Cultural Affairs, for example, revealed that approximately 45% of respondents believed that manga influenced young people's speech (Unser-Schutz, 2015a, p. 226). Manga is also considered to be an important tool for Japanese language learners, whose numbers have grown significantly during the last decades, also having an impact on the speech patterns they use (Unser-Schutz, 2010, p. 27-28). Consequently, since manga offers a variety of communicative contexts, it is evident that it functions as a significant language resource (Tanaka, 2016, p. 209), as revealed by the numerous research subjects centred on manga, including the study of *yakuwarigo*, or "role-playing language", which deals with "... patterns of speech (including vocabulary, grammar, phonetic characteristics, set phrases, etc.) that are evocative of attributes (gender, age, generation, occupation, social status, region of residence or birthplace, race, etc.) of a speaker" (Kinsui, 2016, p. 1), the analysis of register (Putri & Haristiani, 2021), impolite language (Tanaka, 2016), or multilayered speech (Maynard, 2016).

Although the majority of the linguistic text is found inside the speech and thought balloons (Ingulsrud & Allen, 2009, p. 6), language in manga appears in many different forms, like comments from the author, a segment that usually appears at the end of each volume that covers anything from research for the story to completely unrelated topics like the author's favourite foods (Brenner, 2007, p. 24), with each conveying different information (Unser-Schutz, 2010, p. 28). Another major textual category in manga is the onomatopoeia incorporated directly into the drawings (Unser-Schutz, 2010, p. 28).

2.3.1. Onomatopoeia in Manga

Sound effects are intrinsic to all comics and not just a stylistic feature of a specific genre. There are some comics that explore the potential of sound more successfully than others, but manga employs a more diverse range of sounds than any other comic tradition in the world (Petersen, 2009, p. 163).

Onomatopoeia, one of the most distinctive and vital features of manga (Da Silva, 2018, p. 412), is a technique that allows the author to convey certain moods and intensify the drama of the visual action without giving a detailed description (Millington, 1993, p. 15). In addition to the word's literal meaning, onomatopoeia in manga can be used to allude to elements that are not explicit, such as the conditions that shape characters' actions or the nuances of their emotions (Izawa, 2017, p. 46). Thus, thanks to the way onomatopoeic words are depicted, even in the absence of any dialogue, readers are able to determine the circumstances of a scene or the psychological state of a character (Mooroka, 2010, p. 17). Figure 1 is an example of this; even without any dialogue, the tension between the characters becomes obvious through the silence conveyed by the presence of a single sound in the scene—the sound of shoes tapping on the floor. As such, it is easy to understand why manga has extensive onomatopoeia; without these words, readers would struggle to understand the accompanying images within the panel and would feel as though something is missing (Yomota, 2022, p. 81). Manga, and its features, are so unique that scholars have developed unique terminology for discussing them (Mooroka, 2010, p. 17), like Natsume (2022, p. 177), who decided to call the onomatopoeia-like expressions seen in manga *on'yu* or “sound metaphors”, to distinguish them from ordinary onomatopoeia (Natsume, 2020a, p. 3).

From the earliest manga from the end of the 19th century to the present, the use of onomatopoeia has changed significantly (Delaborde, 2019, p. 390). In the early postwar period, onomatopoeic words were only occasionally employed and usually placed in neutral areas of the drawings (Delaborde, 2024, p. 94-95), as manga artists used them as mere “annotations” whose sole purpose was explaining what was occurring in the panels (Yomota, 2022, p. 87). The use of onomatopoeia expanded with time, and with it, the frequency of onomatopoeic expressions that took over more and more parts of the drawings (Delaborde, 2024, p. 95). Between the 1950s and the 1970s, when onomatopoeia in manga developed most of its current features, the average number of onomatopoeic words per page increased dramatically (*ibid.*, p. 91). By the late 1980s, onomatopoeia started to be employed in a much more fluid and dynamic way, when they started being written in a variety of fonts and appearing greatly exaggerated for aesthetic impact (Yomota, 2022, p. 87-89).



Figure 1. Example of how the aesthetic of onomatopoeia can intensify the drama of a scene (*Say Hello to Blackjack*, volume 5, page 232 by Satō Shūhō)

The characteristics of the Japanese language and script make it suitable to explore the artistic possibilities of sound in manga and contribute to the exuberant nature of sound effects in Japanese comics. First of all, the Japanese language has a much wider range of onomatopoeic expressions than most languages. There are many words in Japanese for things that make sounds, but even events, actions, and feelings, which do not naturally produce sounds, have corresponding onomatopoeic expressions (Petersen, 2009, p. 166). As previously established, Japanese onomatopoeia fall into two primary categories, *giongo* and *gitaigo*, and the distinction between the two lies in the presence or absence of sound. While it is easy to see which category some words belong to, many others can convey both meanings at the same time, depending on the context. In other words, the distinction between onomatopoeia that represent sound and those that do not it is not easily defined, and this ambiguity is even more striking in manga; for example, “GOGOGOGO” and “DODODODO”, initially employed to mimic rumbling and earthquake sounds, came to be associated with both extremely dramatic situations and paranormal activity, which have no real-life counterparts (Delaborde, 2024, p. 92). In fact, onomatopoeic words have almost taken on a life of their own in manga (Natsume, 2022, p. 177); to fit the demands of the narrative, words are frequently changed from their dictionary forms (Millington, 1993, p. 15), or unique subtleties are developed (Natsume, 2022, p. 166), leaving the reader to infer their

meaning from the action. By taking such risks, the authors may create a whole new word which, eventually, may become part of the language (Millington, 1993, p. 15). These new expressions are frequently more vivid and accurate in conveying the author's intended effect than already existent ones (Tajima, 2006, p. 199). One such example is the invention of the onomatopoeia for "silence" in the 1950s (Hiraishi, 2022, p. 7).

Another aspect of the Japanese language that remains important to the dynamic of manga is the script-switching between *hiragana* and *katakana* (Petersen, 2009, p. 169). From the end of the 19th century to the Second World War, all onomatopoeia in manga were written in *katakana*. Onomatopoeic words were uncommon at the time and were typically written inside speech balloons. After the war, manga almost exclusively featured onomatopoeia in *katakana*, which became nearly entirely devoid of balloons and were placed in neutral areas of the drawing (Delaborde, 2019, p. 391). A new convention was gradually adopted starting in the 1950s: onomatopoeia that corresponds to organic sounds, such as sighs, sobbing, or laughter, started to appear in *hiragana*, while all others continued to appear in *katakana*. Today, however, everything is possible: some stories only use *katakana*, some only *hiragana*, and others combine both syllabaries (Delaborde, 2024, p. 93). The alternation between the two, however, is anything but random; although both syllabaries can be used to write any sound in Japanese, they have extremely different visual features. In contrast to *katakana* characters, which are made of straighter lines with sharp edges and angular shapes, *hiragana* characters are curved and gentle. Since at least the 1970s, onomatopoeia with light or humorous connotations have tendentially appeared in *hiragana*, whereas onomatopoeia with dramatic or serious connotations appear more frequently in *katakana*, which derives from the psychological connotations that are often associated with each kind of line (ibid.). Also, *hiragana* is most often used to represent sensory and internal sounds, such as breathing or the sound of heartbeats, whereas *katakana* represents the harsher external sounds that occur in the world. In figure 2, for example, the word GACHAN is written in *katakana*, since it conveys the sound of a door closing. Differentiation between the two syllabaries in manga has also developed significantly; the angularness of *katakana* has been exaggerated to the point where *katakana* characters have become abstract shapes that break the composition and add visual complexity without interfering with the overall visual effect of the action (Petersen, 2009, p. 169). When it comes to the meaning of the onomatopoeia themselves, *giseigo*

words are usually written in *katakana* because of the simplicity of the more angular strokes when compared to the curved and rounded strokes of *hiragana*, which makes the sounds look more visually fitting. Onomatopoeia invented only for manga, i.e., not found in dictionaries, are also depicted in *katakana*. Because *katakana* is used for writing foreign words, it gives the impression that onomatopoeia written using this script are not Japanese words, especially when compared to the *gitaigo* written in hiragana. However, not all onomatopoeia appears following this pattern; some *giseigo* are written in *hiragana*, while others are written in *katakana*. The syllabary employed is directly related to the impact or meaning that the author wishes to convey through the onomatopoeia (Leitão, 2010, p. 295-96).

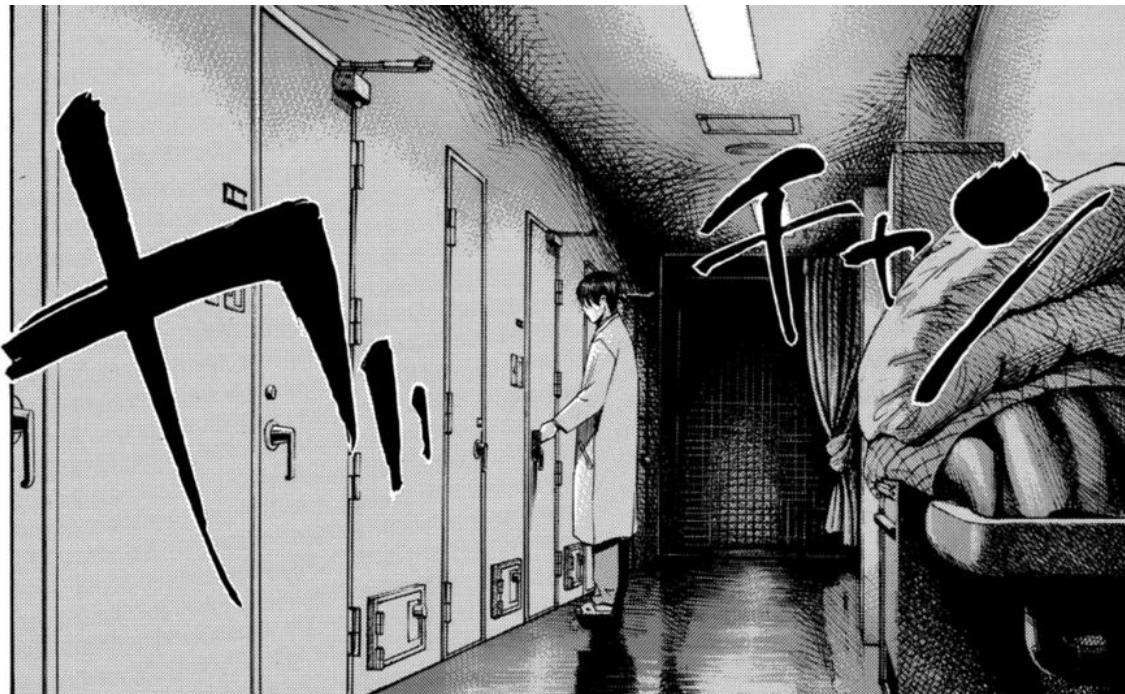


Figure 2. Example of the visual angularness of *katakana* (*Say Hello to Blackjack*, volume 9, page 93 by Satō Shūhō)

Another special feature of onomatopoeia in manga is the use of the diacritical sign for voicing and the character “tsu”, which, when written in small letters, indicates glottal occlusion (Delaborde, 2019, p. 393). The voicing sign, called “*dakuten*” in Japanese, consists of two small lines or strokes attached to the upper right corner of certain *kana* to indicate voiced consonants (ibid., p. 393). The term “voicing” in linguistics describes the vibration of the vocal cords that occurs when a sound is released. This refers to obstructing the consonants “p”, “t”, “k”, and “s” in Japanese, which become “b”, “d”, “g”, and “z” (or “j”), in that order (Delaborde, 2024, p. 96). As previously mentioned, voiced consonants have a set of connotations associated with

them, which means manga readers associate the *dakuten* sign with certain meanings. The use of the *dakuten* in manga onomatopoeia has grown over the years and gained significant prominence in recent decades, especially in *shōnen* manga, which are action-packed narratives largely geared toward young males. Therefore, it should come as no surprise that manga adaptations of traditional onomatopoeia frequently employ the *dakuten* sign during dramatic or combative sequences. Over the years, the *dakuten*'s size has also grown in proportion to the size of the characters it is attached to and gained more visual significance. The *dakuten* has even been applied to *kana* that should be invoiceable, particularly those that only correspond to vowels (Delaborde, 2019, p. 393). In figure 3, for example, the *dakuten* is added to the vowel “o” to intensify the sound of fire roaring.



Figure 3. Example of the *dakuten* added to the vowel “o” (*Say Hello to Blackjack*, volume 4, page 160 by Satō Shūhō)

The glottal stop is another expressive phoneme that is frequently employed in onomatopoeia. It is visually represented by the smaller-than-normal kana character “tsu”. As previously mentioned, from a linguistic perspective, it suggests quickness, even abruptness. The use of a small “tsu” at the end of onomatopoeia is extremely frequent in manga. This graphic sign has also escaped from linguistic conventions; for example, a glottal occlusion cannot typically follow the nasal “n”, but this configuration is often found in manga, and sometimes a small “tsu” written in *katakana* also follows onomatopoeia in *hiragana* (Delaborde, 2019, p. 394). In figure 4, the small “tsu” is added at the end of DOKUN to illustrate the abrupt nature of the lightning.



Figure 4. Example of a small “tsu” following the nasal “n” (*Say Hello to Blackjack*, volume 1, page 169 by Satō Shūhō)

The use of a vowel lengthening bar is also singular; since it consists of a one-line bar, authors can fully exploit the expressiveness of the stroke. Contrary to the norm of noting vowel lengthening with a *kana* in a *hiragana* word and with the lengthening bar in a *katakana* word, in manga, the vowel lengthening bar is used for both *hiragana* and *katakana*. Additionally, the bar is nearly always longer than the *kana* with which it is associated, suggesting that the lengthening of the vowel is somehow proportionate to the length of the sound. Other types of modifications to the lengthening bar to convey variations in the voice or sound described are another common practice. The vowel lengthening bar is a common feature in manga because of its flexibility, and even characters’ dialogue increasingly employs this technique (Delaborde, 2019, p. 396). In figure 5, the lengthening bar exhibits a wave-like motion, further highlighting the character’s inebriation.



Figure 5. Example of modifications to the lengthening bar (*Say Hello to Blackjack*, volume 5, page 15 by Satō Shūhō)

However, onomatopoeia in manga also vary in other ways (Delaborde, 2024, p. 94). They are usually hand-drawn and incorporated into the visuals and appear isolated from any other text, such as dialogue, although they also occasionally appear inside speech balloons (Delaborde, 2019, p. 389), and the power to place the reader within the story is further enhanced by the positioning and rendering of the onomatopoeia on the page (Holt & Curtin, 2022, p. 78). An onomatopoeia can take over the entire panel, undergoing a unique graphic transformation as soon as it is drawn and becoming a crucial element of the entire composition. They may even extend beyond the confines of the panel (Yomota, 2022, p. 84), as illustrated in figure 6. The modification of font size and type contributes to the aesthetic effectiveness of onomatopoeia, which is why these expressions are predominantly hand-drawn, as opposed to dialogue (Tajima, 2006, p. 203).



Figure 6. Example of an onomatopoeia that goes beyond the borders of the panel (*Say Hello to Blackjack*, volume 5, page 60 by Satō Shūhō)

Moreover, onomatopoeia in manga can be drawn vertically, horizontally, and even diagonally, as illustrated in figure 7, defying conventional writing norms to bring movement to the narrative (Mooroka, 2010, p. 21). These changes are connected to the slow emergence of manga-specific visual norms, which vary greatly throughout genres and have emerged in a scattered manner (Delaborde, 2019, p. 390).

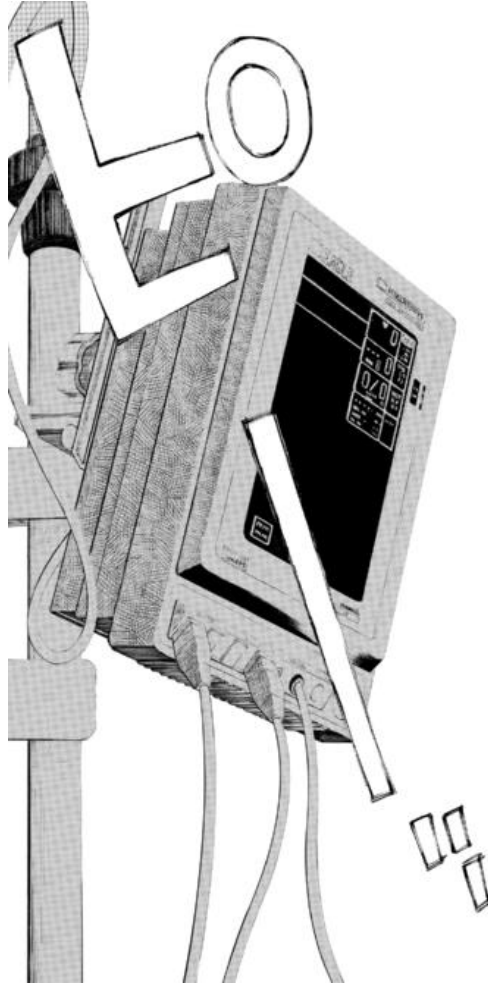


Figure 7. Example of an onomatopoeia drawn horizontally (*Say Hello to Blackjack*, volume 4, page 130 by Satō Shūhō)

On the whole, onomatopoeia in manga acts as a glue that connects visuals and text by making it possible to communicate sensory experiences that cannot be expressed in any other way (Rohan et al., 2021, p. 63). This aspect is so unique that it has become the main difference between the Japanese and Western approaches to sound representation in comics (Luyten, 2001, p. 181).

Summary

The meaning of the word “manga” has changed significantly throughout history (Suzuki & Stewart, 2023, p. 15). The term has been associated with different styles of illustration, including *Hokusai Manga*, whose creator is credited by some with coining the term (Stewart, 2013, p. 29-31), then political cartoons and daily strips, and finally long sequential art (Kacsuk, 2018, p. 1). Nowadays, for non-Japanese speakers, the term “manga” refers exclusively to comic books, comic strips, and comic series created by

Japanese authors and published in Japan. In Japan, however, manga refers to comics of any kind and format, whether they are Japanese or not (Pellitteri, 2014, p. 79).

In order to legitimise manga and demonstrate the medium's ties to the history of Japanese art, an increasing number of critics began drawing parallels between pre-modern visual cultures and manga in the 1970s (Suter, 2016, p. 178-79). However, there is much debate regarding the degree of continuity or discontinuity between ancient visual traditions, such as picture scrolls and later *ukiyo-e*, and modern manga (Kacsuk, 2018, p. 1). Some also claim that the current form of manga emerged in the 1950s as a result of social changes and the existence of dedicated and gifted artists such as Tezuka Osamu (Ingulsrud & Allen, 2009, p. 35). Current scholars of manga, however, highlight the influence of political cartoons and comic strips from the US and Europe on the ideas and works of pioneers like Kitazawa Rakuten (Kacsuk, 2018, p. 2).

Manga is frequently characterised as having a unique drawing style. Aspects of the so-called “manga style” (Ingulsrud & Allen, 2009, p. 29) include an astounding array of pictograms, speech balloons, impact lines, splash panels, and multi-layered page designs (Berndt, 2009). Sound is another of the distinguishing features of manga (Delaborde, 2024, p. 96). Onomatopoeia in manga help create dynamics and atmosphere (Sasamoto, 2019, p. 153), allowing the reader to quickly understand the scene's circumstances (Natsume, 2020a, p. 3). The overall shape of onomatopoeia in manga is frequently presented as highly stylised, usually regarding aspects such as the size, orientation, or positioning of the onomatopoeia in relation to other elements of the image (Delaborde, 2019, p. 390). This is the reason why onomatopoeia in manga fall halfway between language and images (Natsume, 2023, n. p.). Also, the uniqueness of the Japanese language has helped manga artists find new and exciting ways to use sound effects in their work (Petersen, 2009, p. 170), resorting many times to deviations from standard usage and neologisms (Delaborde, 2019, p. 390).

This chapter has sought to provide a comprehensive overview of the medium referred to as “manga” by exploring its origins, defining its characteristics and structural elements, and, crucially, the role that onomatopoeic expressions play in shaping the layout of each page. The analysis of these topics, particularly the function of onomatopoeia in manga, will improve the understanding of the study object of this thesis, notably the various factors that impact the translator's decision-making process.

The following chapter will build on this by examining the topic of manga translation, both from an official and fan perspective, as well as its internationalisation.

Chapter 3: Translating Manga

Manga is one of the driving forces behind the immense popularity of Japanese popular culture throughout the world. It not only provides readers with entertainment across multiple genres but also introduces and teaches them about many aspects of Japanese culture and society (Watson, 2019, p. 74). But how did manga come to be published outside of Japan? What characterises manga fans and their practices? And what challenges do translators face when translating manga?

Until the 1980s, manga was essentially limited to the Japanese market, until it eventually found its way to the West (Fonseca, 2011a, p. 237). However, manga's popularity only truly skyrocketed when scanlations, the phenomenon in which fans scan manga, translate them from Japanese into another language, and share the translated version for free (Lee, 2009, p. 1012), became widely available on the internet (Trykowska, 2009, p. 8). Furthermore, regardless of how it is read, for readers to access all cultural elements as faithfully as possible, well-executed translations are required (Fonseca, 2011b, p. 138). Since manga is created by artists who think in Japanese, it comes as no surprise that more effort is required for a non-Japanese reader to understand it (Schodt, 1996, p. 30). Hence, translating manga can be very challenging (Fonseca, 2011a, p. 262). Additionally, manga readers, who are extremely critical of the translations they read (Jüngst, 2008, p. 50), want a translation as close to the original as possible, which has had an impact on the translation process (Zanettin, 2008, p. 27).

This chapter has three main purposes. Firstly, it will describe the manga fan community and their activities, particularly the practice of scanlation (section 3.1); secondly, trace the internationalisation of manga, including the history of manga publication in Portugal (section 3.2); and thirdly, explore the main issues faced by manga translators, with an emphasis on the translation of onomatopoeia (section 3.3).

3.1. The Fan Community

Fandom is a sociocultural phenomenon (Duffett, 2013, p. 5), generally associated with cultural genres such as pop music, romantic novels, comics, Hollywood stars, and sports (Fiske, 1992, p. 30), which refers to a group or subculture of fans who

share feelings of empathy and friendship with individuals who have the same interests or passions (Guo, 2020, p. 209). The word “fan” was first used in 17th century England as an abbreviation for the word “fanatic”, or, in other words, a religious zealot. A century later, it became relevant in the United States, where writers started using it to explain the fervour of baseball fans. Later, the term also came to describe other types of audiences, such as those from movies and music (Duffett, 2013, p. 5). Nowadays, a fan is someone who has a strong, positive emotional attachment to a public figure, image, text, or performance, as well as a specific genre or aspect of culture. Additionally, the fan also has a strong desire to learn about the object of admiration and engage in “fannish” activities, such as collecting or writing fan fiction (ibid., p. 18).

Although not as old as the word “fan”, “fandom” also had a similar trajectory; the word first appeared in 1903 in reference to sports fans, and later, in the 20th century, it came to designate a group of people who enjoy a particular sport, pastime, book series, film, music, or other forms of pop culture (Guo, 2020, p. 195). While fandom is frequently pursued as a hobby, it also contains elements of intense identification that elevate it to the status of a form of self-expression (Duffett, 2013, p. 24), and because of their common interests and passions, fandoms have evolved unique patterns of interpretation, social interaction, and forms of cultural production (Jenkins, 2018, p. 16). Each new development in media culture has introduced new public figures and fan practices, and, as a result, fandoms have developed new and unique social structures, ecologies, rituals, and customs (Duffett, 2013, p. 17). Therefore, a fandom is better understood as a larger subculture with members who interact with a wide range of various media products and whose customs and habits have been developed over many years (Jenkins, 2018, p. 16). Fandom can also be viewed as a sort of community because fans routinely engage with one another, for instance, by taking part in forums or conferences where they can interact, exchange goods, and talk about the things they are fans of (Evans, 2019, p. 177). Although fan communities have existed for decades, the phenomenon of fandom and fan culture has recently gained prominence in the mainstream media (Wang, 2020, p. xxvii). Fandom is now a fundamental part of modern-day life, influencing global patterns of consumption, communication, identification, and creativity (Guo, 2020, p. 194).

3.1.1. Manga Fandom: Otaku Culture

Fandom in Japan and abroad is one of the main catalysts for the popularity of manga and other media forms such as anime and video games. Manga fans have been labelled with different names, sometimes by their own accord, one of which is “otaku” (Torres-Simón, 2008, p. 1). If fan and fandom have been incredibly difficult to define by fans and scholars alike, the term “otaku” has proven to be equally difficult. Otaku has been used in many contexts over the years: as a self-label, a label given by others, a subculture, or an abnormal level of consumption (Larsen, 2018, p. 286). According to Azuma (2009, p. vii), otaku refers to “... a subculture that emerged in Japan in the 1970s and gave rise to a massive entertainment industry producing manga, anime, and video games”. However, later in his book, the author also uses the term to describe those “... who indulge in forms of subculture strongly linked to anime, video games, computers, science fiction, special-effects films, anime figurines, and so on” (ibid., p. 3). Thus, the ambiguity presented by the same author acutely reflects the difficulty of defining the term (Larsen, 2018, p. 278). Since the beginning, otaku have become a huge social phenomenon, eliciting fear, contempt, and confusion, as well as tremendous curiosity. It is unclear how this term, which was typically linked in postwar Japan with the type of meticulously polite language housewives would use with neighbours and friends, came to designate obsessive fans of popular culture. The term’s origins are frequently attributed to the critic Nakamori Akio, who authored a series of pieces titled *Otaku no kenkyū* (“Studies of Otaku”) in the obscure magazine *Manga Burikko* in 1983 (Tsutsui, 2008, p. 14). Nakamori first introduced the term “otaku” to describe young people who gathered at fanzine conventions (Kikuchi, 2015, p. 152). The term, however, appears to have been used regularly among groups of manga, anime, and science fiction enthusiasts at least since the 1970s, or even maybe since the late 1960s (Tsutsui, 2008, p. 14). Okada Toshio (as cited in Ito, 2012, p. xxi), a researcher and supporter of otaku culture, claims that the term first appeared in the early 1980s as a courteous way for upper-class college students, who were fans of the developing anime culture, to greet one another.

However, if not for two events, both of which became significant topics of discussion in the mainstream media of Japanese society in the 1990s, Akio’s notion of otaku would have remained only known to the readers of *Manga Burikko* and other specialised manga magazines. The first topic is the significant increase in manga and

anime sales at the end of the 20th century, both in Japan and abroad; the second is the arrest of Miyazaki Tsutomu in 1989 for molesting a 6-year-old girl and the murder of four other young girls (Hinton, 2018, p. 2.5). Pictures and videos of Miyazaki's bedroom, which was filled with manga and videotapes, many containing sexual content, flooded the media, and Miyazaki quickly rose to prominence as the face of the otaku subculture. Following this, the term otaku began to be used and accepted by the general public as a derogatory term to describe someone who is infatuated with anime, manga, or video games and disconnected from everyday life (Ito, 2012, p. xxi). This idea became even more rooted in the aftermath of the Aum Shinrikyō doomsday cult's 1995 sarin gas attacks on the Tokyo subway. Many Aum members, including its leader, had long-standing interests in science fiction, apocalyptic manga, and anime. As a result, otaku culture, which then became closely associated with antisocial behaviours and fantasies that are both violent and sexually perverse, fuelled public debates about the social decay of Japanese youth (Tsutsui, 2008, p. 14). In 2008, a new massacre in Tokyo's otaku centre of Akihabara added to this pattern of stereotyping (Larsen, 2018, p. 280).

Nevertheless, the perception of otaku and their culture underwent a dramatic change during the 1990s, when economic recession led to a drastic fall in consumption, though not in the consumption of manga, anime, and video games. The economic impact, which included billions of yen in merchandise sales, attracted the media's attention. As the government began to realise that manga and anime offered potential for export, the otaku evolved from someone who was a destructive consumer who threatened Japan's stability to a productive creator who represented the country's future (Kikuchi, 2015, p. 152). Thus, even though people are still hesitant to call themselves otaku, mainstream society appears to have become more receptive to otaku culture. But, although softened, the term "otaku" still carries deep negative connotations in Japan (Tsutsui, 2008, p. 16).

Otaku culture, with the help of manga, anime, video games, and character merchandise, became an international phenomenon (Tsutsui, 2008, p. 17). Within the English-speaking fandom, the term otaku is frequently used interchangeably with the word "fan" to denote a passion for something specific. However, it is more commonly used to describe the fandom around Japanese content such as anime, manga, or video games. In the early 1990s, the word started to gain momentum at anime conventions in

the United States (Larsen, 2018, p. 282) to describe fans of Japanese media, especially anime, but in a positive manner (Ito, 2012, p. xxi). Fans identify themselves with Japanese portrayals of fandom, which is why they identify with the term otaku. It could be argued that this is an active appropriation of the term, as a Japanese insult has been transformed into a marker of subcultural difference, but it is also possible that foreign fan cultures recognise their own cultural devaluation in the figure of the otaku, which implies a transcultural identification and struggle for fan recognition (Hills, 2002, p. 4-5). Hence, although otaku culture will always be associated with its Japanese roots, it has grown to be recognised for its transnational nature (Ito, 2012, p. xxvii).

Manga fans partake in the fandom by attending conventions, drawing manga, collecting manga and related merchandise, and engaging in other activities (Tsai, 2016, p. 419). As the manga and anime fandom expanded dramatically, so did the number of anime and manga-related events, as well as participation at each. Anime and manga events are similar to other types of comic-book or pop culture events. They include special guests' panels, a dealers' area, Japanese-style cosplay, which refers to the activity of dressing up and acting as manga and anime characters (Tsutsui, 2008, p. 17) and karaoke contests, etc. (Levi, 2006, p. 60). This implies that the consumption of manga and anime is frequently regarded as a social activity (Sell, 2011, p. 94). In that regard, the internet is a valuable medium for interacting, reading, and purchasing. Fans visit manga-related websites on a regular basis, interact in manga-related web forums, upload and download anime and manga series, buy manga online, and access manga in various languages via fan translations (Pellitteri, 2014, p. 90). In fact, the circulation of fan-translated manga is one reason for the increase in the number of foreign manga readers over the past 20 years (Tsai, 2016, p. 420). Fan translations provide the manga and anime fandom with source materials, without which other fan activities and the accumulation of cultural knowledge would be significantly reduced (Lee, 2014, p. 199).

3.1.2. Fans and Manga Translation: Scanlation

The publication of manga outside of Japan has grown significantly in the last decade or so, primarily due to manga fans known as scanlators (Kataoka, 2017, p. 25). Scanlators are fans who organise themselves via the internet and distribute manga series

through scanlations (Hirata & Gushiken, 2011, p. 3-4), a term developed from the contraction of the English terms “scan” and “translation” (Aragão, 2016, p. 77).

Scanlations originated in the late 1990s in the United States, where internet forums were used to distribute fan translations (Hirata & Gushiken, 2011, p. 5). Before scanlations, fan translations originally appeared in the form of translation scripts, which were text-only copies of manga books. They were intended for fans who had purchased a copy of the original (Rampant, 2010, p. 226). Scanlation also shares a similar history and group structure to fansubs (Watson, 2018, p. 274). Fansubbing, the process of translating, subtitling, and distributing Japanese anime, originated in the 1970s, although it only began to take shape in the late 1980s (Hirata & Gushiken, 2016, p. 130). Both stemmed from the lack of official translations, as well as the significant domestication caused by the western perception of anime and manga as overly violent (Watson, 2018, p. 273).

Due to the globalisation of the scanlation community, reading scanlated comics has become a daily pastime for fans outside of Japan (Lee, 2012, p. 137) leading them to choose scanlations over official translations (Douglass et al., 2011, p. 193). Scanlation is sustained by two major factors: first, the overseas demand for manga exceeds supply, and second, digital technologies and the internet enable the digitalisation of manga and its international distribution through various channels such as internet chat channels and aggregator websites (Lee, 2009, p. 1012). Despite globalisation, the manga industry is still based on language territories, with different publishers functioning in different countries. This means that there will always be a time gap, ranging from a few months to a few years, between the publication of a series in Japan and elsewhere. There are also many territories without publishers or distributors, which leads to the importation of manga from other countries rather than through local publishers or distributors (ibid., p. 1016). Publishers also tend to only choose popular series to maximise their profits. Scanlators, on the other hand, are well-known for their ability to translate and upload content quickly. Readers can access the most recent chapters of major titles, along with extra chapters and one-shots that are less likely to be published in book form, less well-known books that are unlikely to be published and series that are already out of print in Japan (Kataoka, 2017, p. 27).

Initially, anime and manga companies had a neutral opinion towards fan translation, seeing these actions as fandom and free advertising. However, due to

increased access, practically any popular manga, including those already licensed, is now likely to be scanlated (Lee, 2012, p. 137). Scanlators, however, consider the use of copyrighted manga as something that cannot be avoided. Their main objective is to generate excitement for their favourite titles and have them licensed, rather than simply reading manga for free (Lee, 2009, p. 1021). This is aligned with overall fandom practices, where one of the most important aspects of fan culture is its non-commercial nature; fans are involved in such activities due to their love for their object of admiration (Duffett, 2013, p. 23) and make no attempt to spread their work outside the community because fan texts are not created for financial gain (Fiske, 1992, p. 39).

Scanlation is driven by the desire to make more manga available to readers outside of Japan, which is why English is used as the main language for scanlation, reaching the fandom on a global scale (Fabbretti, 2017, p. 469). While there are scanlation groups that translate into a number of languages, such as Spanish, French, and Portuguese (Hirata & Gushiken, 2011, p. 3), the translation into English is by far the most frequent type of scanlation (Fabbretti, 2016, p. 87). Scanlations are not always translated from Japanese; many scanlations use the Chinese version as source texts (Rampant, 2010, p. 227), and scanlations in English or Spanish can also be used (Hirata & Gushiken, 2011, p. 3). Nevertheless, the majority is still translated directly from the original Japanese (Aragão, 2016, p. 84).

In terms of translation, official and scanlated versions differ significantly. In the beginning, publishers opted for the domestication of the text, which dilutes the source culture by introducing notions from the target culture and makes the text appear less like a translated product and more like a domestic product (Rampant, 2010, p. 222-23). When it comes to manga, however, it can be argued that this approach creates confusion in contexts when readers are familiar with Japanese culture (Torres-Simón & Orrego-Carmona, 2015, p. 387), as large portions of Japanese context are often removed from the plot (Watson, 2019, p. 69). Manga represents the reality of Japanese society, as well as its myths, beliefs, rituals, traditions, fantasies, and way of life (Ito, 2005, p. 456). Japanese comics, even translated editions, cannot hide their foreign origins since they have unique graphic and literary styles (Rota, 2008, p. 98). In this regard, manga readers appear to have different expectations than general readers: manga readers are interested in more than just the art; they are also interested in Japanese culture and language (Inose, 2010, p. 162). This means that, while the general reader is critical of the

outcome's readability and insists on proper use of the target language, the manga reader is more critical of the process and advocates for respect for the source language (Torres-Simón, 2008, p. 4). Manga readers are not only aware that they are reading translations, but they also expect and enjoy their foreignness to the point where they can spot inconsistencies in the translation (Sell, 2011, p. 94). In contrast to official translations, particularly early ones, scanlators have never been constrained by social ideals or publisher demands and, therefore, have traditionally taken a much more source-text-oriented approach (Watson, 2019, p. 69). Scanlations are created by fans for fans (Rampant, 2010, p. 227), which is why scanlators follow norms that differ from commercial publishers, which include the preservation of the reading direction of the source text; the transliteration of Japanese terms such as honorifics, proper nouns, and names of places; the maintenance of some of the original punctuation; the preservation of onomatopoeia in their original form, without translation; and the recreation of the Japanese syntactic structures whenever possible (Valero-Porras & Cassany, 2016, n. p.). Even though fans are aware scanlations do not have the same quality as official translations, they do not let this fact influence their choice of preferred version (Giovanna & Sri Darma, 2019, p. 634), as many consider the fan scanlation to be superior to the official version (Brenner, 2007, p. 206). This has led to a shift in how manga is translated in the West; due to the influence of scanlations and fan demand, manga is now translated closer to the original. Fans have long complained about censorship, editing, and slow releases, leading many to turn to scanlations. To address this issue, many publishers have abandoned the domestication approach (Watson, 2019, p. 73), which has led to the development of reception norms such as the abundance of Japanese words, the preservation of honorifics, or the preference for translation notes to mark the presence of foreign elements (Torres-Simón, 2008, p. 9).

3.2. The Internationalisation of Manga

Manga started expanding into the global market in the 1980s (Natsume, 2004, p. 95). For many years, Japanese manga publishers expressed little interest in exploring the global market due to the success of their domestic market (Wong, 2010, p. 337). In the 1980s, Japanese manga and anime first found their way into East Asia before moving on to Europe and the US (Natsume, 2004, p. 97).

Following World War II, copies created without authorisation, known as “pirated editions” or “imitations”, were distributed, with manga first arriving in Hong Kong in the 1960s (Natsume, 2004, p. 98). After the end of the Second World War, Taiwan and Korea prohibited Japanese cultural goods for many years, leading Hong Kong to be the first global outlet for the worldwide distribution of Japanese manga. Manga was first introduced to Hong Kong through illegally pirated versions; various works, including those by renowned artist Tezuka Osamu, were either copied directly from the originals without crediting the artists or completely reimagined by local artists (Wong, 2010, p. 339). Afterwards, creators of this type of comics founded their own publishing houses, and several formed formal arrangements with Japanese publishers (Natsume, 2004, p. 98). The Freeman Collective was one of the first to buy Japanese sublicenses; in April 1993, Freeman bought multiple sets of Cantonese-language rights to Japanese comics (Lent, 2010, p. 300). Since the early 1990s, Hong Kong’s manga market has experienced significant growth, and many aspects of manga culture, such as rental shops, *dōjinshi*, and cosplay, have been adopted. Due to the official prohibition by the Taiwanese government of Japanese songs, films, and other cultural products until the mid-1980s, the diffusion of manga in Taiwan occurred after Hong Kong (Wong, 2010, p. 340). However, starting in the 1950s, pirated editions of Japanese manga had already started to emerge in Taiwan (Natsume, 2004, p. 98). During the 1970s, illegally copied Chinese-language manga were extensively produced and distributed throughout Taiwan. Several of the pirated Taiwanese titles also made their way to Hong Kong, Singapore, and Malaysia (Wong, 2010, p. 340). In 1992, strict copyright laws were implemented to shut down illegal manga distribution; both authorised and unauthorised publishers travelled to Japan to negotiate copyright issues, and a mutually beneficial arrangement was reached (Lent, 2010, 306).

In Korea, starting in the 1950s, manga were illegally imported and copied for distribution. Rental stores, which became popular during that decade, stocked a large number of pirated manga. When translating manga, distributors frequently adapted them, which included changes in settings to reflect Korean culture, altering character names, and replacing the original artists’ names with names of Korean artists. Therefore, Korean readers frequently perceive manga as if they were Korean comics. This practice was prevalent until the 1970s. During the 1980s, manga started to become more popular in Korean society due to the emergence of manga magazines, and, in

1991, manga became a legal import. Thus, there was a significant rise in the quantity of manga imported during the 1990s. In 1998, limitations on manga were lifted, followed by the removal of regulations on anime in 2000, which had won by then worldwide recognition (Ohsawa, 2018, p. 24-25).

China is the latest East Asian nation to embrace manga. Prior to the 1980s, China had a closed market with a predominance of Chinese comic books. Manga gained popularity in the late 1990s, due in part to increased exposure to Japanese animation on Chinese television as well as a rise in commercial and tourism interactions between Japanese and Chinese. These days, manga is widely available in China (Lent, 2010, p. 298).

Manga arrived in the United States thanks to the success of anime. Starting in the 1960s, a number of anime were shown on American television during prime time, such as *Astroboy*, *Speed Racer*, or *Star Blazers* (Prough, 2010, p. 57). *Astro Boy*, for example, was also published as a comic book in the American style, illustrated by an American artist. Both the viewers of the anime and the readers of the comics were unaware that the hero was of Japanese origin. The success of this venture cleared the way for the import of numerous other Japanese series, although network censorship on violence and content severely limited the scope of available material (Schodt, 1996, p. 311). However, it was only 20 years after anime was first popularised in the US in the 1960s that manga began to gain popularity (Petersen, 2011, p. 184). By 1980, Nakazawa Keiji's *Barefoot Gen* was the only genuine manga published in the US. Published in 1978, *Barefoot Gen* was a semi-autobiographical manga series about the bombing of Hiroshima. The American peace organisation "Project Gen", which included American and Japanese members, oversaw the translation and production work on the English edition (Schodt, 1996, p. 309). However, the series was stopped after just two volumes due to low sales (Bouissou, 2000, p. 6). Following *Gen*, the short story *I Saw It*, also by Nakazawa, was released by Educomics in 1983. However, it was also not a commercial success (Schodt, 1996, p. 309). Manga was reintroduced to American readers through the manga series *Kozure Ōkami* by Koike Kazuo and Kojima Gōseki. Initially published in *Manga Action* between 1970 and 1976, it was later rereleased in 1987 under the title *Lone Wolf and Cub* by First Comics (Bouissou, 2000, p. 7). With covers by artist Frank Miller, known for his work on Marvel's *Daredevil* comics

(Couch, 2010, p. 313), it became an instant hit among American comic book fans (Schodt, 1996, p. 313).

After First Comics, other publishers started to dabble in the manga market, but the success of *Akira* in the early 1990s marked the true turning point for manga in America (Duncan & Smith, 2009, p. 296). In 1988, Ōtomo Katsuhiro's ominous dark sci-fi thriller was published in a colorised adaptation by Marvel Comics (Schodt, 1996, p. 314). Published in the US between 1988 and 1995 (Petersen, 2011, p. 184), the series was never completed, despite its initial success (Matsui, 2009, p. 16).

Established in 1977, Eclipse Comics was another pioneer in the publication of Japanese comics (Couch, 2010, p. 212). A collaboration between Eclipse Comics and Viz Communications, the American division of Shōgakukan, introduced Ikegami Ryoichi's *Mai the Psychic Girl*, which was an enormous success (Bouissou, 2000, p. 8). Besides *Mai the Psychic Girl*, Viz also released *Area 88* and *The Legend of Kamui* (Matsui, 2009, p. 12). Compared to other American publishers, Viz had a significant advantage; being a subsidiary of Shōgakukan, one of the biggest manga publishers in Japan, Viz was able to acquire the rights to some of the most well-known titles (Schodt, 1996, p. 315). Initially, Viz began by publishing manga in biweekly magazine format but, two years later, began publishing manga in *tankōbon* format, labelling them as “graphic novels” (Matsui, 2009, p. 14).

Dark Horse Comics also played a key role in the expansion of the market for manga in the United States (Couch, 2010, p. 213), having become one of the biggest American publishers of manga by 1995, along with Viz Communications (Schodt, 1996, p. 314). Some of their successful titles include *Blade of the Immortal*, *Oh My Goddess!*, and *Gunsmith Cats* (Couch, 2010, p. 213).

In 1996, Tokyopop started almost entirely with manga publications. Initially a website that offered information about Asian culture (Prough, 2010, p. 58), Tokyopop went through multiple changes in both name and publication style during its initial years. Its first commercial achievement was *Sailor Moon* (Couch, 2010, p. 213), originally published in *Mixxzine*, a manga anthology magazine, in 1997 (Matsui, 2009, p. 17). Tokyopop did not have a direct affiliation with any one publisher, which allows them to choose the titles they wish to publish (Prough, 2010, p. 58). While the majority of manga books released in the United States during the 1990s had mirroring images,

also known as flipping, as publishers attempted to cultivate a very slow market. Tokyopop, however, standardised the price and format of its publications and started printing manga without flipping the pages (ibid., p. 61). The “100% authentic manga” campaign that Tokyopop launched in 2002, which focused on supplying manga that “... is uncoloured, unflipped and still uses Japanese script to depict onomatopoeia and sound effects” (Moreno Acosta, 2016, p. 37), allowed them to quickly expand their business (Matsui, 2009, p. 17). In addition to meeting consumer expectations, this marketing strategy was also more cost-effective (Moreno Acosta, 2016, p. 37). Soon after, other publishers adopted a similar strategy (Prough, 2010, p. 61).

After 2002, Tokyopop’s popularity grew quickly, and its fierce competition with Viz led to the expansion of the market (Matsui, 2009, p. 17). Kōdansha and Random House launched a collaborative venture in 2005, resulting in the establishment of the Del Rey manga line, which published Kōdansha’s best-selling books. Eventually, in July 2009, Kōdansha launched Kōdansha comics through Kōdansha USA, the first full-fledged branch of a Japanese publishing business in the United States (Prough, 2010, p. 58).

Manga was introduced to Europe later and more gradually than in America. However, just like in the United States, it was anime for children that started to attract readers to manga (Malone, 2010, p. 315). The late 1970s saw the arrival in Europe of a great number of anime (Pellitteri, 2011, p. 209). For instance, Tezuka Osamu’s *Kimba the White Lion* was broadcast in Spain in 1969 and in France in 1972. Other anime series were selected because they were more appealing to a European audience, such as the well-known 1974 adaptation of Johanna Spyri’s Swiss novel *Heidi* (Malone, 2010, p. 316). Remarkably, not many Japanese comics, which serve as the main inspiration for anime, were translated for European release during this period (Rota, 2008, p. 95). Instead, the popularity of numerous Japanese TV shows resulted in comic adaptations made by Western artists, with *Heidi*, created and released in Spain by Ediciones Recreativas in 1975, being one of the early adaptations into comic version (Malone, 2010, p. 317).

Soon after, other comic versions started to emerge. After successfully adapting anime not derived from manga into comics, publishers also started creating their own comic adaptations of manga-based anime. Instead of dealing with the challenges of translating and adapting the original manga, European publishers chose to license their

own locally produced versions (Malone, 2010, p. 317). The only series released with the original artwork was *Candy Candy* in Italy, with the inclusion of colours, and in France as a short-run monthly magazine called *Candy Poche* in 1982. Dargaud, a major BD publishing house, also released *Captain Harlock*, known as *Albator* in French, although it did not manage to attract much attention (Bouissou, 2000, p. 5). *Hadashi no Gen*, or *Barefoot Gen* in English, one of the first to be translated into Western languages, was also published in Germany in 1982. However, only the initial volume was translated (Jüngst, 2004, p. 86). *Gen* also did not perform well in France when it was published in 1983 by Les Humanoïdes Associés (Bouissou, 2000, p. 6).

The European manga market only began to truly take shape in the early 1990s, when Ōtomo Katsuhiro's *Akira* was released almost at the same time in Spain (Ediciones B, 1990), France (Glénat, 1990), Italy (Glénat Italia, 1990), and Germany (Carlsen, 1991). These editions were directly obtained from the 1989 American Marvel/Epic edition, which had already been adjusted to suit Western preferences by being flipped and colorised. *Akira* proved a success in the majority of countries, despite initial scepticism (Malone, 2010, p. 319), which attests to the importance of the series (De la Iglesia, 2016, p. 2-3). Since then, European publishers have begun importing Japanese comics on a regular basis (Rota, 2008, p. 95).

3.2.1. The Portuguese Publishing Market

The manga series *Ranma ½* and *Striker*, also known as *Spriggan*, both published by Texto Editora, were the first two manga series to be published in Portugal in September of 1996 (Sendai, 2021, n. p.). Publisher Meribérica started publishing *Akira* in 1998, followed by *Mother Sarah*, but never completed any of the series due to its bankruptcy. Between 2001 and 2002, Planeta DeAgostini published *Dragon Ball* in its entirety, although it was reportedly a commercial failure. Publisher MangaLine had only a brief appearance, lasting no more than a year, between 2007 and 2008. Initially called Naraneko, it ended up forming a partnership with the Spanish publisher Mangaline Ediciones due to contractual difficulties with the Japanese publishers, hence the name Mangaline Edições. They released three titles: volume one of *Mai-HiME*, volume one of *Vampire Princess Miyu*, and volumes one and two of *Lupin III*. Publisher ASA also ventured into the world of manga, between 2010 and 2012, with *Astroboy*, *Yu-Gi-Go!*

and *Dragon Ball*; while the first series was completed, the last two remain incomplete to this day. According to the publisher, the publication of manga was discontinued due to poor sales. Devir Portugal appeared on the Portuguese market in 2004 with the series *Dark Angel* series but only published two of the five volumes (Leituras de BD, 2013, n. p.).

The year 2012 marked the beginning of regular manga publications in Portugal, notably through Devir (Biblioteca Brasileira de Mangás, 2018, n. p.). Nevertheless, by 2016, the manga market in Portugal remained relatively small, being the least developed market among nine Western nations (Portugal, Argentina, Mexico, Brazil, Spain, Germany, United States, Italy and France). Devir was the only publisher, with an average of only two publications per month in 2016, with some months going up to three (Biblioteca Brasileira de Mangás, 2017, n. p.). For a long time, Portuguese readers showed little interest in this type of publication; the high prices of the books, which failed to meet the expectations of their target audience, may be identified as a contributing factor. Furthermore, because very few translations were made directly from Japanese, Portuguese readers preferred purchasing books in other languages, such as English, instead of European Portuguese¹⁵. Another major impediment to the development of the Portuguese manga market was the lack of interest from Japanese publishers in markets that are less lucrative (Godinho, 2019, p. 14). By 2022, however, the circumstances were markedly different: the comic book publishing sector witnessed a notable rise in the number of releases, publishers, and readers. A remarkable increase in the popularity of manga was equally observed, with seven publishers featuring manga in their catalogues and over 60 titles being published that year, which made up 20% of the total comics released that year (although European comics continued to dominate, accounting for nearly 50% of the market) (Notas Bedéfilas, 2023, n. p.).

3.3. Issues in Manga Translation

Translating comics can be a very challenging experience, considering the several problems the medium presents. Although the translator's goal is to translate all verbal messages (Celotti, 2008, p. 38), one of the very first problems in the translation of

¹⁵ By 1995, English had already become the most frequently taught foreign language in the Portuguese education system (Pinto, 2008, p. 67), which indicates that manga's intended audience is quite proficient in that language.

comics is their multimodality (Taran, 2014, p. 90). Multimodality is a term coined to describe the combination of different modes in communication, emphasising that verbal text is not independent of other modes (Iedema, 2003, p. 33). Comics, which include manga, are multimodal texts that comprise visual and linguistic elements, seeing as they rely on the interaction of several aspects, such as the text, images, onomatopoeia, panel composition, facial expression, etc., to tell their stories (Jacobs, 2014, n. p.). The connection and interdependence of image and text pose more challenges to translators than simple linguistic translations (Sell, 2011, p. 93). As a result, comics should not be regarded as pure written literature, and while the verbal component is sometimes the only visible element of what was translated, it is important to always interpret both the visual and verbal information when translating comics, since misreading visual aspects can dramatically alter meaning (Zanettin, 2008, p. 26).

The majority of comic translations, regardless of the source and target languages, include issues that are of a linguistic and technical nature (Taran, 2014, p. 90). In regard to “technical” issues, space constraint is regarded as one of the most significant (ibid., p. 93). The translation of comic books is frequently classified as being a “subordinated” or “constrained translation” (Valero Garcés, 2017, p. 11), a concept that refers to a translation that occurs within a limited space (Evans, 2017, p. 321). Comics are spatially constrained because translations have to fit into balloons or panels (Grun & Dollerup, 2003, p. 198). As the author only provides the amount of space s/he deems appropriate for the original text (Höchemer, 2019, p. 54), this means that the textual portions of the comic must be translated in a way that occupies the exact same space as the original text, which could present challenges (Evans, 2017, p. 321). Furthermore, the very shape of the balloons and boxes can also prove problematic, as odd shapes can severely restrict the choice of words (Höchemer, 2019, p. 55), thus affecting the translation of certain ideas or phrases that are unfamiliar to the target reader (Taran, 2014, p. 95). The most efficient strategy for dealing with the space issue entails significant changes to the original text, in other words, text reduction. Although this strategy effectively resolves the space issue, it considerably affects the original message (ibid., p. 94). Other solutions include font downsizing or the modification of balloons and boxes, but these changes could make the visuals less readable and/or aesthetically pleasing, which would reduce the work’s artistic value (ibid., p. 93).

Linguistically, the abundance of interjections, onomatopoeia, comedy, satire, colloquial language, idioms, and set phrases, all deeply ingrained in the original reader's culture, are among the main issues (Brandimonte, 2012, p. 151). Comics are typically regarded as entertaining literature, which is why they include certain linguistic traits that, occasionally, can be difficult to understand and transfer to another language, such as jargon or colloquialisms (Valero Garcés, 2017, p. 122). Thus, when translating this kind of language, the translator needs to understand how the languages differ from one another. Once the translator has examined the text as a whole, s/he must assimilate all the clues and then attempt to replicate them in the target language through a complex web of associations and trade-offs. Adding aspects like colloquial idioms, punctuation, emphasis words, explanations, and a higher ratio of swear words are some ways the translator can address this problem (ibid., p. 123). Humour also presents a unique challenge to translators, as it varies from culture to culture (Taran, 2014, p. 91). Irony, contrast, puns, anachronisms, conciseness, and repetition all contribute to humour (Mayor, 2019, p. 100), which appears in single panels or panel sequences, although, in longer narrations, humour is not only found in specific points of the story but is also displayed across the whole text, both in terms of drawings, such as the use of a caricatural rather than realistic style, and in terms of language, such as the use of a peculiar speech style (Zanettin, 2010, p. 44). Furthermore, the comedic effect in comics is largely based on the target readers' awareness of both verbal and visual cultural references (ibid., p. 46); some pictures are funny regardless of whether readers have a certain knowledge or not, but there are several instances where the humour that images express is either non-existent or mostly unknown to the majority of readers in the target culture (Taran, 2014, p. 91). To overcome this issue, it is essential to understand the desired outcome and the type of joke that is being attempted (Mayor, 2019, p. 68). As such, translators must determine how to best convey humour on a case-by-case basis (Taran, 2014, p. 92), and when faced with the possible loss of a comic element, the translator must either compensate by finding something equivalent that also matches the artwork or, when not possible, translate the text literally (Valero Garcés, 2017, p. 125). Another key aspect in the translation of comics is fluency of the discourse (Mayor, 2019, p. 93), a concept known as "feigned orality" (Rodríguez, 2019, p. 38). "Feigned orality" is a structured modality that falls somewhere between written and spoken communication. It creates the illusion of actual speech, particularly through specific typical features of orality being used to indicate the speech pattern of a fictional

character. (Brumme, 2008, p. 9-10). Colloquialisms, idiomatic expressions, vulgarisms, slang, and jargon, as well as the presence of frequently very brief or incomplete sentences and interrupted words, are all linguistic markers that can be employed to achieve the intended naturalness of this “prefabricated orality” (Rodríguez, 2019, p. 41). However, the difficulties of translating comics are not limited to the issues mentioned above, as there are other factors that influence this type of translation, such as the translator’s experience, the type of publication, or the intended readership (Valero Garcés, 2008, p. 242).

3.3.1. The Translation of Manga

Manga presents all the issues that are generally involved in the translation of comics, plus other issues associated with its unique structure (Jüngst, 2008, p. 84). To begin, manga is read from right to left, top to bottom (Nobis, 2013, p. 188), which is sometimes considered to be the most peculiar aspect of the Japanese comic book format (Pinto, 2014, p. 368). The reading direction is a complex issue since it is related not only to the text but also to the structure of the work itself (Da Silva, 2018, p. 406). Rhythm in comics is linked to the reading flow, i.e., to the way the pictures are placed on the page so that the reader can see a sequence. In the case of manga, the deviation stems from the fact that it is a work designed for a language whose writing system has a reading flow that is inverse to the Western one (ibid., p. 406). This is also why many of the early Western editions relied on flipping the pages. This created problems such as characters becoming left-handed or any background text or onomatopoeia appearing in mirrored writing (Sell, 2011, p. 101). Today, however, most manga are printed in the original reading orientation (Zanettin, 2008, p. 27), as keeping it is considered a sign of quality (Fonseca, 2011b, p. 142).

The verticalisation of the writing, known as *tategaki*, is considered another major issue (Fonseca, 2011a, p. 252). Although Japanese is now frequently written horizontally due to Western influence, dialogue in manga always appears vertically due to the conventions of the medium (Sell, 2011, p. 103). The transition from vertical to horizontal writing, however, creates further issues, as vertical writing requires vertical balloons, just as Western writing requires horizontal balloons (Fonseca, 2011a, p. 252). The balloons’ shapes cannot be changed since doing so would mean modifying the

whole image (Vitorino, 2015, p. 12). This means the translated part must be graphically changed (Silva & Santos Cunha, 2019, p. 123), leaving blank spaces where there should have been none, particularly at the top and bottom of the speech balloons. This disrupts the aesthetic harmony of the page and detracts the reader from the artwork, giving the impression that something is missing (Sell, 2011, p. 103). It also makes it more difficult to translate sentences, with many being frequently reorganised or simplified in order to fit inside their designated space (Silva & Santos Cunha, 2019, p. 120). Particularly small or narrow balloons also require compromise between the original and the translation through extensive synthesis, leaving the reader with only a small portion of the original dialogue (Calorio, 2021, p. 119).

Manga's unique publishing system can also prove challenging: translators frequently begin working on a series while it is still being published (and a series can take years to be completed). This can make it extremely difficult to decipher the meaning of sentences, resulting in misinterpretations or even mistranslations (Calorio, 2021, p. 116). This difficulty is even more exacerbated if a translator is working in *simulpubs*. As Martínez Sirés (2023, n. p.) explains, *simulpubs* "... are official manga translations that are released simultaneously, or almost simultaneously, as the official release date in Japan". The shift to translating monthly chapters implies a greater loss of context than when translating full volumes, in addition to the fact that translators typically work with incomplete sketches that contain handwritten text by the artists. If vague sentences appear, the translator renders them ambiguously while waiting for more context from the chapter's final version. If that does not provide an answer, the translator will leave the sentence ambiguous and wait for the printed version to see if any additional context is added (*ibid.*, n. p.). Additionally, characters may occasionally speak while being off-page, or the balloons may not always have obvious visual clues that let the reader know who is saying what. In these instances, Japanese has its own linguistic set of tools that help determine to which character a sentence belongs, which includes pronouns or expressions that help differentiate sexes, highly intricate and well-defined levels of politeness that accurately reflect the hierarchical relationship, dialectal expressions, among others. Therefore, the translator must find ways to solve this issue, such as by explicitly identifying the speaker or, as in the case of a character who has a dialect, by giving them a recognisable speech pattern, such as the use of short recurring expressions (exclamations, interjections, idioms, etc.), that allow the reader to

automatically identify the source without becoming confused or slowing down their reading (Calorio, 2021, p. 122).

Culture-specific items¹⁶ are considered to be among the most difficult aspects of manga translation, with the difficulty mainly residing in the connection between Japanese culture and language (Fonseca, 2011b, p. 145). The Japanese language provides numerous opportunities for wordplay (Ito, 2005, p. 457), and the language used in manga can be more casual than other written media, making it the source of many new terms (Schodt, 1996, p. 29). Furthermore, Japanese is a language characterised by synthesis, ellipsis, and crasis, which results in typically shorter sentences that the reader must complete (Calorio, 2021, p. 119). Therefore, translators must have the ability to convey the same meaning with the appropriate expressions based on a thorough understanding of both cultures in order to render the story as accurately as possible without losing the original meaning or the context in which the characters are speaking (Xiaoxiao & Chen, 2019, p. 135).

Grammatically, the main difficulty lies in the different sentence structure, particularly regarding the placement of the verb and object (Fonseca, 2011a, p. 257). The majority of languages are subject-verb-object (SVO) or subject-object-verb (SOV) oriented; Japanese is classified as an SOV language, and, like other languages with this structure, it displays a series of features such as using postpositions rather than prepositions or the word order of questions that have an interrogative word is the same as declarative sentences (Hasegawa, 2014, p. 4). This grammatical difference between the source language and the target language can cause many problems for translators, especially when a large or complex sentence is divided into multiple panels and/or balloons and the main message becomes disorganised, which affects the narrative (Fonseca, 2011a, p. 257). For example, the emphasis of a sentence, important to maintain dramatic tension and suspense, only appears at the end. As a result, translators must be creative when dividing dialogue, and, in most cases, adjustments to the sentences are required to ensure that the original idea is conveyed (Vitorino, 2015, p.

¹⁶ CSI are defined as "... items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text" (Aixelá, 1996, p. 58). They include sayings, idiomatic expressions, puns, and references.

14). At the same time, they must also make images correspond with what is being said (Calorio, 2021, p. 119-20).

As works predominantly written in Japanese, manga employs all three writing systems: *hiragana*, *katakana*, and *kanji*. Many Japanese terms have no equivalent in the target languages, and, as a result, transliteration, also known as romanisation, is very common (Da Silva, 2018, p. 408). When it comes to names, the translator must conduct thorough research to determine its exact reading (Vitorino, 2015, p. 13). There are three Roman letter transcription systems: the *Hebon-shiki*, or “Hepburn-style” system, based on the romanisation used in the Japanese-English dictionary compiled by James Hepburn, a Christian missionary and physician from Pennsylvania who travelled to Japan in the mid-19th century; the kana-based *Nihon-shiki*, or “Japanese-style” system, proposed by Tanakadate Aikitsu in 1881. The variations generated by the employment of the two different systems led to the creation of a third and final system: the *Kunrei-shiki*, or “official-directive-style” system, introduced by the government in 1937. The *Hebon-shiki* has become the most used romanisation system nowadays (Irwin & Zisk, 2019, p. 115-16). Romanisation, however, often becomes a point of contention among translators in relation to the correct pronunciation (Pinto, 2014, p. 371). Furthermore, today’s manga readers, often very well-versed not only in the series itself but also in Japanese culture in general, have the ability to directly influence the translator’s work (Calorio, 2021, p. 115). Since readers can easily access manga series through unofficial routes, this may result in particular expectations regarding certain names (ibid., p. 116). Additionally, there is the unique use of *ateji*, a combination of *kanji* with *furigana*, a reading gloss situated above or beside its corresponding *kanji*, that has a different meaning (Lewis, 2010, p. 28). By establishing a connection between two words, the one in *kanji* and the one in *furigana*, it allows the author to shift the meaning of these words inside the text, which results in a distinct interpretation of the two ideas (Lewis, 2010, p. 29). This device can also be used to explain unfamiliar terminology or create a sense of foreignness in words (ibid., p. 43). The most frequent translation strategy for translating *ateji* is substitution, which is sometimes used in conjunction with other strategies (Chow, 2023, p. 804).

In his article about issues in manga translation, Fonseca (2011a, p. 247) added indirect translation to the list presented by Brazilian manga translator Arnaldo Oka at the *XIX Encontro Nacional de Professores Universitários de Língua, Literatura e*

Cultura Japonesa. In terms of definition, indirect translation usually refers to a translation done via a third language, which is different from the original and final translation languages. In other words, a text must be based on an earlier translation in order to qualify as indirect translation (Pięta et al., 2022, p. 350). On one end, there is pure ITr, where the source text for a translation is simply a translation into a third language. On the other hand, there is the use of an intermediate translation just as a control. Between these two poles, there are a variety of combinations, including the simultaneous use of many mediating texts (Pięta, 2019, p. 28). Although indirect translation has existed throughout history and continues to be a global phenomenon (Pięta, 2021, p. 113), there are several negative connotations associated with it, such as the lack of quality or the marginalisation of translators who work with minor languages (ibid., p. 116). As far as manga is concerned, the main complaint seems to be associated with an increased distance to the ultimate source text, since much of the original structure has already been altered and aspects such as the censorship of images and/or texts or the spelling and pronunciation of names are passed on. Moreover, many ideas that the original author intended to convey may already have been lost. These factors are considered to be detrimental to the quality of the translation, which contributes to the reader's dissatisfaction (Vitorino, 2015, p. 15).

Last, but not least, comes the issue of onomatopoeia. Thus, after analysing their importance in manga in chapter 2, the next section examines the key issues related to the translation of onomatopoeia.

3.3.2. The Translation of Onomatopoeia in Manga

The challenge in translating onomatopoeia is that they are not an exact rendition of a sound event but are chosen based on sound properties that vary according to the language (Kaindl, 2018, p. 247). Thus, translators struggle with onomatopoeia in manga because they are unable to always find an equivalent word in the target language (Hiraishi, 2022, p. 8). Also, as most onomatopoeia are perceived by the senses and dictionary translations are just approximate expressions, this can lead to misinterpretations. Furthermore, because manga allows for greater creative flexibility than other media, many artists employ original onomatopoeia, which further increases

the difficulty of translation (Xiaoxiao & Chen, 2019, p. 135). In essence, the very nature of onomatopoeia resists translation (Gretchen, 2017, p. 35).

Nevertheless, as Flyxe pointed out (2002, p. 71), Japanese onomatopoeia can, in fact, be translated, especially in works where the author purposefully uses them to convey certain information. In this particular case, considering how difficult it is for a Western ear to understand these categories of words, translation strategies become extremely important (Ceglia & Valeri, 2000, p. 14). The translation process for onomatopoeia found in manga differs significantly from those employed in novels and other works of literature. Unlike novels, manga uses more than just words to convey meaning, including illustrations, the size and shape of the panels, and speech balloons, as well as other features, such as the symbols referenced in section 2.2.2. Onomatopoeic words drawn outside the speech balloons are another example of these symbols, and they serve a different purpose than when employed in other texts. This difference between their roles is a possible explanation as to why the strategies used for translating onomatopoeia in manga greatly differ from those used in novels and other works (Inose, 2010, p. 174). Furthermore, there are many genres in manga, which means that the nature and types of onomatopoeia used in them are not the same. As a result, their translation requires different strategies (Xiaoxiao & Chen, 2019, p. 135). Most translators will invariably use existing native onomatopoeia first, but the use of non-onomatopoeic words and phrases is also frequent. The coinage of new words that seem natural in the target language is the most creative solution if no native equivalents exist. Such coinages have the benefit of being based on the phonetics of the target language, although they require a significant amount of work from the translator (Sell, 2011, p. 99). Due to the frequent lack of onomatopoeia in the target languages, a considerable number of neologisms or substitutions with different types of words occur (Da Silva, 2018, p. 413). However, when translating onomatopoeia in manga, there are other options besides translation, namely non-translation and romanisation. Regarding the first, leaving the onomatopoeia in the source language might be interpreted as extreme foreignisation (Zulawnik, 2016, p. 235), while romanisation, albeit frequent, is not always effective since the reader's interpretation of the sounds depends on the phonetics of their own language, which means the sounds may not make sense to them. However, this strategy can introduce new onomatopoeia into the target language, increasing the number of onomatopoeic expressions in languages with fewer sound resources than

Japanese (Sell, 2011, p. 99). The strategy of omission is less frequent in manga than in novels, mainly because it requires removing the characters drawn in the picture, which may be difficult owing to technical and financial constraints or impossible due to the original author's demands (Inose, 2010, p. 167).

3.3.2.1. Previous Studies on the Translation of Onomatopoeia in Manga

There has been some research into the challenges of translating Japanese sound effects into other languages (Pratha et al., 2016, p. 104). Although studies regarding the translation of Japanese onomatopoeia largely focus on literary translation (Inose, 2008; Bartashova & Sichinskiy, 2014), there have also been studies on manga. The following list introduces the strategies, either from a linguistic or typographic perspective (Sell & Pasfield-Neofitou, 2015, p. 255), used to translate Japanese onomatopoeia in manga identified in previous studies:

- Ozumi (2007), in a study that explores the translation of onomatopoeia present in manga into Italian, using volume 14 of *Nana* by Ai Yazawa and volume 20 of *Naruto* by Masashi Kishimoto, she identified five strategies: translation using Italian onomatopoeia; translation using English words; translation using “Italian-English” words, i.e., words that are part of the Italian repertory of comics; creative translation, which includes transliterations and coined-words; and omission

- Inose (2010), in a case study about the translation of onomatopoeia and mimetics from Rumiko Takahashi's work *Maison Ikkoku* into Spanish and English, identified nine methods for each language. For the Spanish version: translation using an equivalent onomatopoeia; translation using a non-equivalent onomatopoeia; translation using an English onomatopoeia; translation using a Japanese onomatopoeia; translation using an original onomatopoeia; translation from onomatopoeia in the source language to a mimetic word in the target language or vice-versa; translation using an adverb; translation through change of content (to dialogue, etc.) and deletion of the original onomatopoeia. For the English Version: translation using an equivalent onomatopoeia; translation using a non-equivalent onomatopoeia; translation using a Japanese onomatopoeia; translation using an original onomatopoeia; translation from onomatopoeia in the source language to a mimetic word in the target language or vice-

versa; translation using a verb; translation using a verb with the spelling changed; translation through change of content (to dialogue, etc.); and deletion of the original onomatopoeia.

- Leitão (2012), in a study for her master's thesis on how onomatopoeia and mimesis in *shōjo* manga are translated into Brazilian Portuguese, identified eight strategies: translation using an equivalent onomatopoeia; translation using a verb; translation using an adjective; translation using an adverb; translation using a noun; translation using a paraphrased form; translation using an interjection and transliteration.

- Sell & Pasfield-Neofitou (2015), focusing on the words used to convey silence, conducted a study on the strategies used to translate onomatopoeia from a corpus of 738 English translated manga from Monash University's JSC Manga Library, and identified four strategies: equivalence; coinage; descriptive and omission.

- Yamaguchi (2017), when discussing his theory of how, through translation into English, manga has been granted a special status as a new discursive genre, presented three main translation strategies: replacing the onomatopoeia presented in Japanese with its English equivalent; adding an English translation in the form of a note alongside the onomatopoeia; leaving the original onomatopoeia as it is.

- Watson (2019), in a study of the various methods for translating onomatopoeia in both official and fan translations, identified four approaches: to leave the original onomatopoeia untranslated; to substitute the original with the translation; to insert the translation as footnotes or in the border outside the main panel; to place the translation beneath or next to the original word.

- Rohan et al. (2021), researching about readers' behaviour patterns regarding translated onomatopoeia in English translations of digital manga, presented four strategies that are typically used to translate onomatopoeia in manga: annotation; full-textual substitution; non-translation and glossary.

- Hiraishi (2022) collected examples from several languages, including English, French and Chinese, and hypothesised that there are three main translation strategies: translation of all sound-symbolic words; preservation of the original expression and putting translation aside; leaving Japanese original sound-symbolic words untranslated,

without any explanation. She also mentions cases of transliteration and the use of explanations instead of translations.

Summary

This chapter examined three major topics: fan translation, internationalisation, and the challenges of translating manga. It began by describing the fan activity known as scanlation, along with an analysis of fan community, otaku culture, and the translation practices associated with fan translation. This was succeeded by a summary of the historical context of manga's expansion into the global market, with a specific focus on the history of the Portuguese manga market. Before outlining the challenges faced in the manga translation process, particularly regarding onomatopoeia, a summary of the general issues encountered in comic translation was introduced. An overview of the past studies on the translation of onomatopoeia in manga was also provided.

An immense fan culture phenomenon has emerged from manga (Jüngst, 2008, p. 60). The otaku culture has steadily grown from being a stigmatised geek subculture that appeared in Japan to being a major global influence (Ito, 2012, p. xi), with the term now being widely used outside of its original Japanese context (Larsen, 2018, p. 284). More and more people now proudly identify as otaku, and being a fan of manga and anime not only implies love for the medium but increasingly entails a variety of fan practices, such as meeting other fans at conventions, interacting with other fans online, and creating fan fiction and fan art (Brenner, 2007, p. 193). Scanlation is another common activity, particularly in the West, where fans eager to read the new chapters and volumes of their favourite series assign themselves a role formerly assigned only to publishing companies (Hirata & Gushiken, 2011, p. 3), which has undoubtedly contributed to the international expansion of Japanese manga, as it functions as a free promotional tool for Japanese publishers to enter foreign markets (Kataoka, 2017, p. 25).

Manga only started to gain popularity outside of Japan during the late 1980s (Rampant, 2010, p. 222), with its introduction to the West being a gradual process (Watson, 2019, p. 68). Manga, like other comics, blends text and images, so translating them into other languages presents a number of challenges. Manga is nonetheless distinct in format and style from other comics, which can make its translation very

challenging (Sell, 2011, p. 96). Strategies such as flipping the pictures to make them easier to read or colouring the pages to make them appear more Western are no longer employed (Jüngst, 2008, p. 73), with fan translations having had a significant impact on official translations (Sell, 2011, p. 93), as, over the years, translations have progressed from modified texts that were adapted to target cultures to texts that maintain the cultural specificities of the source language (Jüngst, 2008, p. 50).

As manga began to be translated, it became clear that one of the most difficult issues was the translation of sound effects (Petersen, 2009, p. 169). Onomatopoeia transmit a lot of meaning (Sell, 2011, p. 99), having a distinctive role in manga because of their creative uses and distinct meanings (Hooper & Takahashi, 2024, p. 110), but the disparity of numbers between languages leads to a major translation issue (Sell, 2011, p. 99). This means that, depending on the target language and/or culture, as well as the publisher's policy, different translation strategies are required (Hiraishi, 2022, p. 8). Various strategies have been identified by different authors (Inose, 2010; Leitão, 2010; Sell & Pasfield-Neofitou, 2015; among others), each using different classification systems. Some were simpler strategies, like employing an adverb, adjective, verb, or idiom when the translators are able to find a word in the target language that has the same meaning as the original onomatopoeic word (Inose, 2008, p. 114). But when that is not possible, translators must resort to more creative approaches, such as the coinage of words, the addition of explanations, or the use of transliteration (Hiraishi, 2022, p. 8).

The concluding sections of this chapter further complement the information presented in the first two chapters concerning onomatopoeia in manga. However, by reviewing and exploring the history of manga's global expansion and focusing on the relationship between fans and translation, it also lays the groundwork for understanding the results of the survey study outlined in Chapter 5, which examines readers' expectations. Thus, in the context of the present study, and with the aim of responding to the research questions delineated for this thesis, the next part will focus on two key objectives.

PART II:
TRANSLATING ONOMATOPOEIA

Chapter 4: The Strategies Employed by Portuguese Translators for the Translation of Onomatopoeia in Manga: A Corpus Study

The two previous chapters demonstrate the extensive use of onomatopoeia in manga and their challenging translation into other languages. But how precisely are onomatopoeia in manga translated? What are the most common strategies? Why are these strategies employed? Are there any identifiable regularities? The objective of this corpus study is to uncover the strategies adopted by Portuguese translators, as well as the various factors that influence their decisions.

Thus, in order to investigate this, this chapter adopts a corpus-based approach. Corpus linguistics, which has become increasingly influential in Translation Studies, provides the resources and tools that enable researchers to examine and uncover regularities in linguistic behaviour across vast amounts of translated texts (Zanettin, 2014, p. 180). Corpus-based translation research is always based on a comparison of different types of corpora, so, in Translation Studies, a corpus is always a combination of at least two subcorpora, whose features are compared and contrasted. Corpora developed for studying translation can be either comparable or parallel (Zanettin, 2013, p. 26), with parallel text corpora, also frequently referred to as translation corpora (Zanettin, 2012, p. 10), being primarily used to examine the direct relationship between the source and target texts (Mikhailov & Cooper, 2016, p. 7).

Based on this premise, and in the hope of shedding new light on the complex issue of the translation of onomatopoeia in manga, the compilation and analysis of a parallel corpus of manga published in Portugal was determined to be the best methodology to achieve the goal of identifying what strategies Portuguese translators use when translating onomatopoeia.

A comprehensive list of all manga, with the exclusion of the so-called “Original Non-Japanese” manga, which refers to manga originally created in other languages (Sell, 2011, p. 94), translated into European Portuguese until 2022, was compiled to identify the works to be included in the corpus (please refer to Appendix A). This process began with an examination of the credits or through information available on the publisher’s

official website. However, obtaining the necessary information was not consistently achievable, leading to the need for direct contact with the publishers. This, too, proved to be problematic, as many publishers had either gone out of business or did not respond to emails. Consequently, when possible, the source language of certain series could only be identified through alternative sources such as Bibliografia Nacional Portuguesa (<https://bibliografia.bnportugal.gov.pt/bnp/bnp.exe>), websites for public libraries, websites dedicated to anime and manga like Anime News Network (<https://www.animenewsnetwork.com/>) and Baka-Updates (<https://www.mangaupdates.com/>), as well as blogs.

Following the compilation of all manga published in Portugal, it became necessary to narrow the sample. Thus, the corpus was created according to the following criteria:

- Works included had to be a direct translation from Japanese into European Portuguese and published from 2012 until 2022.
- There were no limitations to the genres included in the corpus, owing to the low number of series published in Portugal until 2022.
- Only one volume per translator or pair of translators was chosen in order to provide a more varied sample of onomatopoeia and their corresponding translations (the translations made by the myself were not included).

According to these criteria, the list of selected titles was the following (titles may or may not be translated into Portuguese, depending on the publisher and series):

- *All You Need Is Kill*, volume 1, published by DEVIR, translated by Soko Miyake
- *Assassination Classroom*, volume 4, published by DEVIR, translated by João Carvalho
- *A Raposa e o Pequeno Tanuki*, published volume 1, by MIDORI, translated by Raquel Saraiva
- *Blue Exorcist*, volume 9, by DEVIR, translated by Paulo Salgado Moreira
- *Blue Exorcist*, volume 10, by DEVIR, translated by Madalena Ávila

- *Death Note*, volume 1, by DEVIR, translated by Isolda Chiho Rodrigues
- *My Hero Academia*, volume 1, published by DEVIR, translated by André Pinto Teixeira
- *Naruto*, volume 1, by DEVIR, translated by Carla Nunes
- *Panorama do Inferno*, one-shot, published by SENDAI, translated by Cassiano Soares
- *Terra de Sonhos*, one-shot, published by LEVOIR, translated by José de Freitas and Shinji Iwaoka
- *Tokyo Ghoul*, volume 1, published by DEVIR, translated by Inês Rocha Silva

However, four books that were initially classified as direct translations were later recognised by the publisher as indirect translations. Nevertheless, it was decided to incorporate them into the study, but in a separate corpus; the first is limited to direct and the second to indirect translation. The separation of the two studies was crucial, as the aims of the second study shifted from examining how translators conveyed meanings from Japanese to Portuguese to analysing the translations from the mediating text into Portuguese. Moreover, the classification system used in study one, intended for direct translations, presented a considerable risk of producing inaccurate results if applied to indirect translations. This fact led to the development of an additional classification system.

Moreover, the publisher was unaware of the language of the mediating text that had been used, aside from the fact that it was in either French or English. This type of occurrence is not new as the indirectness of translated texts is frequently concealed by publishing houses (Li, 2017, p. 182). As a result, one of the most difficult aspects of researching indirect translation is determining the mediating texts and languages (Pięta, 2021, p. 115). Since the information on the copyright page of concealed indirect translations, sometimes known as pseudo-direct translations (Assis Rosa et al., 2017, p. 123) are identical to that of a direct translations, it is necessary to verify additional sources in order to ascertain whether a translation is direct or not (Marin-Lacarta, 2017, p. 135) and to identify the mediating text (Li, 2017, p. 183). Analysing and contrasting the texts — ultimate source, mediating, and ultimate target texts — as well as gathering

data from supplemental sources can help finding the answer to those two questions (Pięta, 2021, p. 115). As the potential mediating texts had already been identified, it was only necessary to analyse and compare both versions to the Portuguese one, in order to determine which was used. As such, an analysis of the first 50 onomatopoeia¹⁷ of each book was done, yielding the following results:

- *Death Note*, volume 1: Twenty transfers, thirteen adaptations and five translations were identified between the Portuguese and English translations. There were four correspondences, three transfers and one translation, with the French translation. Two transfers were identical to the English translation, one transfer could be considered an adaptation of the English, and the translation could also be considered a translation of the English.
- *Naruto*, volume 1: Thirteen transfers, five adaptations and nine translations were identified between the Portuguese and English translations. There were two correspondences, one transfer and one adaptation, with the French translation; in the case of the adaptation, the English translation introduced an omission, and the transfer could also be considered an adaptation of the English translation. Furthermore, it was also possible to identify two correspondences between the French translation and the English translation, namely two transfers.
- *Blue Exorcist*, volume 9: Eleven transfers, seven adaptations and five translations were identified between the Portuguese and English translations. There were three correspondences, two transfers and one adaptation, with the French translation. The two transfers were identical to the English translation, and the adaptation could also be considered an adaptation of the English. It was also possible to identify seven correspondences, four transfers and three adaptations, between the French translation and the English translation.
- *Blue Exorcist*, volume 10: Twenty-seven adaptations, four transfers and two translations were identified between the Portuguese and English translations. There were three correspondences, all transfers, with the French translation. One was identical to the English translation, while the other two could also be considered a translation of the English. It was also possible to identify two

¹⁷ For the full classification system and explanation of each strategy, please refer to page 136.

correspondences, a transfer and an adaptation, between the French translation and the English translation.

As Marin-Lacarta explains (2017, p. 142), similar omissions, additions, and revisions, among others, can be used to determine the mediating text. Thus, based on the higher number of correspondences between the Portuguese and English translations, English was identified as the mediating language, at least with regard to the onomatopoeia, for all four books¹⁸.

4.1. Study 1: Translation Strategies in Direct Translation

This study aimed to identify the strategies employed by translators when directly translating onomatopoeia in manga from Japanese to European Portuguese, a language with a significantly more limited repertoire of onomatopoeia than Japanese. For that purpose, a classification system that draws on authors Leitão (2012) and Inose (2010) was created. This study analyses a bilingual parallel text corpus comprising two subcorpora: (i) the source text in Japanese and (ii) the translations in European Portuguese.

4.1.1. Methodology

The publishers represented in the corpus of translated manga were Devir, Sendai, Midori, and Levoir, which are divided as follows: four volumes from Devir, one from Sendai, one from Midori, and one from Levoir.

Table 1. List of works in study 1

ST_ year	ST_ title	ST_ volume	ST_ author	ST_ publisher	ST_ demogra phics
2014 (1º)	オール ヌー	1	Obata Takeshi	Shūeisha	Seinen

¹⁸ Although further information about the translation could not be obtained, a translator confirmed that the translation s/he executed was indeed via the English language.

edition)	ニード イズ キル (<i>Ouru Yuu Niido Izu Kiru</i>)		(Illustration) and Takeuchi Ryōsuke (Story)		
2013 (1° edition)	暗殺教室 (<i>Ansatsu Kyouushitsu</i>)	4	Matsui Yūsei	Shūeisha	Shōnen
2012 (9° edition)	東京喰種 トーキョーグ ール (<i>Toukyou Guuru</i>)	1	Ishida Sui	Shūeisha	Seinen
2022 (47° edition)	僕のヒーロー アカデミア (<i>Boku no Hiirou Akademia</i>)	1	Horikoshi Kōhei	Shūeisha	Shōnen
2006 version (3° edition)	犬を飼う (<i>Inu o Kau</i>)	One-shot	Taniguchi Jirō	Shogakukan	Seinen
2019 (1°)	こりせんまん	1	Tagawa Mi	MAG Garden	Shōjo

edition)	<i>(Kori Senman)</i>				
1993 version (1° edition)	地獄変 <i>(Jigokuhen)</i>	One-shot	Hino Hideshi	Seirindō	Seinen
TT_ year	TT_ title	TT_ volume	TT_ author	TT_ publisher	TT_ demogra phics
2021 (1° edition)	<i>All You Need Is Kill</i>	1	Obata Takeshi (Illustration) and Takeuchi Ryōsuke (Story)	Devir	Seinen
2016 (1° edition)	<i>Assassination Classroom</i>	4	Matsui Yūsei	Devir	Shōnen
2018 (2° edition)	<i>Tokyo Ghoul</i>	1	Ishida Sui	Devir	Seinen
2022 (5° edition)	<i>My Hero Academia</i>	1	Horikoshi Kōhei	Devir	Shōnen
2016 (1°)	<i>Terra de Sonhos</i>	One-shot	Taniguchi Jirō	Levoir	Seinen

edition)					
2021 (1º edition)	<i>A Raposa e o Pequeno Tanuki</i>	1	Tagawa Mi	Midori Editora	Shōjo
2021 (1º edition)	<i>Panorama do Inferno</i>	One-shot	Hino Hideshi	Sendai Editora	Seinen

4.1.1.1. Data Extraction

Although the majority of linguistic research is currently based on electronic data (Mikhailov & Cooper, 2016, p. 1), manga is a multimodal text that combines linguistic and visual elements (Ingulsrud & Allen, 2010, p. 5), which means it cannot be scanned in the same way as other texts, since language is embedded directly in the images (Unser-Schutz, 2011b, p. 219). Consequently, all textual data must be manually extracted and entered (Ingulsrud & Allen, 2009, p. 81). This is also why this is mainly a text-oriented corpus, inasmuch as it only deals with the linguistic part of onomatopoeia.

However, in order to extract the onomatopoeia to be studied, it was first necessary to identify where these words were located. Guynes' categorised (2014, p. 60) onomatopoeic expressions in mainstream comics into two distinct types: “vocalisations”, like grunts, laughs, and coughs, which are usually confined to speech balloons, and “sound effects”, like explosions or punches, which are drawn outside of the speech balloons. Unser-Schutz (2011b, p. 222), on the other hand, determined that a total of eight categories of textual information can appear in manga, namely: Lines, Thoughts, Narration, Onomatopoeia, Background text, Background lines/thoughts, Comments, and Titles. She also explained that onomatopoeia presented in manga are:

Any words which are written directly on the background to onomatopoeically describe the scene. As a general rule, onomatopoeic words do not form full sentences, and they are assumed to not be spoken by somebody, but rather mimetic of real-world sounds or describing the nature or atmosphere of the scene (Unser-Schutz, 2011b, p. 223).

Thus, following Guynes' categorisation of onomatopoeic expressions and Unser-Schutz's categorisation of textual information within manga, only the onomatopoeia located outside the speech balloons were chosen to be extracted.

The next step in the corpus creation was the extraction of the onomatopoeia from the original Japanese works and their corresponding translations in European Portuguese, followed by their alignment in an Excel spreadsheet, which was chosen as the main tool for this study due to its universality. The Excel sheet was divided into twelve columns: 1. Series; 2. Volume; 3. Chapter; 4. Page Source Text; 5. Page Target Text; 6. Panel; 7. Japanese (Original); 8. Romanisation; 9. Type; 10. Meaning; 11. Portuguese Translation; and 12. Strategy. The first six columns contain details about the work being analysed, namely the name and volume of the series, the page where the onomatopoeia can be found in both the Japanese and Portuguese editions, as there can be differences between the two versions, and the panel where the onomatopoeia is located. These are followed by a column with the original onomatopoeia written in Japanese and a column with the transcription of the onomatopoeia into the Latin alphabet. The system of romanisation adopted for transcribing the onomatopoeia is the "Hepburn System", except for the notation of the vowel length and the small "tsu" at the end of onomatopoeia; long vowels were transcribed by adding vowels instead of using a macron, and the small "tsu" was represented by (T).

The following column is used to indicate the type and meaning of each onomatopoeia in Japanese; for both tasks, the specialised dictionaries *擬音語・擬態語 4500: 日本語オノマトペ辞典* (Giongo, gitaigo 4500: *Nihongo onomatope jiten*) and *擬音語・擬態語 辞典* (Giongo, gitaigo jiten) were consulted. The two dictionaries are particularly noteworthy, as the first is the most comprehensive to date, while the second provides historical descriptions and concrete textual examples for each word (Akita, 2025, p. 172). Following the categorisations presented in the dictionaries, the onomatopoeic words were divided into *giongo*, *giseigo*, and *gitaigo*. This categorisation, however, proved challenging since 350 of the onomatopoeia extracted either did not exist in dictionaries or their meanings did not correspond to the images being depicted. As Cseh (2023, p. 71) explains, the range of onomatopoeia in manga is always expanding, making it impossible to create a comprehensive or current enough dictionary. Although this issue had already been identified in similar studies (see Ferreira, 2024), these new words, or new meanings, resulted in a greater difficulty in selecting the

translation strategy employed by the translator, which had to be determined based solely on the image itself.

Finally, the last two columns indicate the Portuguese translation, and the translation strategy employed according to the classification system chosen for the study. To be able to identify the translation strategies used, the specialised Portuguese dictionary *Dicionário de Onomatopeias e Vocábulos Expressivos (2ª Edição)* (Azevedo, 2022) was consulted to determine which onomatopoeia exist in Portuguese and to verify if their meanings corresponded with those in Japanese. This dictionary compiles terms from a corpus encompassing lyrics, literature, and comic strips from Brazil and Portugal (ibid., p. 19).

As the dictionary *Dicionário de Onomatopeias e Vocábulos Expressivos* was terminologically unclear in relation to the distinction between interjections and onomatopoeia in Portuguese, which were clarified to be different concepts in chapter 1 of this thesis, the fact that some words were being presented as both onomatopoeia and interjections made it difficult to determine the correct strategy being employed. The divergence between the various dictionaries is recognised by the author himself (Azevedo, 2022, p. 20) and can be partly explained by the fact that some onomatopoeia, due to lexicographic convention, are registered as interjections (Houaiss, 2015, vol. IV, p. 2238). In these instances, the classification proposed by Azevedo (2022, p. 545) was compared to information available in online dictionaries, namely *Infopédia* and *Priberam*, to determine whether it was an interjection or an onomatopoeia.

Moreover, some words were identified as being of foreign origin, more specifically, and of interest to this thesis, as deriving from English, while others, though foreign, were not. This, of course, further increased the difficulty in properly determining the translation strategy being used (Azevedo, 2022, p. 20). The dictionary also proved not to be extensive enough, as many words could not be found, making it necessary to use other resources, namely the online dictionaries *Oxford English Dictionary* and *Oxford Learner's Dictionary*.

4.1.1.2. Translation Strategies

Initially, six classification systems were considered for the analysis of the corpus, namely from authors Vinay and Darbelnet (1958/1995), Nida (1964), Newmark (1988), Aixelá (1996), Chesterman (1997/2016), and Pym (2018).

Before processing to the choice of classification system used in this study, it is important to explain that different classification systems use terms other than “strategy”, such as “... techniques, procedures, shifts, operations, transfers, changes, methods, trajections and transformations” (Chesterman, 2017, p. 201). Different names and classifications are used to convey the same idea, and terms in one classification system can overlap with other terms in separate classification systems. This lack of consensus, due to terminological variation and term overlap, creates challenges in the use and understanding of these terms (Molina & Hurtado Albir, 2002, p. 506). Academic background and research purposes are possible explanations for this terminological diverseness given by scholars (Gambier, 2010, p. 412). In this thesis, however, in order to avoid terminological confusion, the term “strategy” will be adopted through the analysis and discussion of the data obtained from the corpus.

Vinay and Darbelnet (1995, p. 30-42) introduced the first categorisation of translation methods with a distinct methodological purpose (Molina & Hurtado Albir, 2002, p. 499). Their categorisation, which continues to be the most influential (Pym, 2018, p. 41), is condensed into seven “translation methods” or “translation procedures” that emerge from the translators’ analysis of the source text as they gain an idea of the intended target text, which drives them to search for solutions to achieve the desired end result. The “methods” include borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation.

Nida’s (1964) presents five different types of “techniques” that are designed to produce the closest natural equivalent, a concept that implies an equivalence to the original message that sounds natural in the target language, and combines these two notions, of equivalence and naturalness, as closely as possible (ibid., p. 166). The techniques, which “... are designed to produce correct equivalents — not to serve as an excuse for tampering with the source-language message” (ibid., p. 226), are: additions, subtractions, alterations, use of footnotes, and adjustments of language to experience (ibid., p. 227-240).

Newmark, in his book *A Textbook of Translation* (1988), suggests seventeen “translation procedures” used to translate sentences and smaller units of language: transference, naturalisation, cultural equivalent, functional equivalent, descriptive equivalent, synonym, through-translation, shifts or transpositions, modulation, recognised translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, couplets, and notes (ibid., p. 81-92).

Aixelá (1996), in order to translate culture-specific items, which he divided into two categories, proper nouns and common expressions (ibid., p. 59), suggested the following “strategies” or “procedures” based on the degree of intercultural manipulation: repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, intratextual gloss, synonymy, limited universalisation, absolute universalisation, naturalisation, deletion, autonomous creation, compensation, dislocation, and attenuation (ibid., p. 61-64).

Chesterman, in his book *Memes of Translation* (2016), originally published in 1997, presents three primary groups of “strategies”, which he later renamed as “techniques”, for dealing with micro-level textual changes (ibid., p. 113): syntactic, semantic, and pragmatic. Syntactic strategies involve purely syntactic changes and affect form; semantic strategies primarily deal with lexical semantics but also cover aspects of clause meaning and affect meaning’s nuances; and pragmatic strategies deal with information selection. These three groups were then divided into several smaller subtypes; syntactic strategies include literal translation, loan or calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change. Semantic strategies consist of synonymy, antonymy, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase, trope change, and other semantic changes. As for pragmatic strategies, Chesterman listed cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and other pragmatic changes (ibid., p. 91-109). Chesterman (ibid., p. 90-91) derived his classification system from authors Catford, Nida, Malone, and Leuven-Zwart, wishing to “... structure various proposals made by other scholars into an overall framework”.

Finally, from comparisons made between prior classification systems, as well as classroom testing, Pym developed an eight-term classification system of “translation

solutions”, a term chosen based on the fact that the systems he drew upon are “... all based on comparisons of texts, on the solutions adopted” (Pym, 2018, p. 42), which include: copying words, copying structure, perspective change, density change, resegmentation, compensation, cultural correspondence, and text tailoring, with each of the solutions presenting a series of sub-solutions (ibid., p. 43-44). Pym’s classification system follows Vinay and Darbelnet’s approach of “... going from simple to complex, from low-effort to high-effort, from close-to-the-text to greater translatorial intervention” (Pym, 2018, p. 43) and was created to help translators consciously select the most suitable solution and can be applied to a wide range of language pairs (ibid., p. 46).

In the end, however, after a close analysis of the abovementioned six classification systems, none of them was considered to be suited to analyse the present corpus. As Leitão (2010, p. 308) had already observed in her study, many existing classification systems are not suitable to describe the translation of such a unique characteristic as onomatopoeia in manga. One possible explanation for this is the fact that classification systems are concerned with only certain types of texts and/or problems; as a result, most authors create strategies for dealing with very unique aspects (Gambier, 2010, p. 413).

As such, it was deemed necessary to use a classification system that was already based on the translation of onomatopoeia in manga, especially one that pertains to the same language pair being analysed in this study, namely the classification system proposed by Leitão (2012, p.138). This classification system, which borrows from authors Doi (as cited in Leitão, 2012) and Inose (2008), includes the following strategies: 1) Translation using an equivalent onomatopoeia in the Portuguese language, 2) Translation using a verb that expresses a similar meaning to the onomatopoeia, 3) Translation using an adjective that expresses a similar meaning to that of the Japanese onomatopoeia, 4) Translation using an adverb that expresses a similar meaning, 5) Translation using a noun that expresses a similar meaning, 6) Translation using a paraphrased form, or an interpretation of the onomatopoeia, that expresses its meaning; 7) Translation using an interjection, and 8) Translation through transliteration, leading to a loan (Leitão, 2012, p.139-173).

However, despite being a classification system specifically created for the study of translations of onomatopoeia in manga, the classification system created by Leitão

has already been proved to be insufficiently comprehensive, namely in a study comparing the translation of a manga series between European and Brazilian Portuguese (Ferreira, 2024, p. 88). Therefore, and anticipating the existence of the same issue in the analysis of the present corpus, it was deemed necessary to combine two classification systems. The choice of the second classification system was based on the aforementioned study done by Ferreira (ibid.); the author explains that she decided to include some of Inose's new classification system strategies to complement Leitão's classification system, as Inose's classification system was also created specifically for the study of onomatopoeia in manga (ibid., p. 88).

Regarding Inose's classification system (2010, p. 165-167), in a case study about the translation of onomatopoeia and mimetics from Rumiko Takahashi's work *Maison Ikkoku* into Spanish, nine methods were identified: 1) Translation using an equivalent onomatopoeia; 2) Translation using a non-equivalent onomatopoeia, where a TL onomatopoeia is used in the translation, but the meaning does not correspond to the SL onomatopoeia; 3) Translation using an English onomatopoeia; 4) Translation using a Japanese onomatopoeia, where the SL onomatopoeia was transcribed or another transcribed Japanese onomatopoeia is borrowed; 5) Translation using an original onomatopoeia, where a coined word is used to allow the readers to understand the situation without faithfully translating the meaning of the word; 6) Translation from onomatopoeia in the source language to a mimetic word in the target language or vice versa, where the translation does not necessarily correspond semantically to the original and the presence or absence of "sound", the basis for the distinction between a *giongo* and a *gitaigo* word, is different from that of the source text; 7) Translation using an adverb; 8) Translation through change of content (to dialogue, etc.); and 9) Omission, where the onomatopoeia is erased when it was possible to understand the situation from the pictures.

When combining the two systems, strategies that were repeated and those regarded as being outside the scope of this research, namely "translation from onomatopoeia in the source language to a mimetic word in the target language or vice versa", were omitted. With respect to the strategy of "translation from onomatopoeia in the source language to a mimetic word in the target language or vice versa", this study did not seek to determine whether the translator chose to convey auditory elements, such as background noises, instead of non-auditory elements, such as emotions, or the

reverse. Instead, it focused on how the translator chose to convey the original meaning of the word into the target language, which is why this strategy in particular was excluded. Thus, the corpus will be analysed according to the following list of strategies:

1) Translation using an equivalent onomatopoeia (Example: ド オ オン (**DOOON**), translated as **“BUM”**).

2) Translation using a verb (Example: ニコ (**NIKO**), translated as **“SORRI”** (**SMILES**)).

3) Translation using an adjective (Example: not found)

4) Translation using an adverb (Example: not found)

5) Translation using a noun (Example: クラ (**KURA**), translated as **“TONTURA”** (**DIZZY SPELL**)).

6) Translation using a paraphrased form (Example: シーン (**SHIIN**), translated as **“SILÊNCIO DE MORTE”** (**DEAD SILENCE**)).

7) Translation using an interjection (Example: ひーっ (**HII(T)**), translated as **“AIII”**)

8) Translation through transliteration (Example: ズンズン (**ZUNZUN**), translated as **“ZUNZUN”**)

9) Translation using a non-equivalent onomatopoeia (Example: ヨロ (**YORO**), translated as **“HUNF!”**)

10) Translation using an English word (Example: じわ (**JIWA**), translated as **“SNIFF”**)

11) Translation using an original onomatopoeia (coined word) (Example: ピチャピチャ (**PICHAPICHA**), translated as **“LAP LAP”**)

12) Translation through change of content (to dialogue, etc.) (Example: ピタ (**PITA**), translated as **“ATÉ AMANHÃ!”** (**SEE YOU TOMORROW!**)).

13) Omission

4.1.2. Results

4.1.2.1. General Results

This study produced a sampling frame of manga published in Portugal between 2015 and 2022, with the corpus including seven manga volumes translated directly from Japanese into European Portuguese, from which a total of 2026 instances of onomatopoeia were extracted. In Table 2, the total number of onomatopoeic words found in each series is presented:

Table 2. Total of onomatopoeia in each series

Series	Number of onomatopoeia
<i>Terra de Sonhos</i>	125
<i>A Raposa e o Pequeno Tanuki, vol. 1</i>	219
<i>Assassination Classroom, vol. 4</i>	251
<i>Tokyo Ghoul, vol. 1</i>	321
<i>Panorama do Inferno</i>	332
<i>All You Need is Kill, vol. 1</i>	384
<i>My Hero Academia, vol. 1</i>	394

Furthermore, a total of 771 words were classified as *giongo*-type, 140 as *giseigo*, 765 as *gitaigo*, while 350 words were found to have no identifiable meaning.

4.1.2.2. Results by Strategy

One of the earlier observations that can be made is that different publishers chose different visual strategies for presenting onomatopoeia and their respective translations. In the volumes analysed, half of the publishers, namely Sendai and Midori, chose “annotation”, which refers to the placement of the translation close to or inside the boundaries of the original Japanese onomatopoeia in a very small font, while Devir

and Levoir chose to do “full-textual substitution”, which refers to the replacement of the original Japanese onomatopoeia for the target language’s equivalent. These results appear to corroborate the claims put forth by Rohan et al. (2021, p. 61), who also noted that the primary strategies in their research were “annotation” and “full-textual substitution”.

Next, tables 3 through 6 illustrate the various findings derived from the corpus analysis, organised by strategy, type, and volume, which will contribute to a better understanding of the ensuing discussion related to each strategy.

Table 3 shows the total of onomatopoeia by strategy:

Table 3. Total of onomatopoeia divided by strategy

Strategy	Number of onomatopoeia
Translation using an equivalent onomatopoeia	167
Translation using a verb	6
Translation using an adjective	0
Translation using an adverb	0
Translation using a noun	3
Translation using a paraphrased form	1
Translation using an interjection	63
Translation through transliteration	75
Translation using a non-equivalent onomatopoeia	331
Translation using an English word	571
Translation using an original onomatopoeia (coined word)	648

Translation through change of content (to dialogue, etc.)	15
Omission	146

Table 4 illustrates the strategies employed, categorised by each type of onomatopoeia:

Table 4. Strategies categorised by each type of onomatopoeia

Type	Strategy	Number of onomatopoeia
<i>Giongo</i>	Omission	51
	Translation through transliteration	21
	Translation using a non-equivalent onomatopoeia	129
	Translation using a verb	1
	Translation using an English word	221
	Translation using an equivalent onomatopoeia	87
	Translation using an interjection	4
	Translation using an original onomatopoeia (coined word)	257
<i>Giseigo</i>	Omission	6
	Translation through	8

	change of content (to dialogue, etc.)	
	Translation through transliteration	17
	Translation using a non- equivalent onomatopoeia	5
	Translation using an English word	28
	Translation using an equivalent onomatopoeia	31
	Translation using an interjection	19
	Translation using an original onomatopoeia (coined word)	26
<i>Gitaigo</i>	Omission	78
	Translation through change of content (to dialogue, etc.)	3
	Translation through transliteration	17
	Translation using a non- equivalent onomatopoeia	139
	Translation using a noun	3
	Translation using a paraphrased form	1

	Translation using a verb	5
	Translation using an English word	234
	Translation using an equivalent onomatopoeia	29
	Translation using an interjection	32
	Translation using an original onomatopoeia (coined word)	224

Table 5 shows the strategies divided by each volume:

Table 5. Strategies divided by series

Strategy	Series						
	<i>Terra de Sonhos</i>	<i>A Raposa e o Pequeno Tanuki, vol. 1</i>	<i>Assassination Classroom, vol. 4</i>	<i>Tokyo Ghoul, vol. 1</i>	<i>Panorama do Inferno</i>	<i>All You Need is Kill, vol. 1</i>	<i>My Hero Academia, vol. 1</i>
Translation using an equivalent onomatopoeia	8	20	12	37	43	33	14
Translation using a verb	0	6	0	0	0	0	0

Translation using an adjective	0	0	0	0	0	0	0
Translation using an adverb	0	0	0	0	0	0	0
Translation using a noun	0	0	1	0	0	1	1
Translation using a paraphrased form	0	0	0	0	0	0	1
Translation using an interjection	4	6	12	12	10	3	16
Translation through transliteration	6	4	20	4	26	1	14
Translation using a non-equivalent onomatopoeia	26	26	21	92	39	100	27
Translation using an English word	9	36	85	68	71	73	229
Translation using an original onomatopoeia (coined word)	57	114	53	83	140	137	64

Translation through change of content (to dialogue, etc.)	0	1	4	0	0	6	4
Omission	15	6	43	25	3	30	24

4.1.2.2.1. Strategies not employed

The analysis showed that two strategies were not selected to translate onomatopoeia, namely, “Translation using an adjective” and “Translation using an adverb”. Both Leitão’s (2012, p. 153) and Inose’s (2010, p. 172) studies show that the employment of adverbs is a strategy very rarely adopted by translators. As for adjectives, Inose’s study did not identify adjectives as a potential strategy and while there were some occurrences, they were notably scarce in Leitão’s study (2012, p. 149). This contrasts with the translation of onomatopoeia in novels, where both word classes are often used as options (Inose, 2008, p. 39). This difference may be linked to the position, and therefore use, of onomatopoeia within the texts themselves; the words seldom appear alone in novels (Inose, 2010, p. 166), while they appear alone within the panel in manga (ibid., p. 163), making these expressions naturally different from those used in ordinary sentences (ibid., p. 174), thus restraining the use of certain strategies.

4.1.2.2.2. Translation using a paraphrased form

There was only one instance of this strategy, specifically in the book *My Hero Academia* (Devir, 2022, p. 142). “**SILÊNCIO DE MORTE**” (**DEAD SILENCE**) was used to translate the *gitaigo*-type word シーン (**SHIIN**), meaning “the state of being completely silent, without a single sound” (Ono, 2007, p. 195). Unexpectedly, the example found in the corpus is very similar to an example presented by Leitão (2012, p. 159), also used to translate the exact same word: “**SILÊNCIO MÓRBIDO**”. She explains that this strategy is employed to emphasise, among others, the comedic sense of the scene being portrayed, which seems to be in line with what happens in the book,

as the unexpected arrival of an unknown character makes all others that are present become completely silent.

4.1.2.2.3. Translation using a noun

Nouns were employed as a translation strategy three times, with all words being *gitaigo*-type. This seems to be in line with Leitão's findings, as she also verified that the use of nouns was a very common strategy when translating this type of onomatopoeia (2012, p. 154). The examples are “**TONTURA**” (**DIZZY SPELL**) for クラ (**KURA**), which means “the state of suddenly feeling dizzy” (Ono, 2007, p. 104) on page 55 of volume 1 of *My Hero Academia* (Devir, 2022); “**OLHADELA**” (**GLANCE**) for チラ (**CHIRA**), meaning “the act of seeing or hearing something for a brief moment” (Ono, 2007, p. 264) on page 59 of volume 4 of *Assassination Classroom* (Devir, 2022); and びしっ (**BISHI(T)**), which means “to do something in a very strong tone” (Ono, 2007, p. 358), is translated as “**CONTINÊNCIA!**” (**SALUTE!**) on page 19 of *All You Need is Kill* (Devir, 2021). Two of the translations are directly related to the meaning of the original words, while the last is directly connected to the action being depicted rather than the meaning of the word itself, as the image depicts a soldier saluting his commanding officer.

4.1.2.2.4. Translation using a verb

Verbs were used as a translation strategy six times, all appearing in volume 1 of *A Raposa e o Pequeno Tanuki* (Midori, 2021). Of the six instances, one was a *giongo*-type word, while the others were *gitaigo*-type. Most examples are closely related to the original meanings, such as “**SORRI**” (**SMILES**) (ibid., p. 54) used to translate ニコ (**NIKO**), “the act of smiling happily” (Ono, 2007, p. 195), “**REBOLA REBOLA REBOLA**” (**ROLLS ROLLS ROLLS**) (Midori, 2021, p. 89) for ごろごろごろ (**GOROGOROGORO**), “the sound of round, large, or heavy objects rolling” (Ono, 2007, p. 138), or “**LEVANTA**” (**RISES**) (Midori, 2021, p. 55) for むくり (**MUKURI**), “the act of suddenly getting up” (Ono, 2007, p. 474). Others, such as によき (**NYOKI**), meaning “the state of things appearing one after another” (Ono, 2007, p. 315), translated as “**CRESCE**” (**GROWS**) (Midori, 2021, p. 100), are more related to the actual scenes;

in this particular case, the onomatopoeia is used in a scene where a small stalk suddenly sprouts from the ground.

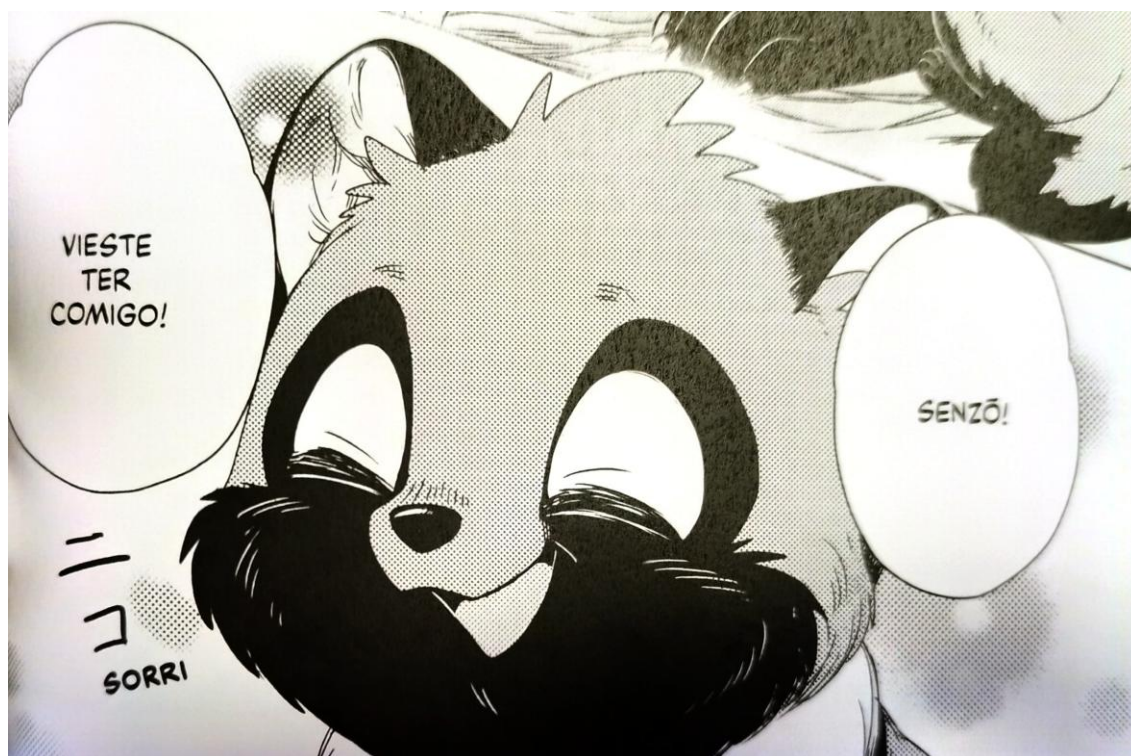


Figure 8. The gitaigo ニコ (NIKO) translated as “SORRI” in *A Raposa e o Pequeno Tanuki* vol. 1, 2021, Midori Editora, page 54 — originally by Tagawa Mi

4.1.2.2.5. Translation through change of content

This strategy refers to the employment of expressions that are not directly associated with the original onomatopoeic words (Inose, 2010, p. 173). This implies that translations employing this strategy are primarily connected to the scene being represented in each specific panel rather than the original meaning of the words describing them. Of a total of 15 instances, this strategy was used to translate eight *giseigo* and three *gitaigo*-type words, with four words not having been found in the dictionaries. Examples of this strategy include *ぞわ...っ* (ZOWA...(T)), a *gitaigo*-type word that means “the state of being noisy” (Ono, 2007, p. 235), translated as “**O QUÊ?**” (WHAT?) (*A Raposa e o Pequeno Tanuki*, vol. 1, 2021, p. 44), in a scene where one of the main characters has just been informed that he will have to live together with other characters, even though he does not want to; *ワアアア* (WAAAA), a *giseigo*-type word that means “the sound made when a large number of people take action simultaneously” (Ono, 2007, p. 504), translated as “**PO-RRR-DA PO-RRR-**

DA” (FIGHT FIGHT) (All You Need is Kill, 2021, p. 167), in a scene where a fight is about to break out between fellow soldiers and those in the room want to see a fight happen; or **ピタ (PITA)**, “the state of something that was moving suddenly stopping” (Ono, 2007, p. 262), translated as **“ATÉ AMANHÃ!” (SEE YOU TOMORROW!)** (Assassination Classroom, vol. 4, 2016, p. 141), where, in a comedic scene, the teacher ends the lesson and is about to leave the room but decides to stop at the door and express how ashamed he is of what happened in previous scenes.



Figure 9. ぞわ... (ZOWA...(T)) translated as “O QUÊ?” in *A Raposa e o Pequeno Tanuki* vol. 1, 2021, Midori Editora, page 44 — originally by Tagawa Mi

4.1.2.2.6. Translation using an interjection

A total of 63 words were translated through interjections. Contrary to Leitão’s findings (2012, p. 165), where the majority of the words translated using interjections were *giseigo*-type, most of the words present in the corpus are of the *gitaigo*-type, specifically 32 words, with **ハッ (HA(T))**, meaning “the state of being surprised by an unexpected event” (Ono, 2007, p. 340), and **ビクッ (BIKU(T))**, which means “the state of trembling or stiffening due to surprise or fear” (Ono, 2007, p. 355), being the most frequent. The word **ハッ (HA(T))** was translated as “AH” and “OH”, while **ビクッ**

(BIKU(T)) was translated as “AH”, “AHH”, “IIH”, and “OOOH”. *Giseigo*-type words only appear in second place, with 19 words, followed by eight words that could not be found in the dictionaries, and, finally, by *giongo* words, with only four occurrences. Examples of these types include the *giseigo* ひーっ (HII(T)), meaning “a cry of suffering or pain” (Yamaguchi, 2015, p. 404), translated as “AIII” on page 108 of *Panorama do Inferno* (Sendai, 2021), or the *gitaigo* ぽー (POO), meaning “the state of blushing” (Ono, 2007, p. 432), translated as “OOH” (Tokyo Ghoul, vol. 1, 2018, p. 15).



Figure 10. The *giseigo* ひーっ (HII(T)) translated as “AIII” in *Panorama do Inferno*, 2021, Sendai Editora, page 108 — originally by Hino Hideshi

The most recurring interjection was “AH”, along with several variations, which included “AAH”, “AHH”, “AAAH”, “AAHH”, “AAAHH”, “AAAAH”, “AHHHH”, “AAAAAH”, “AAAAAAAH”, and “AAAAHHHHH”. These were primarily used to translate onomatopoeic words related to surprise or fear, such as the previously mentioned ハッ (HA(T)) and ビクッ (BIKU(T)), but also ギョッ (GYO(T)), “the state of being suddenly and strongly overwhelmed with surprise and fear” (Ono, 2007, p. 74), on page 75 of volume 1 of *Tokyo Ghoul* (Devir, 2018), ギャッ (GYA(T)), “the involuntary voice made out of pain or surprise” (Ono, 2007, p. 71), on page 119 of volume 4 of *Assassination Classroom* (Devir, 2016), わああああ (WAAAAA), “a

voice of shouting or making a commotion” (Yamaguchi, 2015, p. 576), on page 81 of volume 1 of *My Hero Academia* (Devir, 2022), or ビキッ (**BIKI(T)**), “the shooting sensation of pain, tension, etc.” (Ono, 2007, p. 354), on page 123 of volume 4 of *Assassination Classroom* (Devir, 2016). Both “**AH**” and its variation “**AHH**” were also used to indicate either the sound or act of breathing (Ono, 2007, p. 328) for ハアー (**HAAA**) (*My Hero Academia*, vol. 1, 2022, p. 43) and はあっ (**HAA(T)**) (*Assassination Classroom*, vol. 4, 2016, p. 39), respectively, although Azevedo’s dictionary states that only the variation “**AAAAH**” can be used to indicate the sound of inhalation (2022, p. 35).

4.1.2.2.7. Translation through transliteration

The strategy of transliteration was employed to translate 75 words. A likely explanation for employing this strategy is not understanding the meaning of the onomatopoeia, as 20 words, approximately 27%, of the documented instances are words absent from dictionaries. Another explanation is the lack of equivalents in Portuguese or other suitable solutions to accurately convey the meaning of the original words. As Jüngst (2008, p. 68-69) explains, the transliteration of onomatopoeia is always an option when lacking equivalents. Not only can readers who do not understand Japanese get a sense of the sound the onomatopoeia is supposed to convey, but it also provides the possibility of increasing the number of available onomatopoeia by establishing new words (Sell, 2011, p. 99).

Examples of this strategy include “**ZUNZUN**” for ズンズン (**ZUNZUN**), meaning “the act of moving forward without hesitation, and with great force” (Ono, 2007, p. 224) on page 11 of volume 4 of *Assassination Classroom* (Devir, 2016); “**DA**” for ダッ (**DA(T)**), meaning “the act of jumping out with great force” (Ono, 2007, p. 238) on page 38 of volume 4 of *Assassination Classroom* (Devir, 2016); “**KYUU**” for キュッ (**KYU(T)**), meaning “the act of squeezing something with all one’s strength in one go” (Ono, 2007, p. 73) on page 77 of *Terra de Sonhos* (Levoir, 2016); or, finally, “**PA**”, which was used to translate the word ぱっ (**PA(T)**), first with meaning of “the state of suddenly becoming bright” (Ono, 2007, p. 341), and then of “the appearance of an action or movement being sudden or instantaneous” (Yamaguchi, 2015, p. 388), on pages 68 and 69, respectively, of volume 1 of *A Raposa e o Pequeno Tanuki* (Midori,

2021). However, it was not only *gitaigo* words that were translated using this strategy, as the other types of onomatopoeia can also prove to be difficult to translate. In fact, the majority of examples consist of *giseigo* (17 words) and *giongo*-type words (20 words). Examples include “**KUKUKU**” for ククク (**KUKUKU**), meaning “a suppressed laugh” (Ono, 2007, p. 84), and “**GOOOO**” for ゴーッ (**GOO(T)**), a word that means “a loud and heavy sound that seems to shake the earth and the air” (Yamaguchi, 2015, p. 158) on pages 95 and 137, respectively, of *Panorama do Inferno* (Sendai, 2021).



Figure 11. The *giongo* word ゴーッ (**GOO(T)**) transliterated as “GOOOO” in *Panorama do Inferno*, 2021, Sendai Editora, page 137 — originally by Hino Hideshi

Moreover, it seems that translators chose to transliterate words even when corresponding onomatopoeia in the Portuguese language exist. A possible explanation for this could be that the translator deemed the existing equivalents inadequate in accurately conveying the sound in that specific panel. Examples include “**MIAAH**” for ミャア (**MYAA**), a *giseigo* word that indicates a cat’s meow (Ono, 2007, p. 471), instead of using the Portuguese equivalent “miau” (Azevedo, 2022, p. 254) on page 85

of *Terra de Sonhos* (Levoir, 2016); “ZA” for ザッ (ZA(T)) on page 20 of volume 4 of *Assassination Classroom* (Devir, 2016), a word that means “the sound of multiple, regular footsteps” (Ono, 2007, p. 151), and could have been translated as “tec” or “toc”, an onomatopoeia used to indicate the sound of footsteps (Azevedo, 2022, p. 397 and 412); or “PON PON” for ポンポン (PONPON) “the sound of continuous, vigorous hitting, popping, or bouncing” (Yamaguchi, 2015, p. 536) on page 155 of volume 1 of *My Hero Academia* (Devir, 2022), which could have been translated as “pof” or “pou”, both onomatopoeia used to indicate a tapping sound (Azevedo, 2022, p. 328 and 330).



Figure 12. ミヤア (MYAA) translated as “MIAAH” in *Terra de Sonhos*, 2016, Levoir, page 85 — originally by Taniguchi Jirō

4.1.2.2.8. Omissions

A total of 146 onomatopoeic words were omitted. Of these, no meaning was found for eleven, while the others were divided in the following way: 51 were *giongo*-type, six were *giseigo*-type, and 78 were *gitaigo*-type.

The majority of omissions occur in volumes where “full-textual substitution” was selected as the primary visual strategy, with volume 4 of *Assassination Classroom* (Devir, 2016) having the highest percentage of omissions at 17%. Regarding books where “annotation” was adopted, these omissions can be attributed either to excessive information within the page, which forces the translator to pay attention to several aspects at the same time, which can lead to oversights; the difficulty in identifying all the onomatopoeia within a page, as certain visual styles are harder to read than others; or an inability to find a suitable solution to accurately convey the meaning. An additional reason that merits consideration, although it lies beyond the translator’s scope, is the influence of the page designer; a lack of familiarity with this particular medium or inaccurate indication of the onomatopoeia’s position within the page may result in the translation being omitted from the final version. However, a failure to grasp the meaning of the onomatopoeia does not appear to be a plausible explanation, as there was only one instance of onomatopoeia that could not be found in the dictionaries.

As for the books where “full-textual substitution” was adopted, all the previous explanations are suitable, including not understanding the meaning. However, there is also another explanation, which could potentially carry a lot of weight, which is the publishing process. Since onomatopoeic words are integrated into the artwork, translations can be omitted due to aesthetic or spatial constraints (Sell & Pasfield-Neofitou, 2015, p. 257). Furthermore, removing some of the words, similarly to leaving them untranslated, can save publishers a lot of money and time (Sell, 2011, p. 100). Since it is the publisher that decides whether to translate, reproduce, or exclude a word (Sell & Pasfield-Neofitou, 2015, p. 257), it is possible that the words were translated, but a decision was made not to include the translation in that particular panel.

4.1.2.2.9. Translation using an equivalent onomatopoeia

As pointed out by Ferreira (2024, p. 91), equivalent onomatopoeia are, in fact, not that rare between the Portuguese and Japanese languages. However, contrary to

Leitão’s study (2012, p. 139) or Inose’s study (2010, p. 168), where most of the onomatopoeia were translated using equivalents, this strategy is only the fourth most used in the corpus, being closer to the figures presented in Ferreira’s study (2024, p. 87-88), where this strategy was the third most used in the Portuguese editions.

The majority of words, 87 words to be precise, translated using this strategy were *giongo*-type. Examples include ドオオン (**DOOON**), “the sound of a cannon, gun, or other firearm firing a projectile” (Ono, 2007, p. 286), translated as “**BUM**” (All You Need is Kill, 2021, p. 37); キーンコーン (**KIINKOON**), “the high, clear sound of a door chime” (Ono, 2007, p. 80), translated as “**DLIM DLOM**” (My Hero Academia, vol. 1, 2022, p. 141); ずずっ (**ZUZU(T)**), “the sound of slurping liquid or soup loudly” (Ono, 2007, p. 205), translated as “**CHUIF**” (Tokyo Ghoul, vol. 1, 2018, p. 218); or わいわい (**WAIWAI**), “the voice of a large group of people making noise together” (Ono, 2007, p. 504), translated as “**BLA BLA**” (Assassination Classroom, vol. 4, 2016, p. 32).

The most recurring meanings translated using equivalents, however, comprised onomatopoeia of all the types, namely laughter, eating and hitting:

Table 6. Most recurring meanings with equivalents: laughter

Laughter	
Japanese	Translation
アハハハ (AHAHAHA) “A high-pitched laugh with the mouth wide open” (Ono, 2007, p. 3)	“AH AH AH AH” (All You Need is Kill, 2021, p. 31)
クスクス (KUSUKUSU) “The voice of a quiet laugh” (Ono, 2007, p. 89)	“HI HI HI” (A Raposa e o Pequeno Tanuki, 2021, vol. 1, p. 116)
ニイイイ (NIIII) “A smile that seems to have hidden meaning or feels slightly creepy” (Ono, 2007, p. 312)	“HI HI HI...” (Tokyo Ghoul, vol. 1, 2018, p. 187)

ニコ (NIKO) “The act of laughing for a moment with a happy face” (Ono, 2007, p. 312)	“HI HI” (Tokyo Ghoul, vol. 1, 2018, p. 24)
はははは (HAHAHAHA), “The voice of a person who laughs with carefree vivaciousness” (Ono, 2007, p. 345)	“AH AH AH” (My Hero Academia, vol. 1, 2022, p. 16)
ヒヒヒ (HIHIHI) “A creepy or vulgar laugh” (Ono, 2007, p. 371)	“HI HI HI” (Panorama do Inferno, 2021, p. 80)

Table 7. Most recurring meanings with equivalents: eating

Eating	
Japanese	Translation
ガツガツ (GATSUGATSU) “The act of devouring food with a lustful appetite” (Ono, 2007, p. 36)	“NHAC NHAC” (Panorama do Inferno, 2021, p. 22)
ガリガリ (GARIGARI) “The sound of something hard being roughly chewed” (Ono, 2007, p. 54)	“NHAC NHAC” (Panorama do Inferno, 2021, p. 172)
グチャグチャ (GUCHAGUCHA) “The sound of eating or chewing food” (Yamaguchi, 2015, p. 131)	“NHAC NHAC” (Tokyo Ghoul, vol. 1, 2018, p. 120)
シャクッ (SHAKU(T))	“NHAC”

“The sound of biting into something with a crisp texture” (Ono, 2007, p. 176)	(Tokyo Ghoul, vol. 1, 2018, p. 149)
ぱくっ (PAKU(T)) “The act of opening one’s mouth wide and eating in one bite” (Ono, 2007, p. 330)	“NHAC” (Tokyo Ghoul, vol. 1, 2018, p. 115)
もくもく (MOKUMOKU) “The act of someone chewing with their mouth full” (Ono, 2007, p. 484)	“NHAC NHAC” (Tokyo Ghoul, vol. 1, 2018, p. 21)
もぐもぐ (MOGUMOGU) “The state of eating something and chewing it over and over again” (Ono, 2007, p. 484)	“NHAC NHAC” (Panorama do Inferno, 2021, p. 62)

Table 8. Most recurring meanings with equivalents: hitting

Hitting	
Japanese	Translation
ガシャ (GASHA) “A loud and intense sound when something hard is crushed or collides” (Ono, 2007, p. 28)	“TUM” (Tokyo Ghoul, vol. 1, 2018, p. 112)
ド (DO) “The sound of a large, heavy object falling or collapsing and hitting something hard” (Ono, 2007, p. 285)	“TUM” (Tokyo Ghoul, vol. 1, 2018, p. 125)
トン (TON) “The sound of something lightly bumping, tapping, or	“TUM” (Tokyo Ghoul, vol. 1, 2018,

falling over” (Ono, 2007, p. 307)	p. 129)
ドン (DON) “The sound of something heavy falling or hitting something” (Ono, 2007, p. 307)	“TUM” (Tokyo Ghoul, vol. 1, 2018, p. 145)

Apart from the translations for “laughter”, which present more alternatives, these examples seem to be a clear indication of the lexical limitations of the Portuguese language in conveying uniquely specific meanings, as no such equivalents exist (Leitão, 2012, p. 146). This means that, although the essential meaning is translated, the subtleties are, in fact, lost in translation.

4.1.2.2.10. Translation using a non-equivalent onomatopoeia

As Inose observed (2010, p. 174), many translations are words that do not correspond semantically to the original text. According to her (ibid., p. 169), this strategy refers to the situations where a translator chooses to translate using an onomatopoeic word from the target language whose meaning differs from those of the source language. As already mentioned, onomatopoeia in manga are strongly connected to the artwork and images being depicted, which means that, even if the meaning differs from the original, a translation that is consistent with each scene is usually used (Xiaoxiao & Chen, 2019, p. 135).

The majority of words translated using this strategy, 236 to be exact, were from the *gitaigo*-type, which is the most challenging, as it does not exist in the Portuguese language (Leitão, 2010, p. 308). Examples include ヨロ (YORO), meaning “the state of one’s footing being unsteady and their body unstable” (Ono, 2007, p. 500), translated as “HUNF!” (All You Need is Kill, 2021, p. 207), which is used to indicate annoyance (Azevedo, 2022, p. 230); ズキン (ZUKIN), “a sharp, throbbing pain that runs through the body” (Ono, 2007, p. 202), translated as “DZZT” (Tokyo Ghoul, vol. 1, 2018, p. 183), an onomatopoeia that imitates the sound of electricity (Azevedo, 2022, p. 167); or ドロッ (DORO(T)), “the state of a liquid having a heavy stickiness or muddy appearance” (Ono, 2007, p. 304), translated as “FSSST” (Assassination Classroom, vol.

4, 2016, p. 132), an onomatopoeia used to indicate the voice of the snake, a cat's angry voice or the noise of a spray (Azevedo, 2022, p. 204). Examples of *giongo*-type words include ガラ (**GARA**), meaning “the loud, resonant sound of something hard or heavy rolling or collapsing” (Ono, 2007, p. 51), translated as “**CRAAA**” (Terra de Sonhos, 2016, p. 140), which is the onomatopoeia used for the crow's voice (Azevedo, 2022, p. 154), or ブスッ (**BUSU(T)**), “the sound of something soft being pierced vigorously” (Ono, 2007, p. 393), translated as “**ZUP**” (Panorama do Inferno, 2021, p. 120), which is used to refer to the noise of an object passing through air, of a hand moving quickly to cover someone's mouth, of slipping or juggling with a skateboard (Azevedo, 2022, p. 478).

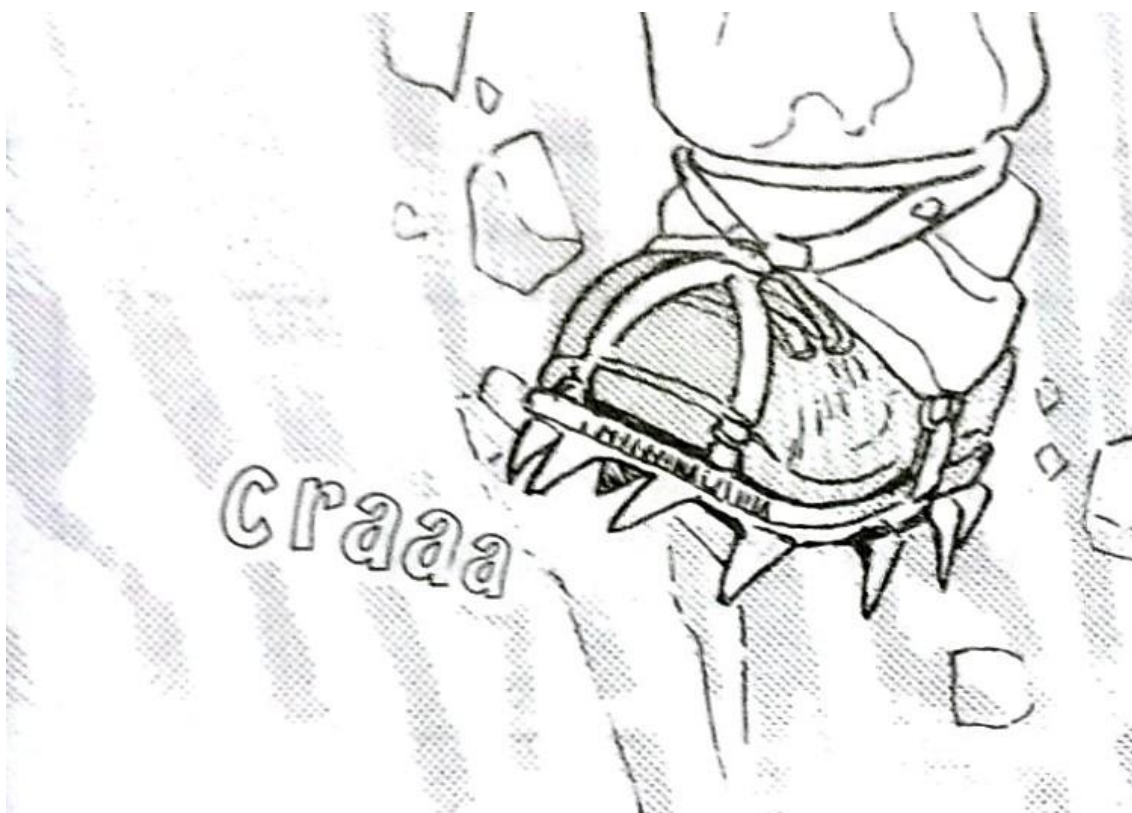


Figure 13. ガラ (**GARA**) translated as “**CRAAA**” in *Terra de Sonhos*, 2016, Levoir, page 140 — originally by Taniguchi Jirō

As Taran explains (2014, p. 99), translators have no other choice than to employ the limited number of onomatopoeic expressions found in their native languages. A good example of this reality is the translations used for the word ハアハア (**HAAHAA**), a *giongo* word used to indicate “the sound of breathing through the mouth during strenuous exercise, etc.” (Ono, 2007, p. 328). This word was either translated as “**AH AH**” (*Assassination Classroom*, vol. 4, 2016, p. 109; *My Hero Academia*, vol. 1, 2022,

p. 26; A Raposa e o Pequeno Tanuki, 2021, p. 156) or “HÁ HÁ” (Panorama do Inferno, 2021, p. 87). However, according to Azevedo’s dictionary, none of these onomatopoeic words have the meaning of breathing; “AH AH” is used to indicate surprise, irony, or laughter (ibid., p. 41), while “HÁ HÁ” refers to the sound made when showing something to surprise someone (ibid., p. 227). This suggests that the Portuguese language currently lacks a fixed word to express this idea.



Figure 14. ハアハア (HAAHAA) translated as “HÁ HÁ” in *Panorama do Inferno*, 2021, Sendai Editora, page 87 — originally by Hino Hideshi

The word most often used with a divergent meaning from the one indicated in the dictionaries was “VUM-VUM”. According to Azevedo (2022, p. 457), this onomatopoeia is used to refer to an insect. This can also be verified in other dictionaries, such as *Priberam* (n.d.) or *Michaelis* (n.d.), with the indication that the word is primarily used in Brazil. In other dictionaries, however, such as *Houaiss* (Houaiss, 2015, vol. VI, p. 3939) or the *Novo Grande Dicionário da Língua Portuguesa* (2007, vol. II p. 1947), the word appears written as “VUN-VUM” and also can be used to refer to a medicinal tree from São Tomé. Nevertheless, the word appeared 37 times in the corpus, mostly just as “VUM”, and was used to translate different meanings, such as ブオオオ

オオ (**BUOOOOO**), meaning “the sound of fire or wind blowing violently” (Ono, 2007, p. 390) on page 197 of *All You Need is Kill* (Devir, 2021); ドン (**DON**), meaning “a bold and grandiose appearance” (Ono, 2007, p. 307) on page 155 of volume 1 of *Tokyo Ghoul* (Devir, 2018); or ぽいつ (**POI(T)**), meaning “the act of throwing or discarding things carelessly” (Ono, 2007, p. 430) on page 186 of volume 1 of *Tokyo Ghoul* (Devir, 2018). Furthermore, although the majority of instances appear in the manga *Tokyo Ghoul* (Devir, 2018), the word was also used in another book, which means that this is not a characteristic of a single translator. This may be an indication that the meaning of the word, whether as just “VUM” or repeated, needs to be reevaluated, as it seems to be currently associated with new meanings.

4.1.2.2.11. Translation using an English word

With a total of 571 instances, the analysis revealed that translating using English words is the second most common strategy. This finding, while seemingly indicative of indirect translation, is in line with studies by Inose (2010, p. 166) and Ferreira (2024, p. 87-88), wherein this method was similarly the second most prevalent in translations into Spanish and European Portuguese, respectively. Ferreira (2024, p. 94) proposes that the early introduction of American comics into the Portuguese market in the late 1940s is one of the causes for the prevalent use of English words in the translation of onomatopoeia. As Taran explains (2014, p. 99), numerous English onomatopoeic words were left untranslated, which led to their assimilation into European languages. Moreover, and in connection to this point, considering the fact that manga did not become widely available in the Portuguese market until 2012, it can also be inferred that current manga translators were more exposed to English translations during their formative years, leading to a faster association of certain sounds/imagery to English words. However, the use of English words can also have a more practical explanation. The greatest number of onomatopoeic words translated using this strategy were found in Volume 1 of *My Hero Academia* (Devir, 2022), which had 229 words overall, or 58%. By incorporating numerous superhero tropes from American comics, such as the presence of supervillains and the heroes’ distinctive costumes and names, it is a series that clearly embraces the superhero genre (Waller, 2020, p. 10-13). This series’ inspiration in American comics is further emphasised by the numerous English

onomatopoeia that appear throughout the volume, such as “BOOM” (Boku no Hero Academia, 2022, p. 16), “HAHAHAHAHA” (Boku no Hero Academia, 2022, p. 22), “GLOOP” (Boku no Hero Academia, 2022, p. 26), “SMASH” (Boku no Hero Academia, 2022, p. 66), “KABOOM” (Boku no Hero Academia, 2022, p. 71), “FLOAT” (Boku no Hero Academia, 2022, p. 90), or “CRASH” (Boku no Hero Academia, 2022, p. 100). Therefore, it is possible to assume that the translator, wishing to maintain the spirit of the source material and meet fans’ expectations, deliberately chose to translate more than half of the onomatopoeia with English words.

Examples include the *giongo* word ぐく (**GOKU**), which means “the sound made when swallowing liquid” (Yamaguchi, 2015, p. 159), translated as “**GULP**” (Assassination Classroom, vol. 4, 2016, p. 36); the *giseigo* word うー (UUU), meaning “the sound of a person groaning in pain” (Yamaguchi, 2015, p. 13), translated as “**URGHHHH**” (Panorama do Inferno, 2021, p. 178); or the *gitaigo* じわ (**JIWA**), “the state of sweat, tears, etc., slowly seeping out” (Ono, 2007, p. 195), translated as “**SNIFF**” (My Hero Academia, vol. 1, 2022, p. 106).

The most frequently used translations using English words were “TAP”, “GRRR”, “BAM”, and “FLAP”. The following table shows the most common meanings associated with each word, as well as some examples of Japanese words:

Table 9. Most common English translations

English Word	Japanese
TAP	Walking
	- カッカッ (KA(T)KA(T)), “the sound of hard-soled shoes like high heels” (Yamaguchi, 2015, p. 56) in <i>Tokyo Ghoul</i>, vol. 1, 2018, p. 32. - スタスタ (SUTASUTA), “to walk lightly, without looking behind” (Ono, 2007, p. 205) in <i>Tokyo Ghoul</i>, vol. 1, 2018, p. 207. - トボトボ (TOBOTOBO), “to walk as if drained of energy” (Ono, 2007, p. 302) in <i>My Hero Academia</i>, vol. 1, 2022, p.

	43.
	Running
	▪ たーっ (TAA(T)), “the act of running quickly and lightly towards a goal” (Yamaguchi, 2015, p. 280) in <i>A Raposa e o Pequeno Tanuki</i>, vol. 1, 2021, p. 98. ▪ タタタ (TATATA), “the sound of footsteps running steadily” (Ono, 2007, p. 237) in <i>All You Need is Kill</i>, 2021, p. 53.
	Hitting
	▪ だんっ (DAN(T)), “the sound of something being struck hard once” (Ono, 2007, p. 244) in <i>A Raposa e o Pequeno Tanuki</i>, vol. 1, 2021, p. 24. ▪ パン (PAN), “the high sound of clapping hands or tapping things with one’s hands” (Ono, 2007, p. 352) in <i>My Hero Academia</i>, vol. 1, 2022, p. 132.
BAM	Sound of impact
	▪ ガタッ (GATA(T)), “the dry, heavy sound made when something hard suddenly moves, falls, or bumps into something” (Ono, 2007, p. 30) in <i>Assassination Classroom</i>, vol. 1, 2016, p. 82. ▪ ドサッ (DOSA(T)), “the sound of a heavy object falling or tipping over in a very short amount of time” (Ono, 2007, p. 292) in <i>Assassination Classroom</i>, vol. 1, 2016, p. 129. ▪ バーン (BAAN), “the sound of something being struck or hit violently” (Ono, 2007, p. 328) in <i>Panorama do Inferno</i>, 2021 p. 30-31.
	Showy appearance

	▪ ぱっ (BA(T)), “the appearance of being showy and eye-catching” (Ono, 2007, p. 340) in <i>A Raposa e o Pequeno Tanuki</i>, vol. 1, 2021, p. 62. ▪ バン (BAN), “the appearance of something in a dramatic way or when something is ostentatiously displayed” (Yamaguchi, 2015, p. 403) in <i>My Hero Academia</i>, vol. 1, 2022, p. 96.
GRRR	Emotion
	▪ ギリ (GIRI), “the state of being unbearably irritated” (Ono, 2007, p. 78) in <i>Tokyo Ghoul</i>, vol. 1, 2018, p. 101. ▪ ジーン (JIIN), “the state of emotion quietly welling up from deep within the body and seeping out” (Ono, 2007, p. 160) in <i>Tokyo Ghoul</i>, vol. 1, 2018, p. 206.
	Shaking movement
	▪ グラ (GURA), “the state of suddenly and violently shaking, swaying, or tilting” (Ono, 2007, p. 104) in <i>A Raposa e o Pequeno Tanuki</i>, vol. 1, 2021, p. 151. ▪ ぞくっ (ZOKU(T)), “the state of momentarily shivering from cold or fear” (Ono, 2007, p. 228) in <i>Assassination Classroom</i>, vol. 1, 2016, p. 182.
CLANG	Striking sound
	▪ ガターン (GATAAN), “a loud noise made when something heavy falls, bumps, or comes loose” (Ono, 2007, p. 31) in <i>Panorama do Inferno</i>, 2021 p. 15. ▪ ぼカッ (BOKA(T)), “the sound of something being hit violently repeatedly” (Ono, 2007, p. 434) in <i>Panorama do Inferno</i>, 2021 p. 46.

	Metallic sound
	カキッ KAKI(T), “a high, bright and clear metallic sound” (Ono, 2007, p. 22) in <i>Panorama do Inferno</i>, 2021 p. 174.

4.1.2.2.12. Translation using an original onomatopoeia

One of the more distinctive characteristics of the translation of onomatopoeic words in manga is the use of coined words (Inose, 2010, p. 168), which refers to the process of creating new words in the target language (Sell & Pasfield-Neofitou, 2015, p. 256). This strategy is an essential tool that helps translators overcome the lack of direct equivalents (Sell & Pasfield-Neofitou, 2015, p. 267) and can be employed because readers are able to more or less understand the situation through the images and dialogue (Inose, 2010, p. 171; Ferreira, 2024, p. 95). The use of coined words, however, should not come as a surprise, not only because of the lexical disparity between languages, as is the case of Japanese and Portuguese, but also because of the very nature of manga, a medium prone to neologisms (Inoue, 2009, p. 70).

Constituting almost 32% of the total data, or 648 words, translation through original onomatopoeia was the most frequent strategy. These results are in line with previous studies, such as Ferreira’s (2024, p. 87-88), but, unlike this, the largest type of words translated using this strategy was not *gitaigo* (224 words), which only came in second place, but the *giongo*-type (257 words). With 26 words, the *giseigo*-type makes up only 4% of the occurrences. One explanation for choosing this strategy is not understanding the meaning of the onomatopoeia, as it was the most common option when translating words whose meaning could not be found in dictionaries. Another, like previously stated in other sections, is the lack of equivalents. Examples include ピチャ ピチャ (**PICHAPICHA**), meaning “the small, unpleasant sound made by the tongue when eating or drinking something” (Ono, 2007, p. 366), translated as “**LAP LAP**” (Terra de Sonhos, 2016, p. 39); ゾゾゾ (**ZOZOZO**), meaning “the state of feeling an unpleasant chill” (Ono, 2007, p. 230), translated as “**RRO RRO RRO**” (Tokyo Ghoul, 2018, p. 75); or ピカッ (**PIKA(T)**), which means “to shine sharply for a moment” (Ono, 2007, p. 354), translated as “**FSHAH**” (Panorama do Inferno, 2021, p. 151).



Figure 15. ピチャピチャ (PICHAPICHA) translated as “LAP LAP” in *Terra de Sonhos*, 2016, Levoir, page 39 — originally by Taniguchi Jirō

Similar to transliteration, the translator’s personal preference also plays a significant role in choosing this strategy, as all of the following examples could have been translated using Portuguese equivalents: ワンワン (WANWAN), “the barking of a dog” (Ono, 2007, p. 510), translated as “OUAH OUAH” (*Terra de Sonhos*, 2016, p. 28); ブヒー (BUHII), “the sound of pigs and other animals” (Ono, 2007, p. 403), translated as “OINNN” (*Panorama do Inferno*, 2021, p. 96); or タタタ (TATATA), “the sound of a machine gun being fired” (Ono, 2007, p. 237), translated as “RA-TRA-TATA” (*All You Need is Kill*, 2021, p. 123).



Figure 16. ワンワン (WANWAN) translated as “OUAH OUAH” in *Terra de Sonhos*, 2016, Levoir, page 28 — originally by Taniguchi Jirō

Another significant find is how different translators create different words to convey the exact same meaning. The *gitaigo*-type word くるっ (**KURU(T)**), which means “the act of turning or spinning in an instant” (Ono, 2007, p. 108), was translated as “**VT**” (*A Raposa e o Pequeno Tanuki*, 2021, p. 131), “**SHUUF**” (*All You Need is Kill*, 2021, p. 27), and “**VRUP**” (*Panorama do Inferno*, 2021, p. 166). Furthermore, different translators, translating different genres and at different times, can also use the same coined word to convey both similar and different meanings. For example, the *giongo* words キリキリ (**KIRIKIRI**), used to indicate “the high-pitched sound of things creaking or rubbing together” (Ono, 2007, p. 78), and ウンウンウン (**UNUNUN**), meaning “the low operational sound of machines” (Ono, 2007, p. 15), were translated as “**DZZ DZZ**” on page 166 of *Panorama do Inferno* (Sendai, 2021) and as “**DZZ DZZ DZZ**” on page 104 of volume 1 of *Tokyo Ghoul* (Devir, 2018), respectively; while the *gitaigo* words ザッ (**ZA(T)**), meaning “a well-coordinated, vigorous, and rapid action” (Ono, 2007, p. 149), and フッ (**FU(T)**), “a sudden action or change of situation without any context” (Ono, 2007, p. 397), were both translated as “**TRUM**” on page 34 of volume 1 of *All You Need is Kill* (Devir, 2021) and page 132 of volume 1 of *Tokyo Ghoul* (Devir, 2018), respectively. On the other hand, *giongo* word ドオオン (**DOOON**), also written ドーん (**DOON**), meaning “the sound of a cannon, gun, etc. firing a projectile” (Ono, 2007, p. 287), was translated as “**DUUM**” and “**DUUMM**” on page 204 of volume 1 of *All You Need is Kill* (Devir, 2021) and page 13 of *Panorama do Inferno* (Sendai, 2021), respectively. Additionally, the same translator can use the same coined word for different meanings, for example, in volume 1 of *A Raposa e o Pequeno Tanuki* (Midori, 2021), the translation “**BRBR**” was used for both the meanings ピクッ (**PIKU(T)**), “the state where the body or parts of the body move suddenly and erratically” (Ono, 2007, p. 355) on page 93 and よろ (**YORO**), “the state of being weak” (Ono, 2007, p. 500), on page 156; or coin different words for the same meaning, as volume 1 of *Tokyo Ghoul* (Devir, 2018) reveals: the *giongo*-type word ぐ ー ー (**GUUU**), which means “the sound of a stomach growling with hunger” (Yamaguchi, 2015, p. 117), was translated as “**GRRL**”, “**GRRRU**”, “**GROOO**”, and “**GRRUU**”.

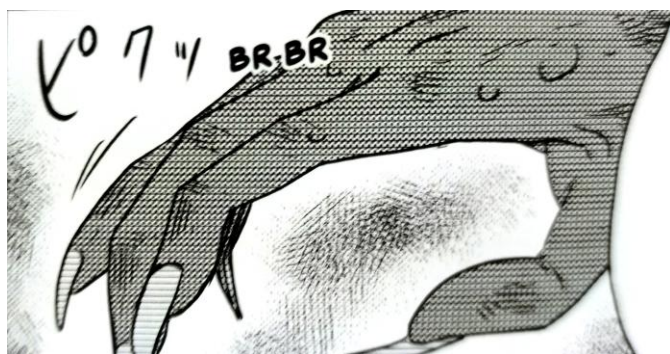


Figure 17. (Up) The word ピクツ (PIKU(T)) in *A Raposa e o Pequeno Tanuki* vol. 1, 2021, Midori Editora, page 93 — originally by Tagawa Mi

Figure 18. (Left) The word よろ (YORO) in *A Raposa e o Pequeno Tanuki* vol. 1, 2021, Midori Editora, page 156 — originally by Tagawa Mi

In terms of creation, the most common methods found in the corpus were:

- Create a completely different word

The coined word has no similarity with the original word. Making up more than 73% of the coined words, this method was the most frequently employed by translators. Examples include ポリ (PORI), which means “the sound of lightly scratching with fingernails or fingers” (Ono, 2007, p. 460), translated as “SCRR” (Tokyo Ghoul, vol. 1, 2018, p. 171); ずるずる (ZURUZURU), meaning “the sound of dragging loosely or sliding gradually” (Ono, 2007, p. 221), “FSRH FSRH” (A Raposa e o Pequeno Tanuki, vol. 1, 2021, p. 71); or ボツ (BO(T)), meaning “the sound of a fire burning strongly” (Ono, 2007, p. 448), translated as “FUOOOOO” (A Raposa e o Pequeno Tanuki, vol. 1, 2021, p. 80).



Figure 19. ボツ (BO(T)) translated as “FUOOOOO” in *A Raposa e o Pequeno Tanuki* vol. 1, 2021, Midori Editora, page 80 — originally by Tagawa Mi

- Keep the initial letter

The coined word and the original word share the same first letter, but the rest of the word is different. Examples include ふらふら (**FURAFURA**), a *gitaigo* word “the state of lacking strength and stability” (Ono, 2007, p. 404), translated as “**FLL FLL**” (Terra de Sonhos, 2016, p. 8); バチバチ (**BACHIBACHI**), meaning “the sound of continuous popping and tapping” (Ono, 2007, p. 339), translated as “**BZZT BZZT**” (All You Need is Kill, 2021, p. 88); or ゲーッ (**GEE(T)**), a word meaning “the sound of vomiting” (Ono, 2007, p. 112), translated as “**GOOOH**” (Panorama do Inferno, 2021, p. 87).



Figure 20. The gitaigo word ふらふら (FURAFURA) translated as “FLL FLL” in *Terra de Sonhos*, 2016, Levoir, page 8 — originally by Taniguchi Jirō

- Change the initial letter

The initial letter is changed by either one or two letters. Examples include ビュウウウ (BYUUUU), “the sound of the wind blowing violently” (Ono, 2007, p. 372), translated as “FYUUUU” (*Terra de Sonhos*, 2016, p. 137); ギン (GIN), a *gitaigo* word that indicates “the act of staring with wide-open eyes while emitting a strong light” (Ono, 2007, p. 80), translated as “KIIIN” (*My Hero Academia*, vol. 1, 2022, p. 163); or ザー (ZAA), meaning “the sound of rain, water, wind, etc., striking violently for a moment” (Ono, 2007, p. 145), “SHAAAA” (*Panorama do Inferno*, 2021, p. 91).



Figure 21. The word ビュウウウ (BYUUUU) translated as “FYUUUU” in *Terra de Sonhos*, 2016, Levoir, page 137 — originally by Taniguchi Jirō

Other, less frequent methods include adding letters to the end (e.g., ガッ (**GA(T)**), “the sound of heavy or sharp objects colliding violently” (Ono, 2007, p. 36), translated as “**GAN**” (Panorama do Inferno, 2021, p. 88); add letters to the beginning (e.g., ぽんっ (**PON(T)**), “the moment something happens suddenly and with great momentum” (Yamaguchi, 2015, p. 534)), translated as “**TOPON**” (A Raposa e o Pequeno Tanuki, vol. 1, 2021, p. 143); add letters to the middle (e.g., ゴー (**GOO**), “a low, heavy, rumbling sound” (Ono, 2007, p. 117)), translated as “**GUOOOO**” (Panorama do Inferno, 2021, p. 152); change letters in the middle (e.g., ガア (**GAA**), “loud noises made by humans or other creatures” (Yamaguchi, 2015, p. 34)), translated as “**GHA**” (A Raposa e o Pequeno Tanuki, vol. 1, 2021, p. 150); change the last letter (e.g., グッ (**GU(T)**), “the sound of someone gulping down a drink in one go” (Ono, 2007, p. 96), translated as “**GH**” (Tokyo Ghoul, vol. 1, 2018, p. 111)); remove the initial letters (e.g., ヒュウウウウウ (**HYUUUUUU**), “the sound of a sharp gust of wind” (Ono, 2007, p. 372)), translated as “**YUUUUUU**” (Terra de Sonhos, 2016, p. 143); and, finally, remove letters in the middle (e.g., ギュッ (**GYU(T)**), “the act of squeezing or pressing something tightly” (Yamaguchi, 2015, p. 104)), translated as “**GU**” (Assassination Classroom, 2016, p. 19).



Figure 22. ゴー (**GOO**) translated as “**GUOOOO**” in *Panorama do Inferno*, 2021, Sendai Editora, page 152 — originally by Hino Hideshi

4.1.3. Discussion

First and foremost, it is important to observe that the number of onomatopoeia varies greatly depending on the demographics of the manga. The frequency of onomatopoeia is greater in *shōnen* and *seinen* manga compared to *shōjo* manga. There are, however, exceptions; *Terra de Sonhos* (Levoir, 2016), a *seinen* manga, had the fewest onomatopoeia of all eight books but was only 16 pages shorter than volume 1 of *My Hero Academia*, a 192-page volume with more than three times as many onomatopoeic words. This suggests that the quantity of onomatopoeia is also a reflection of the author's style. Moreover, the total number of pages in a volume does not influence the number of onomatopoeia present in each book.

With regard to the available translation strategies, of the eleven identified in the study, approximately half were used across all volumes. This demonstrates how challenging it is to translate onomatopoeia in manga, requiring time and ingenuity from the translators. Additionally, the books could be categorised into three distinct groups: the first group, which includes only the first volume of *My Hero Academia* (Devir, 2022), which employs the most strategies — ten out of eleven; the second group, which consists of volume 4 of *Assassination Classroom* (Devir, 2016), volume 1 of *A Raposa e o Pequeno Tanuki* (Midori, 2021), and volume 1 of *All You Need is Kill* (Devir, 2021), each with nine strategies; and the third group, which includes the remaining volumes, each containing seven strategies. This implies that the variety of strategies used by Portuguese translators is fairly constant, with little variation among them. However, the small discrepancy that does exist can be linked to the range of strategies adopted by each group; while the most frequently used strategies were found in all volumes, the least frequently used strategies were only found in the volumes that employed the most strategies. In addition, when determining the most common strategies by series, a noticeable pattern is revealed regarding the strategies that are employed most frequently; word coinage is the predominant strategy in four books and the second most common in three. The use of English words is the most frequent in two books, while being the second most prevalent in three others. Lastly, the use of non-equivalent onomatopoeia is the most frequently employed strategy in one book and the second most frequent in two others.

The analysis of the corpus also reveals three primary challenges in the direct translation of onomatopoeia in manga: neologisms, the absence of equivalents, and the

semantic limitations of existing onomatopoeia. Manga's frequent use of neologisms, a significant difference when compared to other types of comics (Delaborde, 2024, p. 97), greatly influences its translation. As the corpus revealed, translators frequently have to create new onomatopoeia that are not included in dictionaries (Fonseca, 2011b, p. 147), and this strategy is considered the most creative solution (Sell, 2011, p. 99). The extraordinary creativity of translators, however, is not limited to word coinage, as the corpus also includes many instances of interjection variants.

The Portuguese language's limited onomatopoeic vocabulary also plays a role in strategy selection. The fact that "translation through equivalent onomatopoeia" is only the fourth most common strategy in the corpus illustrates this fact, along with the observation that the meanings most commonly rendered using this strategy refer to everyday actions like eating, laughing, and striking. Thus, in the absence of a definitive set of onomatopoeic expressions, or when no native counterpart exists in the source language that corresponds to the Japanese terms (Sell, 2011, p. 100), the translator must come up with alternative solutions (Teshome, 2024, p. 25).

Nonetheless, additional factors also affect the selection of strategies for translating onomatopoeia in manga. First, the translation of onomatopoeia in manga is greatly influenced by their inherent characteristics. Certain strategies, like the use of adjectives or adverbs, are less appropriate in manga because, unlike novels, onomatopoeia appear isolated inside the panels. It is also logical to assume that, to preserve the essence of the original, some series — like *My Hero Academia* — may employ certain strategies more frequently. Furthermore, both the overall plot and the events portrayed in each panel have a big influence on the translator's decisions. Therefore, it can be argued that the translation of onomatopoeia in manga is highly context dependent. This is especially evident with strategies like "translation through change of content", "translation using a noun", "translation using a verb", "translation using a paraphrased form", and even "translation using a non-equivalent onomatopoeia" are used.

Another determining factor is the category to which the onomatopoeia belongs. *Gitaigo* words were the most commonly translated onomatopoeic words across six strategies: "translation using a paraphrased form", "translation using a noun", "translation using a verb", "omission", "translation using a non-equivalent onomatopoeia" and "translation using an English word". Despite having the greater

number of instances, *giongo* words were only the most frequently translated type in two strategies: “translation using an interjection” and “translation using an original onomatopoeia”, although the latter was the most commonly used strategy across the corpus. *Giseigo*-type words were the most frequently translated type in three strategies: “translation through change of content”, “translation through transliteration”, and “translation using an equivalent onomatopoeia”.

Other less obvious factors include, for instance, the publisher’s decisions; strategies such as “omission” offer extra advantages since they allow for significant reductions in production time and costs. Nevertheless, the use of this particular strategy could also be justified by other considerations, such as the excessive volume of information on a page or the difficulty in identifying all the onomatopoeia. The translator’s personal preferences also have an impact, as illustrated by the practice of “transliteration”, specifically when translators choose to transliterate words even when equivalent onomatopoeia exist.

4.2. Study 2: Translation Strategies in Indirect Translation

As previously discussed in Chapter 3, indirect translation can also be regarded as an issue in manga translation. No prior research has addressed the indirect translation of onomatopoeia in manga; consequently, a second study was conducted with the aims of 1) identify the strategies employed by Portuguese translators to indirectly translate onomatopoeia in manga; and 2) examine whether the presence of a mediating text increases or not the distance between the meaning of the words in the original source text and the Portuguese translations.

4.2.1. Methodology

All the volumes identified as being indirect translations were published by the same publisher. They belong to the following series:

Table 10. List of works in study 2

OST_ year	OST_ title	OST_ volume	OST_ author	OST_ publisher	OST_ demographics

2006 (28° edition)	デスノート (<i>Desu Noto</i>)	1	Obata Takeshi (Illustration) and Ohba Tsugumi (Story)	Shūeisha	Shōnen
2004 (32° edition)	ナルト (<i>Naruto</i>)	1	Kishimoto Masashi	Shūeisha	Shōnen
2012 (1° edition)	青の祓魔師 (<i>Ao no Ekusoshisuto</i>)	9	Katō Kazue	Shūeisha	Shōnen
2012 (1° edition)	青の祓魔師 (<i>Ao no Ekusoshisuto</i>)	10	Katō Kazue	Shūeisha	Shōnen
ST_ year	ST_ title	ST_ volume	ST_ author	ST_ publisher	ST_ demographics
2006 (28° edition)	<i>Death Note</i>	1	Obata Takeshi (Illustration) and Ohba Tsugumi (Story)	Viz Media	Shōnen

2006 (12° edition)	<i>Naruto</i>	1	Kishimoto Masashi	Viz Media	Shōnen
2013 (1° edition)	<i>Blue Exorcist</i>	9	Katō Kazue	Viz Media	Shōnen
2013 (1° edition)	<i>Blue Exorcist</i>	10	Katō Kazue	Viz Media	Shōnen
TT_ year	TT_ title	TT_ volume	TT_ author	TT_ publisher	TT_ demographics
2006 (3° edition)	<i>Death Note</i>	1	Obata Takeshi (Illustration) and Ohba Tsugumi (Story)	Devir	Shōnen
2022 (6° edition)	<i>Naruto</i>	1	Kishimoto Masashi	Devir	Shōnen
2016 (1° edition)	<i>Blue Exorcist</i>	9	Katō Kazue	Devir	Shōnen
2016 (1° edition)	<i>Blue Exorcist</i>	10	Katō Kazue	Devir	Shōnen

4.2.1.1. Data Extraction

This study is based on the analysis of a trilingual parallel text corpus that includes three subcorpora: (i) the original Japanese text (ii) the mediating text in English

and (iii) the translation into European Portuguese. First, the onomatopoeia from the English and Portuguese translations were extracted and aligned in an Excel spreadsheet. The onomatopoeia included in this study were chosen using the same criteria as in the first study, which was to extract only those placed outside of the speech balloons.

The Excel sheet was divided into fifteen columns: 1. Series; 2. Volume; 3. Chapter; 4. Page Source Text; 5. Page Target Text; 6. Panel; 7. Japanese (Original); 8. Romanisation; 9. Meaning; 10. English Translation; 11. Portuguese Translation; 12. Strategy; 13. Type; 14. Change; and 15. Comparison to Japanese Meaning. The first six columns contain details about the work, namely the name and volume of the series, the page where the onomatopoeia can be found in all editions, and the panel where the onomatopoeia is located.

These are followed by a column with the original onomatopoeia written in Japanese and a column with the transcription of the onomatopoeia into the Latin alphabet. The romanisation system adopted was also the “Hepburn System”; once again, the vowel length was transcribed by adding vowels, and the small “tsu” at the end of onomatopoeia was indicated by (T). Manga, as we know, exploits the visuality of writing in a number of ways (Delaborde, 2019), and authors often employ different reading directions to create different effects. In fact, as author Unser-Schutz argues (2011a, p. 169), onomatopoeia can be “read” based solely on their visual representation, as much of their meaning derives from how they are written rather than from their linguistic structure. Unfortunately, the visual complexity of onomatopoeia was also present in the Portuguese translations, as two onomatopoeic words, namely in volume 1 of *Naruto* (Devir, 2022), were not possible to read. This was mainly due, as author Watson (2019, p. 72) accurately points out, to the augmentation and contraction of the letters to fit into the background, which can cause the image to become distorted or unbalanced.

Afterward, a column that indicates the meaning of each onomatopoeia in Japanese is presented; for this task, the specialised dictionaries 擬音語・擬態語 4500: 日本語オノマトペ辞典 (*Giongo, gitaigo 4500: Nihongo onomatope jiten*) and 擬音語・擬態語 辞典 (*Giongo, gitaigo jiten*) were consulted. The next two columns show the English and Portuguese translations. Next is the translation strategy used, followed by a description of changes that were made and finally an indication of whether the

Portuguese translation matches the original Japanese word's meaning. Similarly to the methodology of study one, this study made use of several dictionaries to identify the translation strategies employed, including *Dicionário de Onomatopéias e Vocábulos Expressivos (2º Edição)* (Azevedo, 2022), the online dictionaries *Oxford English Dictionary*, *Oxford Learner's Dictionary*, *Infopédia*, and *Priberam*, as well as the database *The Comic Book Sound Effect Database*¹⁹.

4.2.2. Results

4.2.2.1. General results

This study produced a sampling frame of manga published in Portugal translated from English into European Portuguese between 2012 and 2016, from which a total of 1329 instances of onomatopoeia were extracted. In the analysis of the four books, *Death Note volume 1* was found to have 151 onomatopoeic words, while *Blue Exorcist volume 9* contained 344. Additionally, *Naruto volume 1* had 416, and *Blue Exorcist volume 10* included 418 words.

During the analysis, it was possible to identify six translation strategies used by Portuguese translators, namely:

- 1) Adaptation (when minor changes are made to the English translation, but the similarity is maintained).
- 2) Addition (when a Portuguese translation is placed where no English translation existed).
- 3) Alteration (when the English translation is changed into a different translation with no similarity to the English source).
- 4) Omission (when the English translation is deleted from the Portuguese translation).
- 5) Synonym (when the English translation is changed into a word in Portuguese with a correspondent meaning).

¹⁹ <https://www.comicbookfx.com/>

6) Transfer (when the English translation or lack thereof was replicated in the Portuguese translation).

Concerning “adaptations”, it was possible to identify three types: phonological, graphic and partial adaptation. Phonological adaptation refers to when the sound similarity is maintained, but the graphics are different; graphic adaptation refers to when the graphic similarity is maintained, but the sound is different; and partial adaptation refers to merely changing a portion of the translation.

The following table shows the total of onomatopoeia divided by strategy:

Table 11. Total of onomatopoeia divided by strategy

Strategy	Number of onomatopoeia
Adaptation	392
Addition	2
Alteration	314
Omission	143
Synonym	153
Transfer	322
Not possible to read	2
Not included in the English translation	1

4.2.2.2. Results by books

The following table illustrates the number of strategies divided by series:

Table 12. Strategies divided by series

Strategy	Series			
	<i>Death Note</i> , vol. 1	<i>Blue Exorcist</i> , vol. 9	<i>Naruto</i> , vol. 1	<i>Blue Exorcist</i> , vol. 10

Adaptation	23	99	107	163
Addition	-	-	2	-
Alteration	12	130	122	50
Omission	34	14	14	81
Synonym	8	32	86	27
Transfer	74	69	83	96
Not possible to read	-	-	2	-
Not included in the English translation	-	-	-	1

The analysis of the Portuguese translations in relation to the original meanings reveals that 346 instances matched the original meanings, 391 instances were not equivalent to the original meanings, and 423 instances corresponded to the original words. Additionally, 3 words were either not possible to read or absent from the English translation, and 166 instances of onomatopoeia were omitted. Table 13 presents the comparison between the Portuguese translations and the original meanings divided by strategies:

Table 13. Comparison of the Portuguese translation to the Japanese meanings divided by strategies

	Strategies				
	Adaptation	Addition	Alteration	Synonym	Transfer
Equivalent meaning	77	1	62	94	112
Non-equivalent meaning	124	-	133	93	41
Original onomatopoeia	191	1	119	-	112

Table 14, on the other hand, shows the comparison between the Portuguese translations and the original meanings divided by series:

Table 14. Comparison of the Portuguese translation to the Japanese meanings divided by series

	Series			
	<i>Death Note</i> , vol. 1	<i>Blue Exorcist</i> , vol. 9	<i>Naruto</i> , vol. 1	<i>Blue Exorcist</i> , vol. 10
Other	-	-	2	1
Omission	42	16	20	88
Equivalent meaning	24	120	120	101
Non-equivalent meaning	28	101	159	84
Original onomatopoeia	57	107	115	144

4.2.2.2.1. Death Note, volume 1

With a total of 151 instances of onomatopoeia, 74, or 49%, of the Portuguese translation consists of transfers from the English. Examples include the *giseigo* クッククツクツ (KU(T)KU(T)KU(T)), meaning “the sound of uncontrollable laughter” (Ono, 2007, p. 97), translated as “**HYUK HYUK HYUK**” (Devir, 2022, p. 25); the *giongo* ふぁ (FUA), “the sound of yawning” (Yamaguchi, 2015, p. 454), translated as “**FWAAH**” (Devir, 2022, p. 14); or ハアハア (HAAHAA), meaning “the sound of breathing through the mouth during strenuous exercise, etc.” (Ono, 2007, p. 328), translated as “**HĀ HĀ**” (Devir, 2022, p. 192).

There were 34 instances of omissions, accounting for 23%. Although the omission of onomatopoeia from the English to the Portuguese translation is deemed a “transfer”, if the eight examples of such instances were added to the number of omissions, the total would increase to 42 or 28%.

A total of 23 instances, or 15%, were conveyed through “adaptations”. Eight were graphic adaptations, two were partial and thirteen were phonological. Examples include:

Table 15. Adaptations Death Note, volume 1

Type	Japanese	English	Portuguese
Graphic	うわー (UWAA) “The state of being unable to remain calm” (Ono, 2007, p. 15)	UGH... (Viz, 2006, p. 41)	URGH... (Devir, 2022, p. 41)
	コツコツ (KOTSUKOTSU) “The sound of hard objects lightly bumping against each other in succession” (Yamaguchi, 2015, p. 169)	TOK TOK (Viz, 2006, p. 60)	TCK TCK (Devir, 2022, p. 60)
	ガッ (GA(T)) “An action being performed intensely and with great force” (Ono, 2007, p. 36)	SKRCH (Viz, 2006, p. 172)	SKROH (Devir, 2022, p. 172)
Partial	キキキキキ (KIKIKIKIKI) “A sudden high-pitched squeaking sound” (Ono, 2007, p. 60)	SKREEE SKREEE SKREEE SKREEE SKREEE (Viz, 2006, p. 192)	HONK HONK SKREEE SKREEE (Devir, 2022, p. 192)
Phonological	ガラッ (GARA(T)) “The sound of sliding doors, etc. suddenly opening forcefully” (Yamaguchi, 2015, p. 173)	SHAA (Viz, 2006, p. 17)	CHAA (Devir, 2022, p. 17)

	カチャ (KACHA) “The sound of typing on a computer or typewriter keyboard, etc.” (Yamaguchi, 2015, p. 50)	KLAK (Viz, 2006, p. 64)	CLAC (Devir, 2022, p. 64)
	カラカラ (KARAKARA) “A bright, resonant sound made when hard objects, such as metal or wooden ones, come into contact” (Ono, 2007, p. 48)	KLINK KLANK (Viz, 2006, p. 8)	CLINC CLANC (Devir, 2022, p. 8)

The strategy of “alteration” was employed 12 times, or 8%. Examples include the *giseigo* ひー (**HI**), meaning “a high-pitched sound made when surprised, scared, in pain, etc.” (Ono, 2007, p. 352), translated as “**OOOH**” in English (Viz, 2006, p. 41) and “**CCH**” in Portuguese (Devir, 2022, p. 41); or ガツ (**GA(T)**), which means “the state of suddenly performing some action” (Yamaguchi, 2015, p. 55), translated as “**GRAB**” in English (Viz, 2006, p. 181) and “**ZAAP**” in Portuguese (Devir, 2022, p. 181).

Only 8 instances, or 5%, were conveyed through “synonyms”. Examples include the *gitaigo* ニコニコ (**NIKONIKO**) “to smile happily” (Ono, 2007, p. 195), which appears as “**SMILE SMILE**” in English (Viz, 2006, p. 15) and “**SORRISO SORRISO**” in Portuguese (Devir, 2022, p. 15); or ハッ (**HA(T)**), meaning “the state of being surprised by an unexpected event” (Ono, 2007, p. 340), “**HA!**” in English (Viz, 2006, p. 169) and “**AH!**” in Portuguese (Devir, 2022, p. 169).

When comparing the Portuguese translation with the original source text, 24 instances had equivalent meanings to Japanese. The majority of these, 14 or 58%, were “transfers”. Additionally, there were also instances of “synonyms” (7 or 29%) and “adaptations” (3 or 13%). Examples include the *giongo* word ピ (PI), meaning “the sound made when a button is pressed on an electrical appliance or other device” (Yamaguchi, 2015, p. 426), which appears as “**BIP**” in English (Viz, 2006, p. 17) and “**BIP**” in Portuguese (Devir, 2022, p. 17); or たたっ (**TATA(T)**), which means “to run

quickly and lightly towards a target” (Yamaguchi, 2015, p. 282), rendered as “**TUMP TUMP**” in English (Viz, 2006, p. 99) and “**TUMP TUMP**” in Portuguese (Devir, 2022, p. 99).

There were 28 instances where the Portuguese translation was not equivalent to the original Japanese; the majority of these, 11 or 39%, were also “transfers”. Additionally, there were a few cases of “adaptations” (10 or 36%), “alterations” (6 or 21%), and “synonyms” (1 or 4%). Examples include ザー (**ZAA**), a *giongo* word that means “the noise that occurs when the audio from a television, radio, or other device is not outputting properly” (Ono, 2007, p. 145), rendered as “**BZZZZZ**” in English (Viz, 2006, p. 80) and “**BZZZZZ**” in Portuguese (Devir, 2022, p. 80); or チラ (**CHIRA**), meaning “the act of seeing or hearing something for a brief moment” (Ono, 2007, p. 264), translated as “**FLASH**” in both English (Viz, 2006, p. 32) and Portuguese (Devir, 2022, p. 32).

The Portuguese translation contained 57 instances of original words. The majority of these were, once again, “transfers” (41 or 72%). There were also “adaptations” (10 or 17,5%) and “alterations” (6 or 10,5%). Examples include プルルルルルル (**PURURURURURU**), meaning “an electronic sound indicating an incoming phone call” (Ono, 2007, p. 410), which appears as “**DRRRRR**” in English (Viz, 2006, p. 160) and “**DRRRRRRRRRRR**” in Portuguese (Devir, 2022, p. 160); or ブロロ (**BURORO**), “the sound of a car engine” (Yamaguchi, 2015, p. 41), translated as “**VROOO**” in both English (Viz, 2006, p. 179) and Portuguese (Devir, 2022, p. 179).

4.2.2.2.2. Blue Exorcist, volume 9

A total of 69 instances, or 20%, of the Portuguese translation consists of transfers from the English. Examples include ポン (**PON**), a *giongo* word that means “a light, high-pitched sound of something being tapped” (Ono, 2007, p. 466), translated as “**PAT PAT**” (Devir, 2016, p. 83); the *gitaigo* ビクッ (**BIKU(T)**), which means “the state of trembling or stiffening due to surprise or fear” (Ono, 2007, p. 355), translated as “**ACK**” (Devir, 2016, p. 93); or ヌウウ (**NUUU**), meaning “the state of appearing or rising without warning” (Ono, 2007, p. 316), translated as “**VOOM**” (Devir, 2016, p. 10).

There were 14 instances of omissions, accounting for 4%. Although the omission of onomatopoeia from the English to the Portuguese translation is deemed a “transfer”, if the two examples of such instances were added to the number of omissions, the total would be 16 or 5%.

A total of 99 instances, or 29%, were conveyed through “adaptations”. Sixty-six were graphic adaptations, five were partial and twenty-eight were phonological. Examples include:

Table 16. Adaptations *Blue Exorcist*, volume 9

Type	Japanese	English	Portuguese
Graphic	ギァアギァア (GYAAGYAA) “The sound of a loud clamour of complaints or demands” (Ono, 2007, p. 71)	GRAH GRAH (Viz, 2013, p. 67)	GRRR GRRR (Devir, 2016, p. 67)
	ジタバタ (JITABATA) “To move one’s hands, feet, or body recklessly” (Ono, 2007, p. 165)	FWAP FWAP (Viz, 2013, p. 115)	FLAP FLAP (Devir, 2016, p. 115)
	ドスン (DOSUN) “A strong, dull sound made when a large, heavy object collides or falls” (Ono, 2007, p. 293)	BLOOSH (Viz, 2013, p. 129)	SPLOOSH (Devir, 2016, p. 129)
Partial	ぽろぽろ (POROPORO) “The state of tears continuously flowing” (Ono, 2007, p. 293)	PLIP PLIP (Viz, 2013, p. 88)	PLIP PLOP (Devir, 2016, p. 88)
Phonological	ボン (BON) “The loud, dull sound of something exploding or burning intensely” (Ono,	SPOOMF (Viz, 2013, p. 157)	SPUUMF (Devir, 2016, p.

	2007, p. 464)		157)
	ガバッ (GABA(T)) “The state of performing a sudden and large action with great vigour” (Ono, 2007, p. 44)	TADAH (Viz, 2013, p. 129)	TA-DAA (Devir, 2016, p. 129)
	カッ (KA(T)) “The state of being upset, ashamed, and blood rushing to one’s head” (Ono, 2007, p. 35)	HMPH (Viz, 2013, p. 8)	HUMPF (Devir, 2016, p. 8)

Regarding “alterations”, there were a total of 130, which corresponds to 38%. Examples include the *giongo* ウウウウ (UUUU), which means “the sound of sirens such as police cars, fire trucks, etc.” (Ono, 2007, p. 7), translated as “**WEEOOOOO**” in English (Viz, 2013, p. 99) and “**UUÓÓÓNNN**” in Portuguese (Devir, 2016, p. 99); ザザン (ZAZAN), which means “the sound of rain, wind, waves, etc., striking violently and momentarily” (Ono, 2007, p. 148), translated as “**ZSSHH**” in English (Viz, 2013, p. 79) and “**FLOOSH**” in Portuguese (Devir, 2016, p. 79); or ギロッ (GIRO(T)), which means “the way eyes move sharply for a moment and emit a strong force” (Ono, 2007, p. 79), translated as “**GLARE**” in English (Viz, 2013, p. 82) and “**HUMPF**” in Portuguese (Devir, 2016, p. 82).

In this volume, there were 32 instances, or 9%, of “synonyms”. Examples include シャリシャリシャリ (SHARISHARISHARI) “a faint sound made when thin or light objects with a certain firmness rub against each other” (Ono, 2007, p. 182), which appears as “**RUB RUB RUB**” in English (Viz, 2013, p. 36) and “**ESFREGA ESFREGA**” in Portuguese (Devir, 2016, p. 36); or やんや (YANYA), meaning “the act of being praised” (Ono, 2007, p. 495), “**CONGRATS**” in English (Viz, 2013, p. 71) and “**PARABÉNS**” in Portuguese (Devir, 2016, p. 71).

When comparing the Portuguese translation with the original source text, 101 instances had equivalent meanings to Japanese. The majority of these, 30 or 30%, were

“transfers”. Additionally, there were also instances of “synonyms” (28 or 28%), “adaptations” (26 or 25%) and “alterations” (17 or 17%). Examples include the *giongo* word パン (PAN), meaning “the sound of a balloon popping or a gun being fired” (Yamaguchi, 2015, p. 403), which appears as “**KSHIK**” in English (Viz, 2013, p. 163) and “**BLAM**” in Portuguese (Devir, 2016, p. 163); or きゅきゅきゅ (KYUKYUKYU), which means “a high-pitched sound that continues to ring as objects scrape, rub against each other, or are pressed together” (Ono, 2007, p. 72), rendered as “**KRI KRI KRI KRI**” in English (Viz, 2013, p. 65) and “**ZIIIP**” in Portuguese (Devir, 2016, p. 65).

In this volume, there were a total of 120 instances where the Portuguese translation was not equivalent to the original Japanese; the majority, consisting of 61 or 51%, were “alterations”. Additionally, there were also cases of “adaptations” (32 or 27%), “transfers” (23 or 19%), and “synonyms” (4 or 3%). Examples include テキパキ (TEKIPAKI), a *gitaigo* word that means “the state of things progressing smoothly and quickly one after another” (Ono, 2007, p. 279), translated as “**FWIP FWIP**” in English (Viz, 2013, p. 72) and “**CLIC CLIC**” in Portuguese (Devir, 2016, p. 72); or ぱくぱく (PAKUPAKU), meaning “the action of repeatedly opening and closing one’s mouth” (Yamaguchi, 2015, p. 377), translated as “**POK POK**” in English (Viz, 2013, p. 72) and “**POC POC**” in Portuguese (Devir, 2016, p. 72).

The Portuguese translation contained 107 instances of original words. The majority of these were also “alterations” (52 or 49%). There were also “adaptations” (41 or 38%) and “transfers” (14 or 13%). Examples include スー (SUUU), meaning “the sound of taking a long, quiet breath” (Ono, 2007, p. 199), rendered as “**GRR**” in English (Viz, 2013, p. 66) and “**GRRMMM**” in Portuguese (Devir, 2016, p. 66); or ニュル (NYURU), “the appearance of having a smooth and slippery surface” (Ono, 2007, p. 315), translated as “**SHWIP**” in English (Viz, 2013, p. 143) and “**FRUSH**” in Portuguese (Devir, 2016, p. 143).

4.2.2.2.3. *Naruto, volume 1*

A total of 83 instances, or 20%, of the Portuguese translation consists of transfers from the English. Examples include ドキ (DOKI), which means “a state of having a rapid heartbeat caused by surprise, fear, anxiety, excitement from joy or

anticipation, or strenuous exercise” (Ono, 2007, p. 289), translated as “!!!!?” (Devir, 2022, p. 99); ザザ (**ZAZA**), which means “the sound of granular objects moving rapidly or things collapsing” (Ono, 2007, p. 148), translated as “**SCRR**” (Devir, 2022, p. 31); or パラパラ (**PARAPARA**), meaning “the sound of book pages turning lightly one after the other” (Ono, 2007, p. 346), translated as “**FLIP FLIP**” (Devir, 2022, p. 132).

There were 14 instances of omissions, accounting for 3%. Although the omission of onomatopoeia from the English to the Portuguese translation is deemed a “transfer”, if the seven examples of such instances were added to the number of omissions, the total number would be 21 or 5%.

Twenty-three instances, or 15%, were conveyed through “adaptations”. Forty-seven were graphic adaptations, two were partial and fifty-eight were phonological. Examples include:

Table 17. Adaptations *Naruto*, volume 1

Type	Japanese	English	Portuguese
Graphic	ピュー (PYUU) “The sound of something cutting through the wind and moving violently” (Ono, 2007, p. 372)	BOINNG (Viz, 2006, p. 136)	BONNG (Devir, 2022, p. 136)
	ザクザクザクザクザク (ZAKUZAKUZAKUZAKU) “The powerful sound of something being roughly chopped or stepped on” (Ono, 2007, p. 146)	THAK THAK THAK THAK THAK (Viz, 2006, p. 157)	TAC TAC TAC TAC TAC (Devir, 2022, p. 157)
	しーん (SHIIN) “The state of being completely silent, without a single sound” (Ono, 2007, p.	HHMMM (Viz, 2006, p. 97)	MMMMM (Devir, 2022, p. 97)

	195)		
Partial	プスプス (PUSUPUSU) “The sound of smouldering with smoke, rather than burning fiercely with flames” (Yamaguchi, 2015, p. 462)	SIZZLE POP (Viz, 2006, p. 93)	FISST POP (Devir, 2022, p. 93)
Phonological	ピタ (PITA) “The state of something that was moving suddenly stopping” (Ono, 2007, p. 262)	SHF (Viz, 2006, p. 104)	CHF (Devir, 2022, p. 104)
	ポツン (POTSUN) “To be the only one” (Ono, 2007, p. 456)	POFF (Viz, 2006, p. 152)	PUUF (Devir, 2022, p. 152)
	ザバァ (ZABAA) “The sound of rising from the water with great force or of stirring the water” (Ono, 2007, p. 152)	SPLOOOOSH (Viz, 2006, p. 140)	SPLOOOOCH (Devir, 2022, p. 140)

A total of 122 instances, or 29%, were conveyed through “alterations”. Examples include キョロキョロ (**KYOROKYORO**), a *gitaigo* word that means “the state of being restless and nervously looking around” (Ono, 2007, p. 75), translated as “**PEEK PEEK**” in English (Viz, 2006, p. 110), and “**ZZT ZZT**” in Portuguese (Devir, 2022, p. 110); ブン (**BUN**), meaning, “the heavy, sharp sound of cutting through the wind” (Ono, 2007, p. 411), translated as “**YANK**” in English (Viz, 2006, p. 173), and “**IIIÁÁ**” in Portuguese (Devir, 2022, p. 173); or ズズ (**ZUZU**), meaning “the sound of slurping liquid or soup loudly” (Ono, 2007, p. 205), translated as “**SLUURRP**” in English (Viz, 2006, p. 16), and “**CHLUUOP**” (Devir, 2022, p. 16).

This volume has 86 instances, or 21%, of “synonyms”. Examples include オロオロ (**OROORO**), a *gitaigo* that means “the state of being at a loss and unable to keep

one's composure" (Ono, 2007, p. 20), which appears as "**HEH! HEH!**" in English (Viz, 2006, p. 105) and "**EH! EH!**" in Portuguese (Devir, 2022, p. 105); or モグモグ (**MOGUMOGU**), meaning "the state of eating something and chewing it over and over again" (Ono, 2007, p. 484), "**MUNCH MUNCH**" in English (Viz, 2006, p. 86) and "**NHAM NHAM**" in Portuguese (Devir, 2022, p. 86).

With two instances, this volume was the only that included the strategy of "addition". The two examples are ザッ (**ZA(T)**), meaning "a well-coordinated, vigorous, and rapid action" (Ono, 2007, p. 149), translated as "**ZAAANG**" (Devir, 2022, p. 29), and ポリポリ (**PORIPORI**), "the sound of lightly scratching with fingernails or fingers" (Ono, 2007, p. 460), translated as "**SCRACH SCRACH**" (Devir, 2022, p. 16). This volume also included two examples of translations that were not possible to read, namely パシ (**PASHI**), "the sound made when something hard and thin bends or touches something else" (Ono, 2007, p. 334), translated in English as "**BAMMO**" (Viz, 2006, p. 133), and ドン (**DON**), "the sound of something heavy falling or hitting something" (Ono, 2007, p. 307), translated as "**SSSHA**" (Viz, 2006, p. 53).

When comparing the Portuguese translation with the original source text, 120 instances had equivalent meanings to Japanese. The majority of these, 50 or 42%, were "synonyms". Additionally, there were also instances of "alterations" (34 or 28%), "adaptations" (21 or 17%), "transfers" (14 or 12%) and one "addition". Examples include the *gitaigo* word クル (**KURU**), meaning "the act of turning or spinning in an instant" (Ono, 2007, p. 108), which appears as "**SWOOP**" in English (Viz, 2006, p. 11) and "**VUUP**" in Portuguese (Devir, 2022, p. 11); or チャリン (**CHARIN**), meaning "the sharp sound made when metal clangs together or hits something hard" (Ono, 2007, p. 252), translated as "**CHIIING**" in English (Viz, 2006, p. 174) and "**PLIIM**" in Portuguese (Devir, 2022, p. 174).

In this volume, there were a total of 159 instances where the Portuguese translation was not equivalent to the original Japanese; the majority, consisting of 49 or 31%, were "adaptations". Additionally, there were also cases of "alterations" (44 or 28%), "transfers" (30 or 19%), and "synonyms" (36 or 22%). Examples include アタフタ (**ATAFUTA**), a *gitaigo* word that means "the state of being in panic" (Ono, 2007, p. 1), translated as "**BUT... BUT...**" in English (Viz, 2006, p. 66) and "**MAS... MAS...**" in

Portuguese (Devir, 2022, p. 66); or るんるん (**RUNRUN**), meaning “state of being in a buoyant and joyful mood” (Yamaguchi, 2015, p. 575), translated as “**TAK TAK**” in English (Viz, 2006, p. 154) and “**TAC TAC**” in Portuguese (Devir, 2022, p. 154).

The Portuguese translation contained 115 instances of original words. The majority of these were also “alterations” (44 or 38%). There were also “adaptations” (37 or 32%), “transfers” (33 or 29%) and one “addition”. Examples include ニイ (**NI**), meaning “a smile that seems to have hidden meaning or feels slightly creepy” (Ono, 2007, p. 312), rendered as “**GRIN**” in English (Viz, 2006, p. 96) and “**CRIN**” in Portuguese (Devir, 2022, p. 96); or むか (MUKA), “a surge of intense anger rising suddenly” (Ono, 2007, p. 472), translated as “**SIZZLE**” in English (Viz, 2006, p. 76) and “**PFFFFFF**” in Portuguese (Devir, 2022, p. 76).

4.2.2.2.4. Blue Exorcist, volume 10

With a total of 418 instances of onomatopoeia, 96, or 23%, of the Portuguese translation consists of transfers from the English. Examples include the *giongo* word シュウウウウ (SHUUUUUU), meaning “the sound of air escaping from a small hole or gap” (Ono, 2007, p. 186), translated as “**FSSHHH**” (Devir, 2016, p. 74); パチパチパチパチ (**PACHIPACHIPACHI**), “the sound of hands clapping continuously” (Ono, 2007, p. 339), translated as “**CLAP CLAP CLAP CLAP**” (Devir, 2016, p. 145); or ポツ (**PO(T)**), meaning “the state of one’s face or body becoming flushed or red” (Ono, 2007, p. 448), translated as “**BLUSH**” (Devir, 2016, p. 139).

There were 81 instances of omissions, accounting for 19%. Although the omission of onomatopoeia from the English to the Portuguese translation is deemed a “transfer”, if the five examples of such instances were added to the number of omissions, the total number would be 86 or 20%.

In total, 162 instances, or 39%, were conveyed through “adaptations”. Seventy-nine were graphic adaptations, one was partial and eighty-three were phonological. Examples include:

Table 18. Adaptations Blue Exorcist, volume 10

Type	Japanese	English	Portuguese
Graphic	バシイン (BASHIIN) “The sound of something hitting something hard or breaking” (Ono, 2007, p. 336)	BUMMP (Viz, 2013, p. 97)	PUMP (Devir, 2016, p. 97)
	シュル (SHURU) “The sound of something linear stretching or moving” (Ono, 2007, p. 188)	SHUMP (Viz, 2013, p. 136)	SUOMP (Devir, 2016, p. 136)
	スウ (SUU) “The state of feeling relieved of one’s burdens” (Ono, 2007, p. 199)	FWSH (Viz, 2013, p. 111)	FUOSH (Devir, 2016, p. 111)
Partial	バタバタ (BATABATA) “The act of waving one’s arms and legs vigorously or slamming them against the floor” (Ono, 2007, p. 337)	UGH AGH (Viz, 2013, p. 31)	UGH (Devir, 2016, p. 31)
Phonological	グウグウ (GUUGUU) “The sound of loud snoring” (Ono, 2007, p. 83)	HMM HMM (Viz, 2013, p. 23)	HUMM HUMM (Devir, 2016, p. 23)
	ワアアアアア (WAAAAAAA) “A loud and boisterous voice” (Ono, 2007, p. 504)	WAAAAAH (Viz, 2013, p. 108)	UAAAHH (Devir, 2016, p. 108)
	ギャア (GYAA) “The cry of birds or beasts” (Yamaguchi,	GYAH (Viz, 2013,	GIAH (Devir,

	2015, p. 98)	p. 77)	2016, p. 77)
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The strategy of “alteration” was employed 50 times, which equals to 12%. Examples include the *gitaigo* キラキラキラ (**KIRAKIRAKIRA**), meaning “the state of being remarkably splendid” (Ono, 2007, p. 76), translated as “**SPARKLE SPARKLE SPARKLE**” in English (Viz, 2013, p. 110) and “**TLIM TLIM TLIM**” in Portuguese (Devir, 2016, p. 110); グイ (**GUI**), which means “the act of pushing or pulling with force” (Ono, 2007, p. 82), translated as “**SHF**” in English (Viz, 2013, p. 32) and “**SNIF**” in Portuguese (Devir, 2026, p. 32); or ガシイ (**GASHII**), which means “the act of forcefully applying force to a hard object” (Yamaguchi, 2015, p. 40), translated as “**GRAB**” in English (Viz, 2013, p. 107) and “**FAMP**” in Portuguese (Devir, 2016, p. 107).

A total of 28 instances, or 7%, were conveyed through the strategy of “synonyms”. Examples include カアカア (**KAACAA**), meaning “the cawing of crows” (Ono, 2007, p. 21), which appears as “**KAW KAW**” in English (Viz, 2013, p. 154) and “**CRAU CRAU**” in Portuguese (Devir, 2016, p. 154); or クスクス (**KUSUKUSUKUSU**), meaning “the voice of a quiet laugh” (Ono, 2007, p. 89), “**SNICKER SNICKER SNICKER**” in English (Viz, 2013, p. 13) and “**HIHIHI HIHIHI HIHIHI**” in Portuguese (Devir, 2016, p. 13).

When comparing the Portuguese translation with the original source text, 101 instances had equivalent meanings to Japanese. The majority of these, 36 or 35%, were “transfers”. Additionally, there were also instances of “synonyms” (27 or 27%), “adaptations” (27 or 27%), and “alterations” (11 or 11%). Examples include the *giongo* word パチン (**PACHIN**), meaning “the sound of slapping cheeks or hands, or snapping fingers” (Yamaguchi, 2015, p. 387), which appears as “**SNAP**” both in English (Viz, 2013, p. 61) and Portuguese (Devir, 2016, p. 61); or ジャーン (**JAAN**), meaning “the appearance of a person or thing” (Yamaguchi, 2015, p. 227), conveyed as “**TADAH**” both in English (Viz, 2013, p. 146) and Portuguese (Devir, 2016, p. 146).

In this volume, there were a total of 84 instances where the Portuguese translation was not equivalent to the original Japanese; the majority, consisting of 33 or 39%, were “adaptations”. Additionally, there were also cases of “transfers” (29 or 35%)

and “alterations” (22 or 26%). Examples include ブチブチブチ (**BUCHIBUCHIBUCHI**), a *gitaigo* word that means “the act of complaining or expressing dissatisfaction” (Ono, 2007, p. 397), translated as “**RRRRIP**” both in English (Viz, 2013, p. 99) and Portuguese (Devir, 2016, p. 99); or ワクワク (**WAKUWAKU**), meaning “the state of being restless and unable to calm down due to excitement or anxiety” (Ono, 2007, p. 504), translated as “**HMM HMM**” in English (Viz, 2013, p. 23) and “**HUMM HUMM**” in Portuguese (Devir, 2016, p. 23).

The Portuguese translation contained 144 instances of original words. The majority of these were “adaptations” (103 or 71%). There were also “transfers” (24 or 17%), and “alterations” (17 or 12%). Examples include ワシワシ (**WASHIWASHI**), meaning “the act scratching one’s body with one’s nails” (Ono, 2007, p. 505), rendered as “**RUFL RUFL**” in English (Viz, 2013, p. 17) and “**RAFL RAFL**” in Portuguese (Devir, 2016, p. 17); or ツウ (**TSUU**), “the state of moving in a straight, flowing manner” (Ono, 2007, p. 270), translated as “**DRIP**” in English (Viz, 2013, p. 73) and “**PRRT**” in Portuguese (Devir, 2016, p. 73).

4.2.3. Discussion

The analysis of the four books showed a change in the pattern of strategies used over time: volume 1 of *Death Note* (Devir, 2022) heavily relies on “transfers” and “omissions”, with a very low percentage of “synonyms”. Conversely, volume 1 of *Naruto* (Devir, 2022) reveals a significant decrease in “omissions”, as well as fewer “transfers” and more “adaptations”, “alterations”, and “synonyms”. Although a slightly different yet similar approach to *Naruto* can be seen in volume 9 of *Blue Exorcist* (Devir, 2016), characterised by a lower number of “synonyms” and an increased frequency of “adaptations” and “alterations”, making it the volume with the highest percentage of the latter, while volume 10 (Devir, 2016) practically mirrors the way *Death Note* was handled, featuring a greater incidence of “transfers” and “omissions”, alongside a diminished occurrence of “alterations” and “synonyms”, while simultaneously being the volume with the highest count of “adaptations”. Given that every book has a different translator, this shift may have been the result of the translator’s personal preferences or of other factors like the publisher’s approval for

more or fewer changes, since translating onomatopoeia requires editing the entire image, which is costly and time-consuming (Jüngst, 2008, p. 66).

The majority of words were conveyed through the strategy of “adaptation”, followed by “transfer”. This implies that when indirectly translating onomatopoeia in manga, Portuguese translators tend to follow the mediating text very closely. A probable explanation could be their lack of knowledge of the Japanese language, forcing them to solely rely on the mediating text. Nevertheless, this cannot be the only explanation, as the analysis of *Death Note* (Devir, 2022) reveals. This volume has the highest number of “transfers” and “omissions”, yet translator Chiho Rodrigues is identified as being able to translate directly from Japanese (Pinto, 2019, p. 320). Therefore, in this volume, not only the decision to use indirect translation but also to transfer or eliminate many onomatopoeic words was most likely taken by the publisher. Further evidence of this is that the most frequently omitted word in the corpus, with fifteen instances, was the giseigo ザワザワ (**ZAWAZAWA**), “the sound of voices or noises being heard loudly” (Ono, 2007, p. 157), eleven of which can be found in *Death Note* (Devir, 2022). In fact, none of the occurrences of this word, which includes the translations “**YAMMER YAMMER**” and “**JABBER**” in the English version, was included in the Portuguese translation. If there were only one occurrence, one might have assumed that the letterer had made a mistake, but the repeated omission of the same meaning within the same book points to a purposeful omission (Ozumi, 2007, p. 292).

The prevalence of “adaptations” and “alterations” can also be explained by manga readers’ continued demand for proximity to the source material (Pinto, 2019, p. 320), forcing the publisher to camouflage the indirectness of the translation. The consequence of employing these two strategies without knowing the meaning of the original word is that it results in many non-equivalent translations or coined words, with original words constituting the majority, followed by translations whose meanings are not equivalent to the original Japanese. Nevertheless, given that the narrative is predominantly conveyed through images and dialogue, it is believed that inexact translations of onomatopoeic words would not significantly impact readers’ comprehension of the story (Inose, 2010, p. 174).

The employment of the strategies of “transfer” and “synonym” appear to yield more equivalent meanings, as seen by volume 9 of *Blue Exorcist* (Devir, 2016), which

exhibits the largest percentage of equivalent translations. This aspect, inherent to the strategies, is a characteristic that does not stem from changes made by the Portuguese translators but derives, instead, from the mediating text. The corpus does, however, show that there are exceptions; it is unclear, nevertheless, whether the translator truly relied on the original word's meaning or merely extrapolated from the scenes depicted in the images.

The strategy of “addition” appears in only two instances, both in *Naruto*, volume 1 (Devir, 2022). The presence of these additions appears to indicate that this volume was translated using a “support translation”, a term used when translators consult translations into other languages to see if more adequate solutions to certain translation problems have been found (Dollerup, 2000, p. 23-24), resulting in a final version that is more similar to the original (Hekkanen, 2014, p. 61). However, it is unclear why only these two instances were added, whereas seven other instances of omission in the English translations were transferred to the Portuguese version.

Summary

This chapter presents the analysis of two parallel corpus studies of manga published in Portugal.

In the first study, a total of eleven strategies were found to be used, demonstrating how onomatopoeia provide translators considerable freedom in their translations (Inose, 2010, p. 174). The most common strategies found in the corpus were “Translation using a non-equivalent onomatopoeia”, “Translation using an English word” and “Translation using an original onomatopoeia”, while the least common were “Translation using a paraphrased form”, “Translation using a noun” and “Translation using a verb”. The study also indicated that translators encounter three primary problems when directly translating manga from Japanese: the absence of equivalents, the semantic constraints of existing onomatopoeia, and neologisms. However, it also revealed that the choice of strategy can be influenced by many other factors, such as the context, the type of onomatopoeic word, the translator's preferences, the publisher's influence, or even the distinct characteristics inherent to onomatopoeia.

The second study brought its own set of problems, corroborating one of the most challenging aspects of analysing indirect translations: the process of identifying them.

The second most significant problem, frequently encountered in this type of translations, was the identification of the mediating text. As for the challenges translators face when indirectly translating onomatopoeia in manga, they are considerably different from those experienced in direct translation: the fact that Portuguese has a limited number of onomatopoeic words remains; however, translators must also contend with a possible lack of knowledge of the Japanese language, which compels them to adhere closely to the intermediary text. Additionally, the publisher's influence — whether to reduce costs or conceal the indirectness of the translation — can also dictate the adoption of specific strategies. The study also indicated that the strategies available for the indirect translation of onomatopoeia in manga are limited, comprising only six in total. Nevertheless, two were considerably more prominent than the others: “adaptation” and “transfer”, indicating a tendency to closely follow the mediating text. It was also evident that, depending on the choice of strategies employed, the meaning of the Portuguese translations can shift closer or further away from the original meanings, although the findings of the study indicated that the indirect translations of onomatopoeia in manga tend to result in changes that generally increase the distance to the original source text.

Overall, the findings from the two studies suggest that there are observable regularities in both direct and indirect translation, namely the predominance of specific strategies. This, as pointed out by Toury (1988, p. 21), suggests that the behaviours that led to these translations were influenced by norms. This strongly indicates that the corpus analysis marks a significant step forward in addressing the research questions outlined in this thesis. However, it is crucial to acknowledge that the present study alone is not sufficient to answer both research questions, as the translator's aim is to craft a text that aligns with the expectations associated with it (Chesterman, 2017, p. 175). This highlights the importance of understanding another significant aspect regarding norms: the recipients of the translations.

Following an analysis of onomatopoeia from a linguistic perspective and considering that the current study has revealed the existence of multiple approaches for rendering the translations of onomatopoeia, the subsequent chapter will examine their visual dimension in relation to the expectations of readers.

Chapter 5: Onomatopoeia in Manga and Reader's Expectations: A Survey Study

As previously seen, onomatopoeia in manga is, at the same time, a textual and visual element, and the relationship between onomatopoeia and artwork is one of the main factors that the translator must constantly consider while translating manga (Da Silva, 2018, p. 412). Because character designs, backgrounds, and onomatopoeia are all in perfect harmony with one another, the symmetry of the drawing can be lost when translating into Western languages (Luyten, 2001, p. 181). Therefore, the more intertwined the linguistic and visual aspects are, the more creative the translator needs to be (Kaindl, 2018, p. 245). However, the visual component of onomatopoeia remains beyond the scope of the translator, whose work is restricted to the linguistic material (Da Silva, 2018, p. 413).

As seen in chapter 3, a characteristic of the foreign market that impacts manga translation is the close relationship between readers and publishers; readers are not passive fans but actively participate (Inose, 2010, p. 162) by wanting their comics to seem as Japanese as possible, both linguistically and visually (Jüngst, 2008, p. 61). In fact, the quality of a translation can be judged by its faithfulness as well as its ability to convey the same spirit and meaning of the original (Brenner, 2007, p. 70) and some readers, by asserting their status as consumers, claim that their expectations should be prioritised (Dybała, 2020, p. 64). The strategies used when translating manga have evolved throughout the years (Jüngst, 2008, p. 51) with a growing preference for a source-text-oriented approach (Sell, 2011, p. 105); examples of this approach, as previously described, can be found in the preservation of the original reading direction or in untranslated onomatopoeia (Zulawnik, 2016, p. 232). This shows that translation strategies are defined not only by translators, but also by the market; like Rampant (2010, p. 231) observed, "... publishing the successful translation is the one that the audience wants". Although, as previously mentioned, translators are not involved in the choice of whether to include the translation of onomatopoeia in the published version, the preference of readers has a direct influence on how translators approach their work (Watson, 2019, p. 73).

Thus, considering the strong influence of scanlation and fans' preferences for translations that convey a certain "Japaneseness" (Zulawnik, 2016, p. 231), what are readers' expectations for the visual presentation of the translations of onomatopoeia? Do they want the translation to be present, thus following a more target-text-oriented approach, or do they prefer to have no translation at all, following a source-text-oriented approach? Do they even pay attention to the translation of these words? The current chapter aims to answer these questions by showing the findings of an analysis of survey data on how Portuguese fans perceive onomatopoeia in manga, while exploring the expectancy norms of manga readers with regard to the translations of onomatopoeia.

5.1. Methodology

5.1.1. Questions

In order to answer the above questions, a survey in Portuguese was structured, composed of nine questions. The first six questions were used to (1) find out how long the respondents had been reading manga, (2) find out what kind of manga they were reading — official translations, fan translations, or both — and (3) find out which languages they read, with a focus on whether or not they read in European Portuguese. The purpose of these questions was to gather specific information that would help identify reader preferences, such as whether readers' attitudes toward onomatopoeia could be explained by the prevalence of a particular language or whether certain groups would read more scanlations than others.

The final three questions pertained to the central theme of the current study; in other words, to investigate whether fans of manga in Portugal pay attention to the translations of onomatopoeia, and if they do not, to explore the reasons behind this, as well as their preferences for how translations should be presented.

Different types of questions were combined, namely closed and multiple-choice questions. However, since it was thought that anonymity might encourage more readers to complete the questionnaire, no questions about personal information were included. This proved to be essential, as prior to agreeing to take part, several respondents asked if it included this kind of information (please refer to Appendix E).

5.1.2. Participants and Procedure

Since the focus of the previous chapter was on the strategies used to translate onomatopoeia in manga into European Portuguese, it made sense to also study the Portuguese community. Therefore, once the research questions were determined, it was necessary to identify the participants, that is, manga readers who belong to the Portuguese fandom community. However, there are grey areas, as the term “Portuguese community” is challenging to define due to its inclusion of various factors such as language and place of residence. In an effort to overcome this obstacle and reach actual members of the Portuguese community, first, the followers of the Instagram accounts of Portuguese manga publishers, such as Devir and Distrito Manga, were searched. Manga fans were identified by searching the videos and posts on their pages or by reading the comments on the publishers’ pages to see if they included manga related content, either spoken or written in Portuguese.

The questionnaire, which was submitted to the Ethics Committee (please refer to Appendix D) and required formal consent from the respondents, entitled “Questionnaire about Onomatopoeia in Manga”, was conducted online, between November 18, 2024, and January 13, 2025, using the tool Microsoft Forms. It was sent using the following methods:

- i) sending it to the researcher’s personal contacts via Instagram, Facebook, Whatsapp, or email.
- ii) sending it to prominent members of the community, chosen based on the number of followers, identified via Instagram.
- iii) publicising it through a news article on ClubOtaku, a website dedicated to articles about anime, manga and Japanese pop culture.
- iv) by asking the respondents to share the questionnaire amongst their own social networks.

In an effort to increase the number of participants, lesser-known Instagram users with manga-focused pages were also contacted. As all participants were invited to share the questionnaire with other members of the community, it was possible to reach less known members of the community.

Regarding analysis, the collected data was analysed through the statistical system of the online tool, with this being one of the reasons why that particular tool was chosen. The other reason was the more structured aspect offered by the platform, which was considered necessary for participants to understand that it was not an informal questionnaire.

5.1.3. Problems Encountered

The most critical challenge that this research encountered was the lack of response from the community. Even though digital media is one of the main pillars of the Portuguese otaku community (Jorge & Navio, 2013, p. 15), many of the people who were contacted did not participate, either ignoring the initial message, not replying to it, or never taking the questionnaire, even though they had initially said they would. This is not unexpected, as the absence of the researcher is likely to result in a greater chance of the questionnaire being abandoned (Saldanha & O'Brien, 2013, p. 163). It should be noted that many individuals were contacted during the weekend prior to Christmas, even though the questionnaire had begun in November. Regrettably, several individuals would not be able to participate until after the holiday season, indicating that this was not an ideal time. This implies that, aside from time limitations, the reliance on online platforms instead of a more personal approach was also limiting.

5.2. Results

5.2.1. General Results

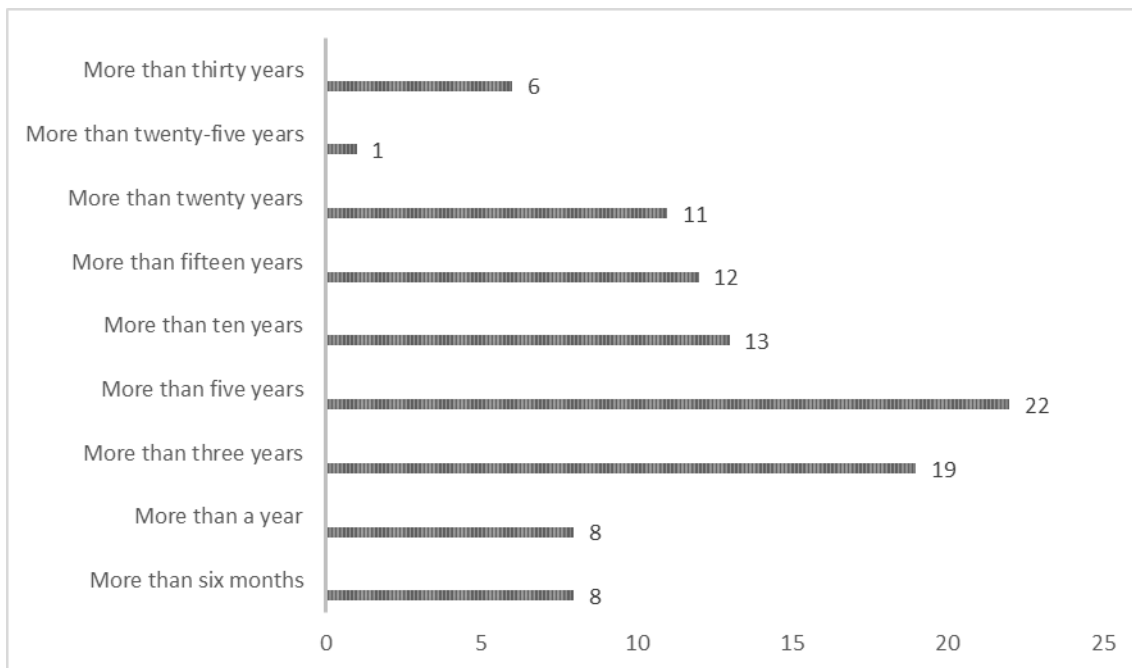


Figure 23. Length of time respondents have been reading manga

Of the total of 101 responses received, 58 readers like to read both official and fan translations, while 30 only read official translations. On the other hand, just 12 read scanlations. This means that, when we divide readers into official and fan translations, Portuguese fans are more likely to choose official translations.

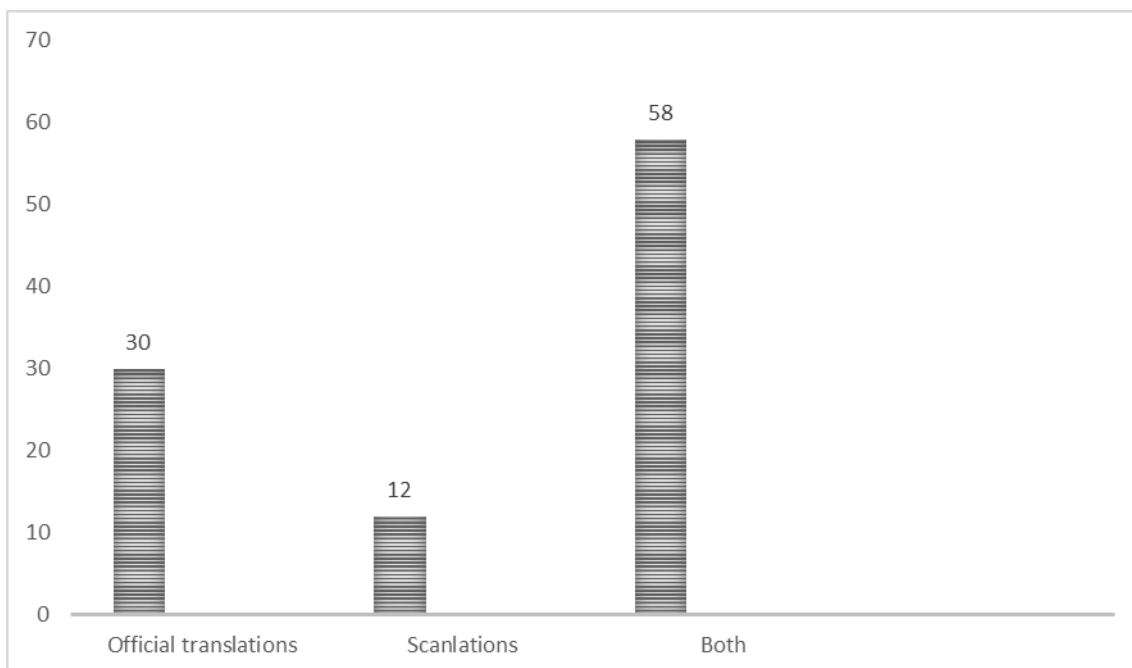


Figure 24. Preferred reading form

On the subject of languages, the majority read in English. This supports the assertion made in chapter 3, as Portuguese fans have grown accustomed to reading in English owing to the long-standing lack of official translations in European Portuguese.

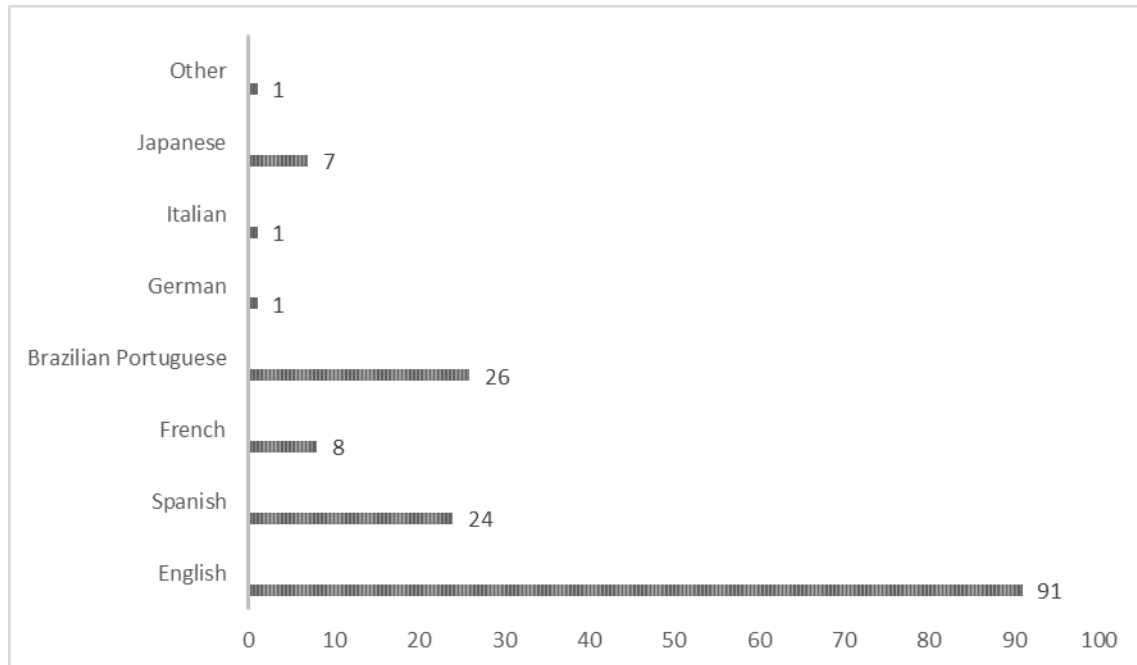


Figure 25. Languages in which readers read other than European Portuguese

When it comes to reading in European Portuguese, the difference between those who read in this language and those who do not is very narrow. In terms of why they do not read in this language, given that nearly half do not like to read in European Portuguese and that the second most common reason is a lack of variety in the domestic market, it is possible to conclude that the late arrival of official translations in the Portuguese market had a significant impact on readers' preferences and habits. Curiously, 8 readers cited reasons other than those listed. This indicates that readers value more than just language, variety, publishing frequency, translation quality, and price.

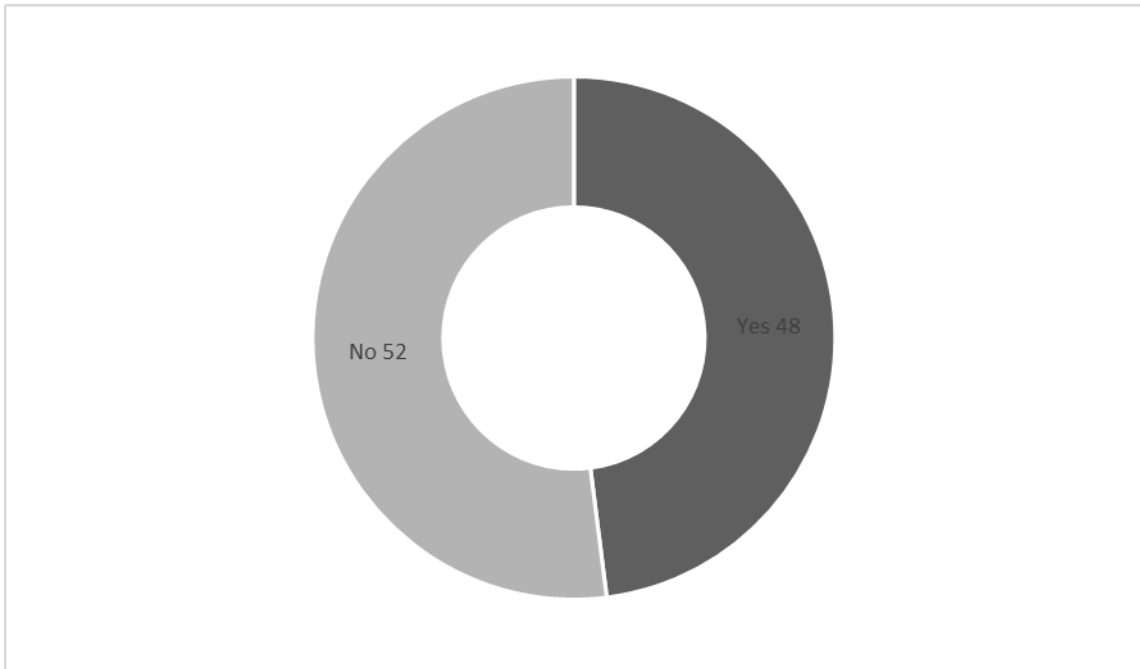


Figure 26. Difference between the number of readers who read in European Portuguese and those who do not

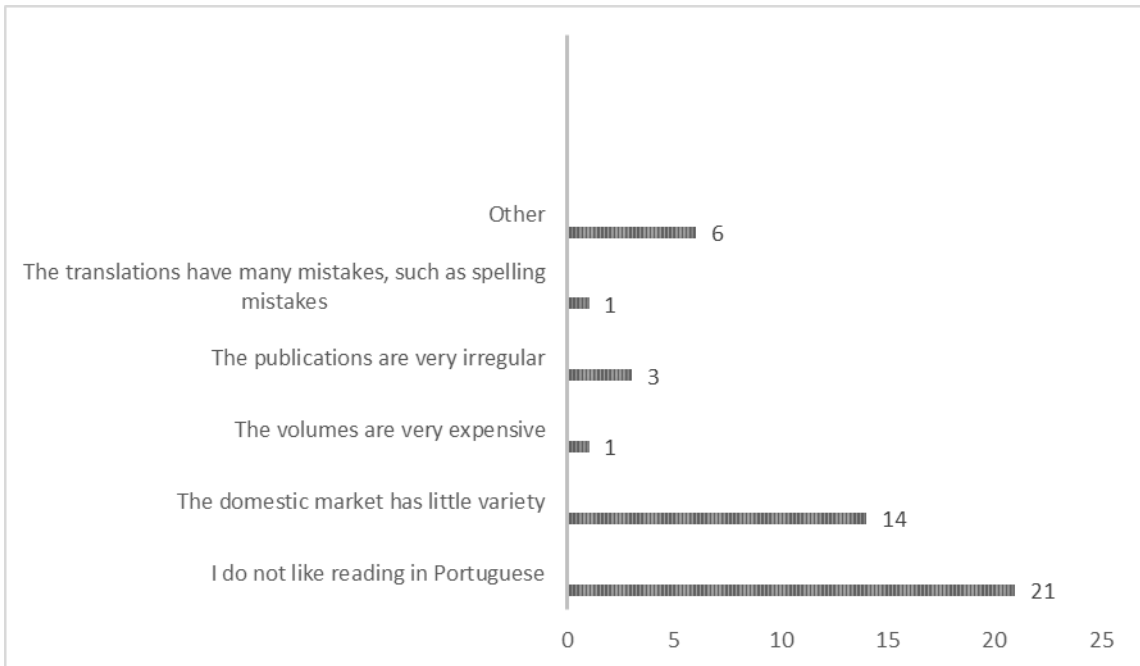


Figure 27. Reason why readers chose not to read in European Portuguese

Regarding the question of whether or not readers pay attention to the translation of the onomatopoeia, the majority answered yes. This is significant because it shows that fans understand that onomatopoeia is a crucial element of manga and validates the significance of translating these terms.

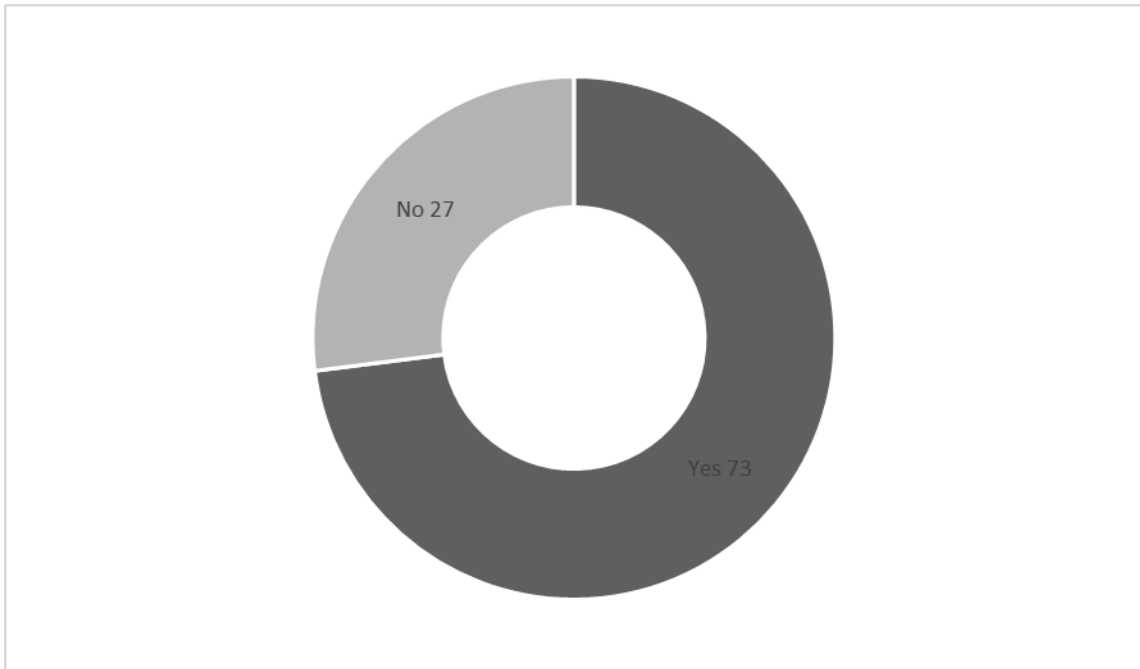


Figure 28. Difference between the number of readers who pay attention to the translation of onomatopoeia and those who do not

When asked why they do not pay attention to this form of translation, none of the respondents mentioned being unable to identify onomatopoeia from the rest of the artwork. This demonstrates that all readers, including the most recent ones, have a solid understanding of manga's "visual language". The majority of this group clarified that onomatopoeia is unimportant to them. Interestingly, "being able to understand the meaning of the onomatopoeia through their graphic representation" and "being accustomed to reading manga without onomatopoeia translations because of scanlations" are tied for second place, followed by understanding Japanese.

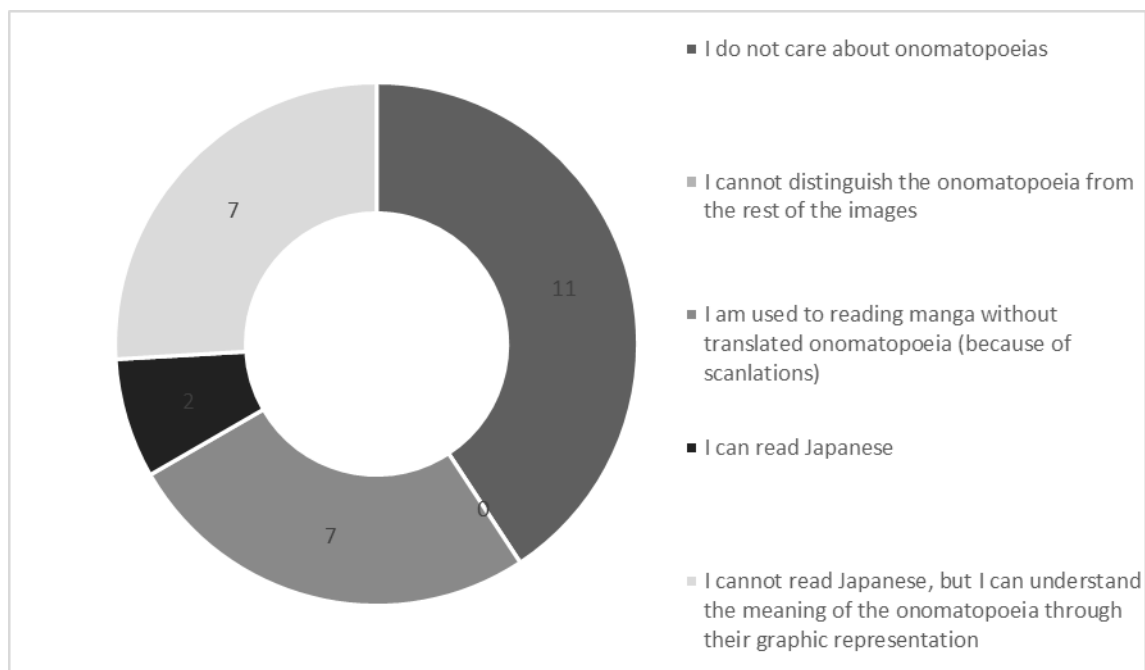


Figure 29. Reasons why readers do not pay attention to the translation of onomatopoeia

Regarding the visual strategy for presenting onomatopoeia in manga, nearly half of the respondents selected “Annotation” as their preferred choice. “Substitution” ranked second, followed by “No translation” and “Glossary”.

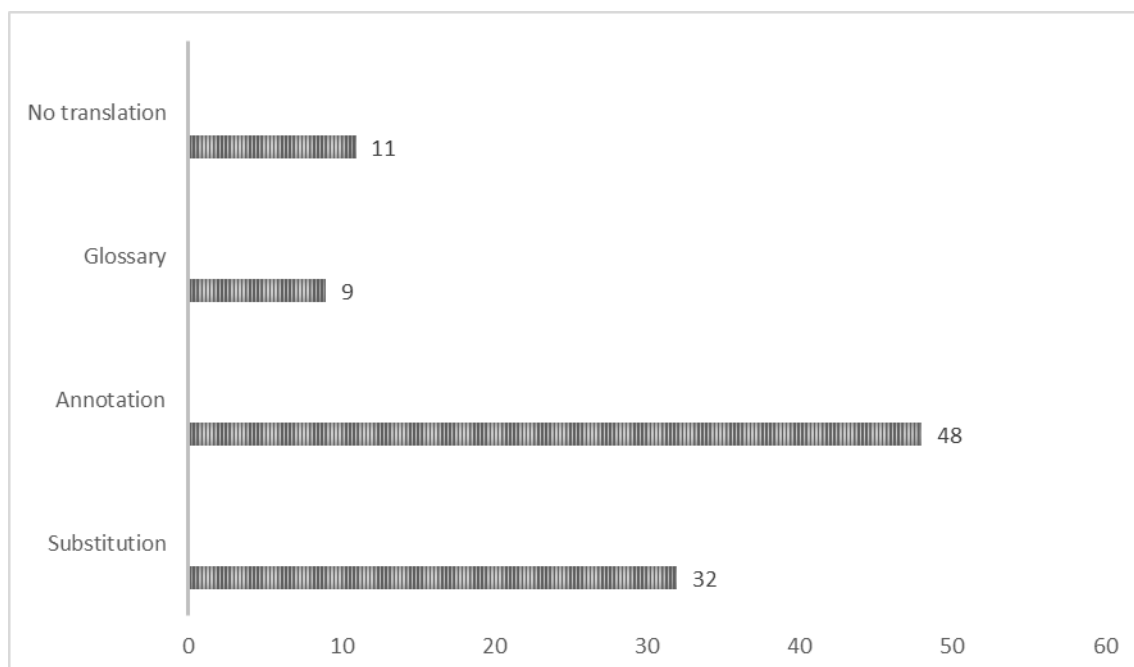


Figure 30. Readers' visual preference

5.2.2. Results by Readers' Cohorts

5.2.2.1. Recent readers

The data shows that among recent manga readers (i.e., those who only have been reading manga for more than six months), four (50%) only read official translations, while three (37.5%) read both official and fan translations, and one (12.5%) only reads scanlations. Contrary to claims that younger fans who are not as familiar with or constrained by the community's beliefs are more likely to consume manga in the form of scanlations (Lee, 2012, p. 137), Portuguese fans prefer official translations.

Nonetheless, five (62.5%) recent readers do not read in European Portuguese, with the majority citing reasons other than those listed in the questionnaire. Almost all read in English except for two, one of whom reads exclusively in European Portuguese and the other in Brazilian Portuguese. Of this group, five readers (62.5%) say they do not pay attention to the translation of onomatopoeia. Reasons for this vary; one claims to understand Japanese, another that he is accustomed to reading manga without them due to scanlations, another simply does not care, and the final two stated that they can understand the meaning of the onomatopoeia through its graphic representation even if they do not understand Japanese. Thus, it is possible to conclude that recent readers are more likely to ignore the translation of onomatopoeia.

Regarding the visual presentation of the translations, the one fan who can read Japanese voted "No translation". The rest prefer "Substitution" (three or 37.5%) or "Annotation" (four or 50%), with "Annotation" being the most popular choice. This suggests that, while recent readers are less likely to notice onomatopoeia, they do expect their translations to be present.

5.2.2.2. Veteran readers

There are six veteran readers, i.e., those who have been reading manga for more than thirty years. Of these, four (67%) only read official translations, while the rest read both scanlations and official translations. Although expectations regarding recent readers from the Portuguese community have not been met, veteran readers appear to be in line with traditional fan beliefs of supporting the business, as they prefer to read official translations (Madeley, 2015, p. 373).

Four readers of this group (67%) said they read in European Portuguese. The others only read in English. Regarding the translation of onomatopoeia, two readers ignore the translation of onomatopoeia, while the other four do not. Of the two readers that ignore, one stated that he does not care about them, while another stated that the meaning of the onomatopoeia is discernible from its graphic representation. None, however, chose “No translation” as their visual option for onomatopoeia. Four people choose “Annotation” while the other two prefer “Substitution”. This seems to suggest that older readers are more likely to notice onomatopoeia and expect their translations to be present.

5.2.2.3. Readers who only read official translations

A total of thirty readers only read official translations. Of these, nineteen readers (63%), have been reading manga for less than ten years, with nine (47%) having just started between more than six months and more than a year.

Most readers who choose official translations read manga in European Portuguese, twenty-one in total (70%). Four of them indicate they do not read in any other languages, while the others also read in English, Spanish, Brazilian Portuguese, and French. Seven readers do not read in European Portuguese; three claim not to like reading in European Portuguese, one says the market offers limited variety, and the other three say their decision was based on other factors besides those presented. They all read in English, save for one reader who also reads in Brazilian Portuguese.

Twenty-one readers (70%) pay attention to onomatopoeia translations. The majority, or six (67%), of those who do not pay attention to onomatopoeia translation claim that they lack interest in them. As for the others, one says he can read in Japanese and the remaining two that they are able to perceive the meaning of the onomatopoeia through its graphic representation.

Regarding the visual presentation, fifteen (50%) favour “Annotation”, whereas nine (30%) prefer “Substitution”. Two readers (7%) would rather have a “Glossary”, while four (13%) would rather not see any translations. As a result, it is reasonable to infer that readers who only read official translations not only notice the translations of onomatopoeia but also anticipate them to be there.

5.2.2.4. Readers who only read scanlations

A total of twelve readers only read scanlations. Of these, eight (67%) have been reading manga for more than five years, while the remaining four (33%) have been reading for between more than six months and more than three years.

Only one reader claims to read manga in European Portuguese and no other language; all the other readers do not read in European Portuguese. Regarding the reasons for not wanting to read in European Portuguese, the two most common, each chosen by four readers (33%), are that there is little variety on the market and that they do not like to read in Portuguese. Interestingly, while choosing not to read in European Portuguese, four readers, or 33%, read in Brazilian Portuguese. Regarding other languages, apart from the aforementioned reader, all read in English. This fact is not surprising, as the intended audience of scanlations is a worldwide network of fans who speak English as a second language (Fabbretti, 2017, p. 459).

Considering onomatopoeia, only two do not pay attention to the translation of onomatopoeia. One claimed that he was accustomed to reading manga without them precisely because of scanlation, while the other claimed that despite his inability to read Japanese, he was able to grasp the meaning thanks to the visuals. Remarkably, four individuals, representing 33% of the respondents who claimed to pay attention to onomatopoeia, stated that they preferred their translations not to be included. The remaining eight (67%) are equally divided between “Substitution” and “Annotation”.

As a result, readers who solely read scanlations, which constitute a small percentage of the Portuguese fandom, notice the inclusion of onomatopoeia translations and expect to find them.

5.2.2.5. Readers who read both official and fan translations

This group, which has a total of 58 readers, includes people who have been reading manga for between six months (three or 5%) and more than thirty years (two or 3%). However, readers who have been reading manga for more than five years constitute the largest share (fourteen or 24%), followed by readers who have been reading for more than ten and more than three years (both with eleven or 19%).

The percentages of readers who read in European Portuguese and those who do not read in European Portuguese are relatively similar, with thirty (52%) and twenty-eight (48%) readers each. Of those who do not read in European Portuguese, nine (32%) claim that the market provides little variety, while twelve (42%) explained their decision by stating that they dislike reading in Portuguese. The majority, fifty-four or 93%, read in English, with the exception of four readers: one who only reads in European Portuguese, two who only read in Brazilian Portuguese, and one who reads in French and Japanese. Other languages selected by readers include Spanish, French, and Japanese.

Regarding onomatopoeia, 16 (28%) do not pay attention to their translation. In this segment, six (37.5%) said they are used to reading manga without translated onomatopoeia (due to scanlations), five (31%) said they do not care about onomatopoeia, four (25%) said they can understand the meaning of onomatopoeia based on its graphic representation, even if they do not know Japanese, and, finally, one reader (6%) says he is able to understand Japanese.

Annotated translations of onomatopoeia are preferred by half of this group (twenty-nine readers), followed by “Substitution” (nineteen or 33%), “Glossary” (seven or 12%), and “No translation” (three or 5%). This is indicative that this group not only pays attention to the translation of onomatopoeia but also expects it to be present during their reading.

5.2.2.6. Readers who read in European Portuguese

A total of 52 readers read in European Portuguese. Twenty-five (48%) of these have been readers for over a decade, eight (15%) for over five years, eleven (21%) for over three years, five (10%) for over a year, and three (6%) for more than six months.

Twenty-one (40%) read only official translations, whereas the bulk of readers (thirty or 58%) read both scanlations and official translations. There is just one reader who only reads scanlations. Six (11%) of them do not read manga in any other language. The majority of the others read in English, with the exception of one who reads only in French and Japanese. Other languages in which manga is read include Brazilian Portuguese, Spanish, German, and Italian.

Twelve readers (23%) ignore the translation of onomatopoeia. The most cited explanation, with six or 42%, is that onomatopoeia is unimportant to them. The options of “being used to read manga without translated onomatopoeia (due to scanlations)” and “being able to decipher the meaning of the onomatopoeia through their visuals” come in second, each with three or 25%. Regarding visual presentation, 27 (52%) favour “Annotation” and eighteen (35%) prefer “Substitution”. While four (8%) prefer “No translation”, the remainder respondents chose “Glossary”. This demonstrates that this group not only pays attention to the translation of onomatopoeia but also expects them to be present throughout reading.

5.2.2.7. Readers who read in English

Of the ninety-one readers, 46 (50.5%) do not read European Portuguese. The most often cited explanations are a dislike for reading in Portuguese (21 or 46%), followed by a lack of market variety (13 or 28%).

While 26 (29%) readers only read official translations, the bulk of readers — or 54 or 59% — read both scanlations and official translations. The remaining 11 (12%) only read scanlations.

Twenty-two readers (24%) of this group do not pay attention to the translation of onomatopoeia. As justification, 9 readers (41%) claim that they do not care about them, six (27%) that they are used to reading manga without translated onomatopoeia (due to scanlations), two (9%) claim to understand Japanese, and five (23%) that they can decipher the onomatopoeia’s meaning from its visual representation.

Forty-five readers, or 49%, choose “Annotation” as their preferred visual choice. Next, with 29 readers or 32%, is “Substitution”. Following these are the choices of “No translation” (nine or 10%) and “Glossary” (eight or 9%). This indicates that this group not only pays attention to the translation of onomatopoeia but also anticipates their presence.

5.2.2.8. Readers who read in Japanese

Seven readers in all reported being able to read in Japanese. Four, or 57%, also read in European Portuguese. According to the three readers who do not read in

European Portuguese, either the publications are too erratic (one or 33%) or they simply dislike reading in Portuguese (two or 67%). Two (29%) solely read scanlations, but five (71%) read both scanlations and official translations. The two oldest readers have been reading manga for more than thirty years, and the most recent one has been reading for more than three years. Regarding the others, two have been reading for more than ten years, one for more than twenty years, and the final one for over five years.

All seven respondents said they paid attention to the translations of the onomatopoeia, which was the highest percentage among all categories. The results appear to be consistent with Chen et al.'s (2013, p. 3) study, which found that readers who understand Japanese pay attention to onomatopoeia in manga. However, only one reader chose "No translation" as his visual preference, which contradicts the aforementioned study (Chen et al., 2013), which states that those who understand Japanese prefer the original over the translated version due to differences in meaning caused by translation. Regarding the others, two (29%) said they preferred "Annotation", and four (57%) said "Substitution".

It is worth noting that the two readers who claimed to understand Japanese, and hence did not pay attention to the translation of onomatopoeia, did not select Japanese as one of their reading languages.

5.2.2.9. Readers who do not pay attention to the translation of onomatopoeia

Approximately half (13 or 48%) of this group of 27 readers have been reading manga for more than five years, with the remainder having read for less than five (14 or 52%). In terms of manga reading preferences, 16 (59%) read both official translations and scanlations, nine (33%) read just official translations, and 2 (7%) read only scanlations.

Fifteen readers, or 56% of this group, do not read in European Portuguese. Of this segment, six (40%) stated that they do not read manga in Portuguese for reasons apart from those listed, four (27%) stated that they do not enjoy reading in Portuguese, another four (27%) stated that the market has little diversity, and the remaining one (6%) selected irregular publications. Four only read in European Portuguese; as for the

other readers, with the exception of one who only reads Brazilian Portuguese, all read in English. Other languages in which manga is read include Spanish and French.

The majority, eleven or 41%, cite their lack of interest in onomatopoeia as justification for not paying attention to their translation. Two arguments tie for second place, both with seven (26%) “being able to comprehend the meaning of onomatopoeia through its visual depiction”, and “being accustomed to reading manga without translations due to scanlations”. Being able to read Japanese comes in last, with two readers or 7%. Despite their disinterest in the translation of onomatopoeia, just four (15%) chose the option of “No translation”. The majority prefers “Annotation” (eleven or 41%), followed by “Substitution” (seven or 26%). The “Glossary” option was selected by the remaining.

This appears to indicate that official translations, primarily published in English, are widely consumed by these readers, and even if they do not pay attention to the onomatopoeia, they expect translations to be present in their reading.

5.3. Discussion

This survey study intended to address two main questions: “Do readers pay attention to the translation of onomatopoeia in manga?” and “What are their expectations for the visual presentation of onomatopoeia in manga?”.

Regarding the first, this study revealed that more than 70% of readers pay attention to the translation of onomatopoeia. This conclusion appears to be consistent with the findings of Chen et al. (2013, p. 4), who investigated how Chinese speakers perceive onomatopoeia in manga and discovered that onomatopoeia that are not translated tend to be ignored by readers who are not fluent in the language, while onomatopoeia that are translated tend to incite the reader’s interest and help them appreciate the story more. On the other hand, while the fraction of readers who overlook the translation of onomatopoeia is significantly smaller, it remains close to 30%. Regarding reasons, 26% of readers state that they are able to grasp the meaning of onomatopoeia through the visuals, and, as Delaborde (2019, p. 395) argues, the overall visual presentation of the onomatopoeia, i.e., placement, colour, and font, can be sufficient to convey the necessary information, allowing them to ignore them. Another explanation, however, which formed the basis for this study, was the influence of

scanlation on readers, as the way onomatopoeic words are handled between fan and official translations remains one of the main differences between the two (Gretchen, 2017, p. 44). In official translations, rather than keeping the original, publishers give priority to localising sound effects in order to reach a larger audience, including those unfamiliar with Japanese comics (Kataoka, 2017, p. 28). In contrast, as previously indicated, most scanlations leave sound effects untranslated. This strategy is frequently viewed as the most authentic way to experience manga, as it presents the greatest level of faithfulness to the original. This idea of authenticity, however, can also be a cover for the fact that it is easier and faster to just leave the onomatopoeia as they are, since fans demand that scanlations be available as quickly as possible (Watson, 2019, p. 72). However, as this study shows, the main reason for not paying attention to the translation of onomatopoeia is not because readers are used to reading manga without them due to scanlations, but simply because they do not have an interest in them. One possible explanation for simply skipping them is limiting the amount of time spent reading (Delaborde, 2019, p. 395). However, the examination of cohorts reveals that scanlation's translation practices continue to have an impact on the reception of works by readers. By examining the responses of the group of readers of both official and fan translations, which constitute the majority, it is possible to see that scanlation is, in fact, the most cited reason for not paying attention to the translation of onomatopoeia, revealing that, in particular contexts, scanlations still bear significant influence on readers.

Regarding the second question, the visual strategy of "annotation" was identified as the most popular among fans. "Annotation", which conveys the visual and linguistic elements as separate entities, is considered less effective than "Substitution" in capturing readers' attention because the message is conveyed through very few aesthetic elements (Rohan et al., 2021, p. 70). However, while this visual strategy is not considered the most suited for manga aimed at broad audiences (Ozumi, 2007, pp. 290-91), it is possible that fans prefer not to have the original onomatopoeia removed since they are fully integrated into the drawing, thus ensuring that the translated version remains as close to the original as possible. "Substitution" came in second place, which could be explained by the fact that, despite requiring more cognitive processing and attention (Rohan et al., 2021, p. 69), readers are more likely to focus on translations that are incorporated into the manga's visuals as they can appreciate both the language and

the visual aspect of the work (ibid., p. 71). There are, however, numerous problems with this strategy. On the technical side, while Japanese characters can be expanded and contracted to match the scene and background, Roman letters are harder to work with, resulting in an imbalanced or obscure image. There is also the fact that translated sound effects frequently lack intensity and impact, leaving the reader with the impression that something is missing, with some even believing it distorts and degrades the author's original vision (Watson, 2019, p. 72). Regarding "No translation", maintaining the original onomatopoeia while abandoning their meaning can be interpreted as cultural authenticity (Valero-Porras & Cassany, 2016), but the problem with leaving the onomatopoeia without translation is that most readers are unable to grasp the linguistic meaning, or even pronounce the sounds (Sell, 2011, p. 100). However, although the choice not to translate onomatopoeia may not be well-received by all readers (Sell & Pasfield-Neofitou, 2015, p. 262), keeping the original is still appealing to some (Rohan et al., 2021, p. 70). According to Ozumi (2007, p. 290-91), this choice is only appropriate for "niche" manga that is intended for a small group of fans who are willing to accept the complete absence of meaning.

Summary

Manga's global popularity and influence grew significantly in the last decades of the twentieth century, having had an enormous impact on readers' visual comprehension of sound effects (Hiraishi, 2022, p. 8). At the same time, the phenomenon of scanlation has gained significant importance, and when it comes to the translation of manga itself, several of the fan's preferences can be found in this type of translation (Jüngst, 2008, p. 61).

The present study intended to examine the expectations of manga readers regarding the translations of onomatopoeia while focusing on the influence of scanlation; fan translations adopt a distinct approach to official translations, with most scanlators leaving it up to the readers to deduce the sound from the combination of the visual elements and the accompanying dialogue (Okuyayuz, 2017, p. 167). Through the study of norms, which have been used to better understand the interaction between translators and their audiences (Hermans, 2013, p. 1), this survey analysis was able to ascertain that, unlike aspects such as honorifics or Japanese terms, scanlation has not set

the norm when it comes to the expectations of readers regarding the translation of onomatopoeia in manga. Manga readers not only pay attention to the translations of these words, which highlights the significance of this unique feature, but they also expect that their translations to be featured in official publications. This expectation is evident in their preference for a visual strategy that incorporates the translation, indicating a shift towards a more target-text-oriented approach. Therefore, it can be inferred that the inclusion of onomatopoeia translations implies that manga released outside of Japan can never be “100% authentic”, as translated versions must always be somehow adapted to suit local audiences (Moreno Acosta, p. 37). This is reflected by the array of visual strategies, which likely arise from differing views on the necessity of redrawing onomatopoeia, given that they convey both linguistic and visual information (Yamaguchi, 2017, p. 99).

Having concluded the investigative part of the thesis, the next chapter will review the findings, present the overall conclusions and provide answers to the research questions.

Chapter 6: Portuguese Norms in the Translation of Onomatopoeia in Manga

The purpose of this thesis was to provide hypotheses for two research questions:

- 1) What are the translation norms that govern the translation of onomatopoeia in manga into European Portuguese?
- 2) How were these norms established in the emerging field of manga translation in Portugal?

To answer these questions, this thesis employed a mixed methodology study, specifically corpus analysis and survey analysis, to accomplish two objectives: to identify the strategies employed in Portuguese translations and gather the opinions of manga readers regarding the importance of translating these words, as well as their visual expectations for the translations of onomatopoeia.

The initial sections will summarise the key findings from the two empirical chapters of the research, specifically Chapters 4 and 5. Subsequently, the concluding sections will address the two research questions by examining the data, searching for connections or correlations between the findings.

6.1. Summary of the Study Findings

6.1.1. Findings of Corpus Data

6.1.1.1. Study 1: Translation Strategies in Direct Translation

To accomplish the first research objective, an approach centred on corpus-based data was used to investigate the strategies employed in translating the onomatopoeia found in eleven manga volumes.

The first corpus study focused on direct translation and identified the use of a total of eleven strategies. It also revealed that the number of strategies used by Portuguese translators is fairly consistent across volumes, with only minor variations. A variation in the number of onomatopoeic words was also confirmed based on demographics; however, significant discrepancies in quantity were also observed even

within the same demographic category. This indicates that the number of onomatopoeic words reflects the author's stylistic choices and that the number of pages in a volume does not influence the quantity of onomatopoeia present in each book.

The analysis revealed that neologisms, the lack of equivalents, and the semantic constraints of existing onomatopoeia were identified as the three main challenges in the direct translation of onomatopoeia found in manga. It also revealed the predominance of three strategies: original onomatopoeia, English words, and non-equivalent onomatopoeia. This challenge is especially apparent when examining the evidence from two specific strategies: interjections and transliteration.

Additional factors that influence the decision-making process regarding strategy include the intrinsic characteristics of onomatopoeia in manga, the relevance of the events and dialogue in each panel, the translator's preference for particular strategies and the type of onomatopoeia employed. Lastly, any requirements established by the publisher should also be taken into account.

6.1.1.2. Study 2: Translation Strategies in Indirect Translation

The second corpus study focused on indirect translation and identified a total of six strategies. The analysis of the four books incorporated in this study revealed a continuous shift in the prevalence of particular strategies over time. This shift may have resulted from the translator's personal preferences or other factors, such as the publisher's approval for more or fewer alterations, as translating onomatopoeia requires editing the entire image, which is costly and time-consuming.

The results further indicated that the most frequently employed strategies are "adaptation" and "transfer", followed by "alterations". The dominance of the first two strategies suggests that Portuguese translators tend to closely follow the mediating text when indirectly translating onomatopoeia in manga. However, the implication of employing the strategies of "adaptation" and "alteration", particularly when the meaning of the original word is not fully understood, is that it leads to numerous non-equivalent translations or coined words, with the latter making up the majority of the translations observed. This, in turn, creates a distance between the meanings of the original Japanese words and the Portuguese translations, as evidenced by a comparison of the Japanese and Portuguese translation subcorpora. The adoption of the strategies of

“transfer” and “synonym”, on the other hand, seems to yield more equivalent translations, although this aspect stems from the mediating text itself, as the descriptions of the strategies suggest. Regarding the strategy of “omission”, evidence within the corpus suggests that it may have been a direct consequence of the publisher’s decision.

6.1.2. Findings of Survey Data

Chapter 5 centred on the analysis of the responses gathered from an online questionnaire distributed among Portuguese manga readers, and it was conducted to fulfil the second research objective. The aim of the questionnaire was to elicit the viewpoints of manga readers concerning the importance of translating onomatopoeia, as well as their preferences for the visual presentations of said translations, with a focus on the impact of scanlations.

The findings of this study revealed that: 1) manga fans are attentive to the translation of onomatopoeia and expect these translations to be included in the official versions, and 2) that the use of “annotation” is the most favoured visual strategy among fans. Concerning the first finding, it can be posited that readers value translated onomatopoeia, as they enhance their comprehension of the narrative, which is precisely the purpose for which Japanese authors have employed them, as this thesis has consistently demonstrated. The second finding suggests that fans’ inclination towards “annotation”, a strategy used by half of the publishers included in the corpus study in Chapter 4, can be attributed to their wish to maintain the translated texts as faithful to the original as possible, which includes the preservation of the original onomatopoeia, since alterations to textual components deemed integral to the graphics are rarely accepted by the target audience (Rota, 2008, p. 87). Therefore, it can be inferred that the practice of scanlators leaving sound effects untranslated has not become the expected norm for the translation of onomatopoeia in official manga publications. Nevertheless, in certain instances, scanlations may still exert a considerable impact on readers, as some groups of readers focus less on onomatopoeia than others due to the influence of scanlations.

6.2. Addressing the Research Questions

6.2.1. RQ 1: What are the translation norms that govern the translation of onomatopoeia in manga into European Portuguese?

As referenced in the introductory chapter of this thesis, translation norms largely determine how translators approach the text, as well as the manner in which it is expected to be received (Hermans, 1996, p. 14). However, what is available for observation are not the norms themselves but rather instances of behaviour that are governed by them (Toury, 2012, p. 87). Inasmuch as a norm is both active and effective, it should be possible to discern regularities in recurring contexts. These regularities result from normative activity and may thus be interpreted as direct evidence of their functioning (ibid., p. 64-65).

The corpus study in Chapter 4 was used to identify the strategies employed for both direct and indirect translation of onomatopoeia in manga into European Portuguese. From the perspective of the researcher, strategies are arguably the most important analytical tools, as patterns of strategy use provide insights into which norms can be extracted from the data (Pedersen, 2011, p. 37-38). Thus, the results derived from both corpus studies also validated the presence of observable regularities of behaviour. However, as Chesterman (2017, p. 188) points out, although the presence of observed regularities is crucial for indicating the existence of norms, it is not sufficient on its own. At what point does a recurring strategy cease to be merely a strategy and start to be recognised as a norm? Unfortunately, this is a question that remains unanswered (Martínez-Sierra, 2015, p. 42).

Nevertheless, the fact remains that one cannot claim that something constitutes a norm without presenting evidence of regularities that would illustrate this norm (Chesterman, 2017, p. 188). In this context, Martínez-Sierra (2015, p. 53) suggests the presence of an intermediary concept that lies between strategies and norms, referred to as “tendencies”. When it is recognised that a translator frequently employs a specific strategy for translating similar cases, it becomes possible to begin contemplating the notion of a translation tendency. Even in the absence of conclusive evidence regarding the existence of a norm, the concept allows for the assertion that upon observing a repeated behaviour indicative of a certain tendency, it is plausible to hypothesise that this behaviour could become a norm, while simultaneously acknowledging that further

research is required to substantiate this assumption. (ibid., p. 51-52). Tendencies can therefore be understood as “... a potential norm, whether it be strong, weak or just a regular norm” (ibid., p. 47).

Thus, it is possible to hypothesise, based on this premise, the existence of the following translational tendencies (and potential translational norms) in the Portuguese market in relation to onomatopoeia in manga: 1) Portuguese translators mainly rely on the strategies of “Word coinage”, “English words” and “Non-equivalent onomatopoeia” in the direct translation of onomatopoeia in manga; 2) when indirectly translating, it is common practice to closely follow the mediating text, as “adaptations” and “transfers” are the two most common strategies; 3) the majority of translations in Portuguese editions, being direct or indirect, result in the creation of original words.

To understand these potential norms, it is necessary to reflect on the three main challenges identified within the corpus. All three major strategies can be seen as a consequence of the small number and lexical limitations of Portuguese onomatopoeia. For instance, the category of *gitaigo* words, which does not exist in Portuguese, results in a lack of equivalents. The analysis of the corpus also indicated that the Portuguese language does not currently possess a stable lexicon, as the meanings and even the morphology of certain words are not standardised. However, even if a translation is considered impossible or unsuitable, it is necessary to convey onomatopoeia in some way (Zulawnik, 2016, p. 235), a reality that prompts translators to explore alternative solutions. Moreover, as has often been noted, the multitude of themes and narratives contributes to a medium that continually generates new words or meanings (Leitão, 2011, p. 11), thereby confirming the creative potential of onomatopoeia in manga. Given that unusual words require additional effort from the reader (Huang & Archer, p. 474), it is reasonable to conclude that they also demand more effort from the translator during the translation process. A failure to fully understand a word’s meaning can profoundly affect the choice of strategy, particularly word coinage, as it was the most widely adopted strategy in translating these instances. Concerning the employment of English words, it is reasonable to assume that it is a reflection of the global influence of English. The difficulty in creating onomatopoeia is a notable characteristic of Romanic languages (Igareda, 2017, p. 345). This, together with a significant exposure to English manga translations, as Portuguese readers had become used to easily acquiring American translations (Godinho, 2019, p. 14), and the influence of earlier comic

traditions, has resulted in readers being familiar with the incorporation of onomatopoeia from various languages in comic translations (Igareda, 2017, p. 358).

Regarding indirect translation, this practice can occur for various reasons, including the lack of translators with the necessary skills to execute a direct translation or considerations of cost-effectiveness, as translations from peripheral languages are usually more expensive than those from central languages (Pięta, 2014, p. 22). These reasons appear to be, as noted by Pinto (2019, p. 325), the very factors that explain the editorial decisions made by Portuguese publishers. The existence of translations in central languages, such as English, which has seen a notable rise in mediation since the 1950s (Pięta, 2012, p. 322), facilitates access to a larger pool of professionals, as Japanese, much like Portuguese, occupies a marginal role in the global translation framework (ibid., p. 320). The fact that they do not translate from the original Japanese highlights a lack of language proficiency and suggests a lack of familiarity with its features. This limitation not only constrains the variety of strategies for translating onomatopoeia but also explains why translators tend to closely follow the mediating text during the indirect translation of onomatopoeia in manga.

6.2.2. RQ 2: How were these norms established in the emerging field of manga translation in Portugal?

According to Pedersen (2011, p. 34), translation norms predominantly derive from either the producers of translations, which refers to the professionals acting collectively rather than individually, or from the consumers of translations, that is, the readers. He further clarifies that it is common for these two groups to collaborate to define norms. This seems to be in line with Chesterman's argumentation (2017, p. 173): translation norms originate from two distinct subsets; one that includes individuals whose translation practices are regarded as standard-setting, and another that encompasses translated texts recognised as exemplifying expected quality. Additionally, the two types of resulting norms derived from these subsets – one pertaining to behaviour and the other to linguistics – are referred to as professional norms and expectancy norms. Expectancy norms are determined by the recipients of the translation, while professional norms are set by some form of authority and by the general acceptance of their existence (ibid., p. 174). Moreover, by striving diligently to

meet the expectancy norms of the target audience, translators find themselves complying with professional norms (ibid., p. 175). However, this thesis' hypothesis adds a third element: the publishers. In order to fully understand the reasoning behind this hypothesis, it is necessary to revisit Toury's norms and Chesterman's expectation norm through the lens of the critical insights provided by the data collected from both corpus and survey studies.

As outlined in the theoretical framework section of this thesis, according to Toury (2012, p. 79-83), there are three types of norms that operate at distinct stages of the translation process: (1) preliminary norms, which establish which text-types are selected to be translated and the directness of translations, i.e., whether indirect translation is tolerated or not; (2) initial norms, which dictate whether the translator will follow the norms of the source text or the norms of the target culture; and (3) operational norms, which oversee the concrete decisions made in the act of translation.

Preliminary norms govern the translation policy, including the choice of text type or genre to be published and the directness of the translation. Translation policy is defined by the factors that determine which text types, including specific texts, are chosen for translation into a particular culture or language at a specific time. This policy is recognised as existing when the choices made are found to be non-random (ibid., p. 82). An exploration of the 11 titles included in the corpus study reveals a tendency from publishers to choose *shōnen* and *seinen* manga. It is reasonable to conclude that one of the factors influencing publishers' decisions about which materials to translate is their commercial value, favouring titles that have achieved mainstream success, such as *Death Note*, *My Hero Academia*, and *Tokyo Ghoul* (Sugie et al., 2025, p. 93). Indeed, in the context of the global manga industry, *shōnen* manga is generally accepted to be the most popular and most profitable demographic (Sun, 2024, p. 55). Concerning the directness of translation, the concept pertains to the level of tolerance for translating from languages that are not the ultimate source languages (Toury, 2012, p. 82). Despite a recent trend among Portuguese publishers to prefer direct translations, indirect translation has been a prevalent practice for many years and may still be today. The favoured mediating language appears to be English, likely due to commercial factors. Additionally, there is a tendency to obscure, and even deny, this indirectness, including the identity of the mediating language.

In terms of operational norms, they can be understood as guiding the decisions taken during the act of translation. These norms influence the distribution of linguistic material within it — along with its textual composition and verbal expression. Consequently, they directly or indirectly regulate the relationships that exist between target and source texts or their segments, meaning they dictate what is more likely to remain unchanged, despite the alterations inherent in translation, and what is likely to be modified (Toury, 2012, p. 82). The translation strategies employed, as illustrated in the two corpus studies presented in Chapter 4, are remarkably diverse. This suggests that the translation of onomatopoeia in manga is predominantly shaped by the translators' own choices, especially in the case of direct translation. Given the lack of publishing guidelines, which are considered to be “norm statements” (Chesterman, 2017, p. 189) and have a direct impact on this type of norm (Chesterman, 2016, p. 75), translators must make crucial decisions based solely on their experience. In my role as a manga translator, I not only confirm the absence of guidelines from publishers but also, while facing difficulties in translating these words, became captivated by the multitude of strategies available for selection, which motivated me to focus my thesis on this matter. Consequently, this illustrates that currently, Portuguese translators enjoy a significant degree of autonomy in translating onomatopoeia according to their preferences. Nonetheless, exceptions exist, as is the case with indirect translations; whether due to time or financial constraints, or simply as an effort to mask the indirectness of the translation, publishers can instruct the use of certain strategies or choose to omit specific words altogether. Thus, in this specific context, translators do not have as much freedom, and this exemplifies why norms emerge not only from the interaction between translators and readers but also from the action of publishers.

The initial norm addresses the fundamental choice that is made between the two rival sources of constraints; in other words, any translator is tasked with making a comprehensive decision between two extreme orientations: a strong emphasis on the “presumed original” (also referred to as adequacy) and a thorough commitment to norms that emerge and function within the target culture, thus influencing the translation's acceptability. If the first orientation is chosen, the translation will be primarily guided by the goal of having the resulting text reflect the source text and the norms it represents. In contrast, should the second orientation be adopted, the norms of the target language will be triggered and activated (Toury, 2012, p. 79). From a

linguistic perspective, one of the hypotheses proposed in this thesis — that is, the potential norm concerning the direct translation of onomatopoeia which asserts that the dominant strategies are “Word coinage”, “English words” and “Non-equivalent onomatopoeia” — is substantiated by other research (see Ferreira, 2024, p. 87-88), suggesting that translators are inclined to conform to the norms that are prevalent in the target culture, thereby ensuring acceptability. Although no additional studies have been conducted on the indirect translation of onomatopoeia in manga, it remains plausible to propose a similar conclusion.

From a visual perspective, it is here that the expectations of the audience, otherwise known as expectancy norms, are of utmost importance. Chapter 3 delves into the practice of scanlation, highlighting the strong desire among fans to have a textual experience that closely mirrors that of the original Japanese audience (O’Hagan, 2008, p. 164). This phenomenon has subsequently had an impact on official translations, resulting in the less adaptive translations of manga that many readers have come to anticipate (e.g., no flipping of images, the use of Japanese honorifics, etc.) (Evans, 2017, p. 324). Consequently, given the influence that manga fans have on the translation process, it was crucial to investigate whether the translation of onomatopoeia in manga is something that modern fans value and how they expect these to be presented in official publications. This inquiry formed the basis of the survey study detailed in Chapter 5. The findings, however, revealed that the majority of Portuguese readers do not base their expectations on scanlation practices. Unlike scanlations, which frequently do not translate onomatopoeia, Portuguese readers expect to see these translations in the published version. This is illustrated by their keen interest in the translations of onomatopoeia, as well as the observation that the most favoured visual strategy was “annotation”. As Chesterman (2017, p. 175) explains, expectancy norms are considered valid due to their presence in the target language community, and, therefore, a professional translator must strive to create a target text that meets those norms. But when considering the visual presentation of onomatopoeia translations, which extends beyond the translator’s role, the responsibility for meeting said expectations lies with publishers. Returning to the findings of the corpus study in Chapter 4, the visual strategies adopted by the publishers included in the study primarily varied between two main strategies: “annotation” and “full-textual substitution”. Moreover, upon further review of the results, it is evident that the strategy of omission is one of the least

frequently used, representing less than 8% in direct translations and approximately 11% in indirect translations. As Toury (1997, p. 72) explains, the features of a source text that are retained are determined by the target context; this means that these features are preserved and adapted in the target language because they are deemed important for that target context. Thus, drawing from these insights, it can be concluded that publishers are likely aware of the expectations of their fans and, to avoid the risk of penalties and potential financial implications, adapt the visual style of onomatopoeia translations to meet those expectations, thus prioritising acceptability.

Hence, based on all these observations, this thesis presents the following explanatory hypothesis to respond to the second research question: that in the developing field of manga translation in Portugal, potential translation norms arise from the interaction among translators, readers, and publishers. A unique interplay exists among the three, with each depending on the others: publishers select popular titles and publish them according to the expectations of their audience; on the other hand, by refraining from providing explicit instructions, publishers grant translators considerable autonomy, who subsequently determine the most suitable strategies based on multiple factors, while simultaneously aiming to express meanings in the most effective manner and ensuring the target text's acceptability for readers keen to grasp every aspect of the narratives found within the medium known as "manga".

This chapter functions as a conclusion to the investigation carried out on the translation of onomatopoeia in manga into European Portuguese. The subsequent chapter will highlight the original contributions of the thesis to the existing academic literature in this area, along with the practical applications derived from this research. In the concluding section, an outline of the study's limitations and possible directions for future research will be discussed.

7. Conclusion

Research on manga has become increasingly popular in recent decades, also attracting considerable attention from scholars in the field of Translation Studies. Nevertheless, there are still considerable gaps in the scholarly literature regarding the translation of manga, which this thesis sought to address by focusing on two key areas: the lack of research on the translation of onomatopoeia into European Portuguese and the study of how translation norms in emerging fields are established.

This concluding chapter will highlight the unique contributions of this thesis to the academic literature within the field. Additionally, it will address the limitations of the study and suggest potential topics for further research.

7.1. Contributions of the Study

The process of translating manga is an intricate subject that requires careful consideration. This complexity naturally extends to the translation of onomatopoeic words. This research is of considerable academic significance, as it tackles notable gaps in the existing literature concerning the translation of manga into European Portuguese. Moreover, it is anticipated that this thesis will provide a valuable contribution to the under-explored areas of Japanese and Manga Studies in Portugal, given that a review of academic publications in both disciplines reveals a pressing need for further investigation.

The first contribution of this thesis is, of course, to the field of Translation Studies. From a theoretical perspective, this study provides a new perspective into how norms are formulated. On a practical level, this study was able to develop two new classification systems, including for the indirect translation of onomatopoeia in manga, for which no system had yet been created. With the help of these new systems, researchers will be able to more accurately analyse the translations of onomatopoeic words, not only in manga but also in other types of comics, including the increasingly popular South Korea's manhwa or China's manhua (Jüngst, 2008, p. 109-10), or even in the translation of what Celotti (2008, p. 42) calls "linguistic paratext", which, much like onomatopoeia, refers to singular communicative units that include verbal messages

incorporated into the drawings, such as inscriptions or signs. The classification system designed for indirect translations holds considerable importance, as it assists in determining whether a translation is direct or indirect. This is particularly relevant given that identifying indirect translations represents one of the most pressing challenges in academic research concerning this type of translation. This study further holds practical significance for the sub-discipline of Translation Education. As Pym explains, “...typologies continue to be useful pedagogically, specifically for making trainee translators aware of the range of options available to them” (Pym, 2018, p. 42), indicating that these two systems are also suitable for translation training, although, optimally, they could be utilised by professional translators in their tasks.

This study presents an opportunity to expand the research on onomatopoeia in the context of the Portuguese language. Portuguese onomatopoeic words remain an understudied topic within Linguistics, as demonstrated by the limited number of research studies, the absence of systematic organisation of new meanings, and the lack of analyses concerning word variations or neologisms. The significance of onomatopoeia within Portuguese can no longer be overlooked by scholarly research, particularly in light of the manga market’s continuous development. The results of this research allow scholars to investigate the development of new meanings associated with current words or to create databases aimed at integrating more words into the Portuguese vocabulary. Despite its limited scope, the word inventory generated by this research can also be considered another noteworthy contribution in regard to the study of word coinage. It serves not only to shed light on how neologisms are used, but its categorisation of creation methods also marks a significant step forward in grasping the strategies that drive the development of neologisms.

Within Manga Studies, this research contributes to a more profound understanding of the specific characteristics of manga. It instructs on the different features that constitute the medium, but most significantly, it underscored the relevance of linguistic elements that extend beyond dialogue and narration. Moreover, the conclusions drawn from this thesis reveal that a comprehensive grasp of the medium’s specifics is crucial to the translation process and highlight the importance of accurately translating onomatopoeia and, ideally, other text-image elements, to preserve the essence of the original work. This research further explores the ways in which fans interact with manga translation, initially by examining fans’ participation in the

translation process via scanlations, but primarily, it investigates fans' expectations regarding official translations, uncovering a prevalent preference among the community for the translation of onomatopoeia as a standard practice within the industry.

At its core, however, this research contributes valuable insights into the recently established Portuguese manga market, and, more significantly, it reveals the extraordinary complexities that the translation of a single feature can create and its potential to shape the broader context of manga translation practices, thus broadening our knowledge of translation.

7.2. Limitations of the Study

The first major limitation of this research was the small sample of volumes included in the corpus study. The reliability of the gathered data and the construction of the corpus depended heavily on accurate information. Unfortunately, such information is often omitted from the credits, and the situation was exacerbated by the fact that numerous publishers had either ceased operations, did not reply to enquiries for clarification, or withheld details such as the indirect nature of translated texts. This made it impossible to include older publications, which would undoubtedly have offered valuable insights that could have further improved the study. The lack of demographic representativeness can also be considered another limitation. The study conducted by Pratha et al. (2016, p. 101) has shown that different demographics tend to employ different types of onomatopoeia; *shōjo* manga, for example, uses far more *gitaigo*, while *shōnen* employs far more *giongo*. The presence of only one *shōjo* manga, alongside the absence of *josei* or *kodomo* manga, may have led to an overemphasis on *shōnen* and *seinen* manga, potentially influencing the study's results.

With regard to the survey study, although a relatively large sample of readers was surveyed and the questionnaire provided the necessary data to achieve the objectives of this study, recruitment through social platforms, which implied a broad inclusion criterion, and the fact that sociological variables such as gender and age were not used may have led to a lack of data at a more micro level. To compensate for this, future studies on the subject should focus on questioning selected samples in order to obtain more specific data to complement the information obtained in this survey study.

Finally, although this research has yielded important results and has met its outlined goals, the conclusions have merely supported the formulation of new temporary hypotheses. Consequently, these hypotheses must undergo testing through the expansion of the current corpus and the implementation of other studies to achieve validation.

7.3. Suggestions for Future Research

Numerous questions were brought up by both studies, emphasising the need for further meaningful research in this subject. Moreover, in the process of writing this thesis, considerable developments unfolded in the Portuguese market, marked by the arrival of new publishers, demographics, series and translators. Therefore, even though this study covers ten years of manga translation in Portugal, it only serves as a starting point into a vibrant and ever-evolving topic that demands continuous and systematic study, particularly the need to create a more extensive corpus that includes more recent publications.

With respect to future research topics, in addition to the necessity of identifying the translator's priorities in selecting specific strategies within a given context, it is also vital to understand how the translation strategies implemented shape the reader's interpretation of the narrative. Additionally, the effect of the visual characteristics of onomatopoeia on the meanings conveyed to readers calls for further inquiry. Another compelling subject would be a detailed examination of the reasons and methods by which translators create new words. A thorough analysis of the translation of onomatopoeia across various manga demographics, genres, or specific authors would certainly also yield exciting results. Furthermore, considering that the expectations of readers regarding their preferred visual strategies have been explored, it would also be pertinent to investigate in greater detail the Portuguese publishing industry, focusing on topics such as adaptation, indirect translation, selection criteria for publication, or possible publishing guidelines.

To the best of my knowledge, this is the first study on the subject to be carried out in Portugal. Therefore, it is hoped that this thesis has provided meaningful contributions to the field of Translation Studies, particularly in the area of manga

translation and the language pair of Japanese and European Portuguese, thereby establishing a basis for future research.

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Appendices

Appendix A: list of manga published in Portugal until 2022

ST_ Title	ST_ Author	ST_ Volumes	ST_ Year	ST_ Publisher	ST_ Demographic	ST_ Language	TT_ Title	TT_ Volumes	TT_ Year	TT_ Publisher	TT_ Translator
スプリガン (Supurigan)	Hiroshi Takashige	11	1989- 1996	Shōgakukan	Shōnen	Unknown	Striker: O Guerreiro	6	1996- Unknown	Texto Editora	Unknown
らんま ½ (Ranma Nibun-no- Ichi)	Rumiko Takahashi	38	1987- 1996	Shōgakukan	Shōnen	English or French	Ranma ½	12	1996- Unknown	Texto Editora	Margarida Robert
アキラ (Akira)	Katsuhiro Ōtomo	6	1982- 1990	Kōdansha	Seinen	Unknown	Akira	19	1998- 2004	Meribérica	Meribérica- Liber
沙流羅 (Sarura)	Takumi Nagayasu (Art) and Katsuhiro Ōtomo (Story)	7	1990- 2004	Kōdansha	Seinen	Unknown	Mother Sarah	3	2000- 2003	Meribérica	Patrícia Contreiras
ドラゴンボール (Doragon Booru)	Akira Toriyama	42	1984- 1995	Shueisha	Shōnen	Spanish?	Dragon Ball	42	2001- 2002	Planeta deAgostini	Olga Martinho
聖闘伝承ダークエンジ エル (Seijuu Denshou Daku Enjeru)	Kia Asamiya	5	1992- 1997	Kadokawa Shoten	Shōnen	Unknown	Dark Angel	2	2005	Editora Devir	Paulo Furtado

疾くひと (Aruku Hito)	Jirō Taniguchi	1	1990- 1991	Kōdansha	Seinen	Unknown	A Arte de Jiro: O Homem que Caminha	1	2005	Devir + Panini	Adriana Sada e José Carlos Francisco
吸血姫美夕 (Kyuuketsuhime Miyu)	Narumi Kakinouchi	10	1989- 2002	Akita Shoten	Shōjo	Unknown	Vampire Princess Miyu	1	2006	MangaLine Edições	Unknown
ルパン三世 (Rupan Sansei)	Monkey Punch	14	1967- 1972	Futabasha	Seinen	Unknown	Lupin III	2	2006	MangaLine Edições	Unknown
舞-HiME (Mai Hime)	Satō Kenetsu (Art) and Noboru Kimura (Story)	5	2004- 2005	Akita Shoten	Shōnen	Unknown	My-HiME	1	2006	MangaLine Edições	Unknown
鉄腕アトム (Tetsuwan Atomu)	Osamu Tezuka	23	1951- 1968	Kobunsha	Shōnen	Unknown	Astro Boy	3	2010	ASA	Ricardo Pereira
遊☆戯☆王 (Yū-Gi- Ou!)	Kazuki Takahash	38	1996- 2004	Shueisha	Shōnen	Unknown	Yu-Gi-Oh!	7	2010- 2011	ASA	Ricardo Pereira
ドラゴンボール (Doragon Booru)	Akira Toriyama	42	1984- 1995	Shueisha	Shōnen	English	Dragon Ball	18	2010- 2012	ASA	Ricardo Pereira
デスノート (Desu Noto)	Takeshi Obata	12	2003- 2006	Shueisha	Shōnen	English	Death Note	12	2012- 2015	Editora Devir	Isolda Chiho

	(Art) and Tsugumi Ohba (Story)	72	1999-2014	Shueisha	Shōnen	English	Naruto	Being released	2013-present	Editora Devir	Rodrigues (1-3) Paulo Salgado Moreira and Chiho Rodrigues (4-12) Carla Nunes (1, 27) Carla Nunes and Chiho Rodrigues (2-13, 18-21, 23-25) Paulo Salgado Moreira and Chiho Rodrigues (14-16, 17, 22, 26) Raquel Godinho
ナルト (Naruto)	Masashi Kishimoto										

青の祓魔師 (Ao no Ekusoshisuto)	Kazue Katō	Being released	2009- present	Shūeisha	Shōnen	English	Blue Exorcist	Being released	2013- present	Editora Devir	(28- present) Paulo Salgado Moreira and Chiho Rodrigues (1, 2, 6) Madalena Ávila and Chiho Rodrigues (4, 5, 7, 8) Paulo Salgado Morcira (9) Madalena Ávila (10- 27) Laura Teixeira (28- present) Soko Miyake
オールユー ニードイズ アート	Takeshi Obata (Art) and Ryōsuke	2	2014	Shūeisha	Seinen	Japanese	All You Need Is Kill	2	2015	Editora Devir	

東京喰種、 トーキョー グール (Tokyou Guuru)	Sui Ishida	14	2011- 2014	Shueisha	Seinen	Japanese	Tokyo Ghoul	14	2016- 2019	Editora Devir	Inês Rocha Silva
歩くひと (Aruku Hito)	Jirō Taniguchi	1	1990- 1991	Kōdansha	Seinen	Brazilian Portuguese	O Homem que Passeia	1	2017	Editora Devir	Arnaldo Oka
プラチナエ ンド (Purachina Endo)	Takeshi Obata (Art) and Tsugumi Ohba (Story)	14	2015- 2021	Shueisha	Shōnen	Japanese	Platinum End	14	2017- 2023	Editora Devir	Inês Rocha Silva (1- 12) Joana Amaral (13, 14)
ワンパンマン (Wanpanma n)	Yusuke Murata (Art) and ONE (Story)	Being released	2012- present	Shueisha	Seinen	Japanese	One Punch- Man	Being released	2017- present	Editora Devir	Soko Miyake (1- 16) Joana Ramos (17- present)
千年の翼、 百年の夢 - Les Gardiens du Louvre (Sennen no Tsubasa, Hyakunen no	Jirō Taniguchi	1	2014	Shōgakukan	Seinen	French	Os Gardiões do Louvre	1	2018	Levoir	José de Freitas and Shinji Iwaoka

Yume - Les Gardiens du Louvre)	Jirō Taniguchi	1	1991	Shogakukan	Seinen	Japanese	Terra de Sonhos	1	2018	Levoir	José de Freitas and Shinji Iwaoka
キングダム ハーツ Final Mix (Kingdamu Hatsu Final Mix)	Shiro Amano	3	2006-2007	Square Enix	Shōnen	Unknown	Kingdom Hearts Final Mix	3	2018	Goody	Unknown
総員玉碎せよ! (Sōin Gyokusai Seyo!)	Shigeru Mizuki	1	1973	Kōdansha	Seinen	Brazilian Portuguese	Marcha Para a Morte	1	2018	Editora Devir	Arnaldo Oka
のんのんびよ! (Nonnonba to Ore)	Shigeru Mizuki	1992	2	Kōdansha	Seinen	Brazilian Portuguese	Nonnonba	1	2018	Editora Devir	Arnaldo Oka
星守る犬 (Hoshi Mamoru Inu)	Takashi Murakami	1	2008-2009	Futabasha	Seinen	Brazilian Portuguese	O Cão que Guarda as Estrelas	1	2018	JBC Portugal	André Oliveira
アキラ (Akira)	Katsuhiro Ōtomo	6	1982-1990	Kōdansha	Seinen	Brazilian Portuguese	Akira	1	2018	JBC Portugal	André Oliveira

攻殻機動隊 THE GHOST IN THE SHELL (Koukaku Kidoutai: The Ghost in the Shell)	Masamune Shirow	1	1089- 1991	Kōdansha	Seinen	Brazilian Portuguese	The Ghost in the Shell	1	2018	JBC Portugal	André Oliveira
進撃の巨人 (Shingeki no Kyōjin)	Hajime Isayama	34	2009- 2021	Kōdansha	Shōnen	Brazilian Portuguese	Ataque dos Tíãs	3	2018- 2019	JBC Portugal	André Oliveira
僕のヒーロー アカデミア (Boku no Hīrou Akademia)	Kōhei Horikoshi	2014- 2024	42	Shūeisha	Shōnen	Japanese	My Hero Academia	Being released	2018- present	Editora Devir	André Pinto Teixeira (1- 18) B. Soares Vieira (19- present)
STAR WARS 新た なる希望 (Star Wars Arata Naru Kibou)	Hisao Tamaki (Art) and George Lucas (Story)	4	1998- 2000	Kadokawa Shoten	Shōnen	Unknown	Star Wars - Uma Nova Esperança	1	2019	Planeta	Unknown
約束のネバ ーランド (Yakusoku no Nebārando)	Posuka Demizu (Art) and Kaiu Shirai (Story)	2016- 2020	20	Shūeisha	Shōnen	Japanese	The Promised Neverland	20	2019- 2024	Editora Devir	Alexandra Costa Ferreira

東京喰種-ト ーキョーグ ール-re (Toukyou Guuru-re)	Sui Ishida	2014- 2018	16	Shueisha	Seinen	Japanese	Tokyo Ghoul:re	16	2019- 2025	Editora Devir	Inês Rocha Silva (1-9) José Ribeiro (10-16) Arnaldo Oka
孤独のグルメ (Kodoku no Gurume)	Jirō Taniguchi (Art) and Masayuki Kusumi (Story)	2	1994- 2015	Fusōsha	Seinen	Brazilian Portuguese	O Gourmet Solitário	1	2020	Editora Devir	Arnaldo Oka
地獄変 (Jigokuhen)	Hideshi Hino	1	1983	Seirindō	Seinen	Japanese	Panorama do Inferno	1	2021	Sendai Editora	Cassiano Soares
はたらくカ ツナバ (Hataraku Kappa)	Imiri Sakabashira	1	2005	Seirin Kogeisha	Shōjo	Japanese	A Jornada de Kappa	1	2021	Sendai Editora	Cassiano Soares
トラベ ル (Toraberu)	Yuichi Yokohama	1	2006	East Press	Seinen	Japanese (wordless)	Viagem	1	2021	Chili com Carne	Not required
猫DJゴッ シーの世界 ツアー (Neko DJ Gosshii no Sekai Tsuaa)	Harukichi	6	2013	Self- publication	Unknown	English	DJ Cat Gosshie World Tour	1	2021	Chili com Carne	Marcos Farrajota

こりせんま ん (Kori Senman)	Mi Tagawa	7	2018- 2023	MAG Garden	Shōjo	Japanese	A Raposa e o Pequeno Tanuki	7	2021- 2025	Midori Editora	Raquel Saraiva
鬼滅の刃 (Kimetsu no Yaiba)	Koyoharu Gotōge	23	2016- 2020	Shūeisha	Shōnen	Japanese	Demon Slayer: Kimetsu no Yaiba	Being released	2021- present	Editora Devir	Raquel Saraiva
刑務所の中 (Keimusho No Naka)	Kazuichi Hanawa	1	1998- 2000	Kōdansha	Seinen	Japanese	Na Prisão	1	2022	Sendai Editora	Cassiano Soares
首猫島 (Kubinekoji ma)	Tokushige Kawakatsu	1	2014	Unknown	Unknown	Japanese	Ilha dos Gatos	1	2022	Sendai Editora	Cassiano Soares
蝶獣戯譚 (Chōjū Gitan)	Yuka Nagate	2	2009- 2010	Shinchōsha	Seinen	Japanese	Butterfly Beast	2	2022	A Seita	Raquel Saraiva
おもいでエ マノン (Omoide Emanon)	Kenji Tsuruta (Art) and Shinji Kajio (Story)	1	2006- 2008	Tokuma Shoten	Seinen	Japanese	Lembranç as de Emanon	1	2022	Sendai Editora	Cassiano Soares
クルエラー ザンデッド (Kuruerā zan Deddo)	Kōzō Takahashi (Art) and Tsukasa Saimura (Story)	2	2011- 2017	Nihonbungei sha	Seinen	French	Crueler than Dead	2	2022	Gradiva	Fernanda Mestrinho

出籠のカガ スデル (Mushikago no Kagasuteru)	Kachou Hashimoto	7	2005- 2016	Tokuma Shoten	Seinen	Unknown	Cagaster	6	2022- 2023	ASA	Helena Guimarães
スバイファ ミリー (Supai Famirii)	Tatsuya Endō	Being released	2019- present	Shūeisha	Shōnen	Japanese	Spy × Family	Being released	2022- present	Editora Devir	André Pinto Teixeira (1- 8) Caio Pacheco (9- present)
呪術廻戦 (Jujutsu Kaisen)	Gege Akutami	30	2018- 2024	Shūeisha	Shōnen	Japanese	Jujutsu Kaisen	Being released	2022- present	Editora Devir	Soko Miyake (1- 3) Graciela Kushihara (4-present)

Appendix B: Corpus sample study 1

Series	Volume	Chapter	Page Source Text	Page Target Text	Panel	Japanese (Original)	Romanization	Type	Meaning	Portuguese Translation	Strategy
Terra dos Sonhos	One-shot	1	6	6	6	3 ブロロ	BURORO	Giongo	The sound of a VRRR	Translation using a non-equivalent onomatopoeia	
Terra dos Sonhos	One-shot	1	6	6	6	4 キッ	KI(T)	Giongo	A high-pitched sKILL	Translation through transiteration	
Terra dos Sonhos	One-shot	1	7	7	7	1 バム!	BAMUI	-	-	VLAM	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	7	7	7	4 よろよろ	YOROYORO	Giataigo	The state of ha BLLL BLLL	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	7	7	7	8 よたよた	YOTAYOTA	Giataigo	To move forward SEM TRADUÇÃO	Omission	
Terra dos Sonhos	One-shot	1	8	8	8	3 ふらふら	FURAFURA	Giataigo	A lack of streng FLL FLL	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	10	10	10	3 ごそごそ	GOSOGOSO	Giataigo	The state of mo MNG MNG	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	10	10	10	4 がちゃ	GACHA	Giongo	The sound made CLIC	Translation using a non-equivalent onomatopoeia	
Terra dos Sonhos	One-shot	1	13	13	13	3 ごそごそ	GOSOGOSO	Giataigo	The state of mo MNG MNG	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	13	13	13	4 よろ!	YORO!	Giataigo	The state of ha BLLL	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	19	19	19	5 ズズウ	ZUZUU	Giongo	The sound of su SLUP	Translation using an english word (Oxford)	
Terra dos Sonhos	One-shot	1	20	20	20	2 ずっ	ZU(T)	Giongo	The low sound c FRR	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	20	20	20	3 ずる	ZURU	Giongo	The sound of un SEM TRADUÇÃO	Omission	
Terra dos Sonhos	One-shot	1	21	21	21	10 ずっ	ZU(T)	Giongo	The low sound c FRR	Translation using a non-equivalent onomatopoeia	
Terra dos Sonhos	One-shot	1	22	22	22	4 ずっ	ZU(T)	Giongo	The low sound c FRR	Translation using a non-equivalent onomatopoeia	
Terra dos Sonhos	One-shot	1	22	22	22	4 ずる	ZURU	Giongo	The sound of un FRR	Translation using a non-equivalent onomatopoeia	
Terra dos Sonhos	One-shot	1	22	22	22	5 ずっ	ZU(T)	Giongo	The low sound c SEM TRADUÇÃO	Omission	
Terra dos Sonhos	One-shot	1	23	23	23	8 くんくん	KUNKUN	Giongo	The sound of an SNIF SNIF...	Translation using an english word (Dicionário)	
Terra dos Sonhos	One-shot	1	24	24	24	8 クオン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	24	24	24	8 クオーン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	24	24	24	8 クオン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	25	25	25	3 ガチカ	GACHIKA	-	-	CLAC	Translation using a non-equivalent onomatopoeia
Terra dos Sonhos	One-shot	1	25	25	25	5 ごしごし	GOSHIGOSHI	Giongo	The sound made WSSH	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	25	25	25	8 ぐら	GURA	Giataigo	A severe dizzy GWN	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	26	26	26	4 ぎりっ	GIRI(T)	Giongo	A creaking soun GUILL	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	28	28	28	2 ワンワンワン	WANWANWAN	Giseigo	The barking of a OUAH OUAH OUAH	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	28	28	28	3 ワンワン	WANWAN	Giseigo	The barking of a OUAH OUAH	Translation using an original onomatopoeia	
Terra dos Sonhos	One-shot	1	28	28	28	3 バシ!	BASHI!	Giongo	The sound of thi PAF	Translation using an english word (Oxford)	
Terra dos Sonhos	One-shot	1	30	30	30	2 クオン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	30	30	30	2 クオン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	30	30	30	2 クオン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	32	32	32	1 クオン	KUON	-	-	HON	Translation using an original onomatopoeia
Terra dos Sonhos	One-shot	1	32	32	32	1 クオン	KUON	-	-	HON	Translation using an original onomatopoeia

Appendix C: Corpus sample study 2

Series	Volume	Chapter	Page	Source Te Page Target Te Panel	Japanese (Original)	Romanization	Type	Meaning	English Translation	Portuguese Translation	Real Translation Strategy	Type	Change	Japanese Comparison
Death Note		1	41	4 170	UWA	Glago	-	A state of being unable to remain calm. (4500)	UGH	URGH	Adaptation	Graphic adaptation	Add middle letter	Translation using a non-equivalent onomatopoeia (Dicionário)
Death Note		1	179	2 777	OOO	Gongo	-	A loud noise produced by the grinding of a hard object or the movement of a heavy object. (4500)	IROOOO	IROOO	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	116	4 777	GAH	Gongo	-	The sound of made by dry materials momentarily coming into contact with each other. (4500)	ZNEEN	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	186	8 777	GASA	Gongo	-	The sound of a light, hard, or dry object hitting or touching once. (Vanaguchi)	RUSTLE	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	183	3 777	GASA	Gongo	-	The sound of made by dry materials momentarily coming into contact with each other. (4500)	THINK	THINK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	24	1 777	GASH	Gongo	-	The dry and heavy sound made by something hard suddenly moving, falling, or bumping into something. (4500)	NO TRANSLATION	SEN TROUÇÃO	Transfer	-	-	Omission
Death Note		1	6	161	GATA	Gongo	-	The dry and heavy sound made by something hard suddenly moving, falling, or bumping into something. (4500)	KLATTER	CLAC	Translation	-	Equivalent	Translation using a non-equivalent onomatopoeia
Death Note		1	4	126	KATA	Gongo	-	A soft light, small sound made by something solid suddenly moving, falling, or bumping into something. (4500)	KATUNK	KATUNK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	182	2 775	GATAGATA	Glago	-	Violent shaking due to fear, cold, etc. (4500)	QUAKE QUAKE	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	97	6 775	GATAGATA	Gongo	-	A heavy, noisy sound produced when hard objects come into contact with each other. (4500)	KLATTER KLATTER	CLAC TLAC	Alteration	-	-	Translation using an original onomatopoeia
Death Note		1	60	5 775	GATAT	Gongo	-	The dry and heavy sound made by something hard suddenly moving, falling, or bumping into something. (4500)	KLATTER	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	172	1 775	GATAT	Gongo	-	The dry and heavy sound made by something hard suddenly moving, falling, or bumping into something. (4500)	KLATTER	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	93	3 775	GATAT	Gongo	-	The dry and heavy sound made by something hard suddenly moving, falling, or bumping into something. (4500)	KLATTER	KLAC	Alteration	-	-	Omission
Death Note		1	163	2 775	KACH	Gongo	-	The sound of a switch being turned on and off. (Vanaguchi)	KLICK	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	170	6 775	KACHIT	Gongo	-	The sound of a lock being locked or unlocked. (Vanaguchi)	KLICK	KLICK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	180	1 775	KACHIT	Gongo	-	A clear sound produced by the impact of light and hard objects. (Vanaguchi)	KLICK	KLICK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	191	2 775	GACHIT	Gongo	-	The sharp sound of hard and heavy objects hitting each other with great force. (4500)	KLICK	KLICK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	191	2 775	GACHIT	Gongo	-	The sharp sound of hard and heavy objects hitting each other with great force. (4500)	KLICK	KLICK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	60	5 775	KACHA	Gongo	-	A small, high-pitched sound made by several light, hard objects, such as thin plates or metal objects. (4500)	KLICK	KLICK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	17	2 775	KACHA	Gongo	-	The sound of a computer or typewriter keyboard being struck. (Vanaguchi)	KLACK	CLAC	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using a non-equivalent onomatopoeia
Death Note		1	102	4 775	KACHA	Gongo	-	A small, high-pitched sound made by several light, hard objects, such as thin plates or metal objects. (4500)	KLACK	CLINC	Alteration	-	-	Translation using a non-equivalent onomatopoeia
Death Note		1	104	1 775	KACHA	Gongo	-	A small, high-pitched sound made by several light, hard objects, such as thin plates or metal objects. (4500)	KLACK	CLINC	Alteration	-	-	Translation using a non-equivalent onomatopoeia
Death Note		1	90	6 775	KACHA	Gongo	-	The sound of metal or other hard objects being put together or when the door is locked or unlocked. (4500)	KLACK	CA-CHAK	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using an original onomatopoeia
Death Note		1	16	1 775	KACHA	Gongo	-	The sound of metal or other hard objects being put together or when the door is locked or unlocked. (4500)	KLACK	KA-CHAK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	63	2 775	KACHA	Gongo	-	The sound of metal or other hard objects being put together or when the door is locked or unlocked. (4500)	KLACK	KA-CHAK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	124	6 775	KACHA	Gongo	-	The sound of metal or other hard objects being put together or when the door is locked or unlocked. (4500)	KLACK	KA-CHAK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	160	3 775	KACHA	Gongo	-	A clear sound produced by the repeated or multiple collisions of light, solid objects. (Vanaguchi)	CHAK	KA-CHAK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	138	1 775	GACHA	Gongo	-	The sound produced by the repeated or multiple collisions of hard objects. (Vanaguchi)	CHAK	CHAK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	64	4 775	KACHA	Gongo	-	The sound of a computer or typewriter keyboard being struck. (Vanaguchi)	KLACK	CLAC	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using a non-equivalent onomatopoeia
Death Note		1	99	5 775	KACHA	Gongo	-	The sound of metal or other hard objects being put together or when the door is locked or unlocked. (4500)	KLACK	KA-CHAK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	64	3 775	KACHAKACHA	Gongo	-	The sound of a computer or typewriter keyboard being struck. (Vanaguchi)	KLACK KLACK	CLAC CLAC	Adaptation	Partial adaptation	-	Translation using a non-equivalent onomatopoeia
Death Note		1	161	7 775	KACHAKACHA	Gongo	-	The sound of a computer or typewriter keyboard being struck. (Vanaguchi)	KLACK KLACK	CLAC CLAC	Adaptation	-	-	Translation using a non-equivalent onomatopoeia
Death Note		1	89	3 775	GACHAKACHA	Gongo	-	The sound produced by the repeated or multiple collisions of hard objects. (Vanaguchi)	RATTLE RATTLE	CLAC CLAC	Alteration	-	-	Translation using an original onomatopoeia
Death Note		1	88	7 775	GAT	Glago	-	A movement being performed with great force and intensity. (4500)	TUINK	CLAC CHUM CLAC CHUM	Adaptation	Phonological Adaptation: Change and letter	-	Translation using a non-equivalent onomatopoeia
Death Note		1	181	3 775	GAT	Glago	-	The state of suddenly performing some action. (Vanaguchi)	GRAB	TUINC	Adaptation	-	-	Translation using a non-equivalent onomatopoeia (Dicionário)
Death Note		1	172	3 775	GAT	Glago	-	A movement being performed with great force and intensity. (4500)	GRAB	ZAP	Alteration	-	-	Translation using an original onomatopoeia
Death Note		1	22	4 775	GARA	Gongo	-	The sound of sliding doors, etc. opening suddenly and vigorously. (Vanaguchi)	KREE	SKROH	Adaptation	Graphic adaptation	Change middle letter	Translation using an original onomatopoeia
Death Note		1	8	1 775	KARAKARA	Gongo	-	The bright crackling sound of metal, wood, or other hard objects touching each other. (4500)	KLINK KLANK	CRI	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using a non-equivalent onomatopoeia
Death Note		1	63	7 775	GARAT	Gongo	-	The sound of sliding doors, etc. opening suddenly and vigorously. (Vanaguchi)	SHOOM	CLINC CLANC	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using an equivalent onomatopoeia
Death Note		1	17	4 775	GARAT	Gongo	-	The sound of sliding doors, etc. opening suddenly and vigorously. (Vanaguchi)	SHAA	CHUM	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using an original onomatopoeia
Death Note		1	89	6 775	GARAT	Gongo	-	The sound of sliding doors, etc. opening suddenly and vigorously. (Vanaguchi)	ZOOSH	CHA	Adaptation	Phonological Adaptation: Change beginning and	-	Translation using an original onomatopoeia
Death Note		1	125	1 775	GARAT	Gongo	-	The sound of sliding doors, etc. opening suddenly and vigorously. (Vanaguchi)	ZOOSH	CHA	Alteration	-	-	Translation using an original onomatopoeia
Death Note		1	47	2 775	KIL	Gongo	-	A high-pitched sound made by rubbing or creating something hard against each other. (Vanaguchi)	NO TRANSLATION	SEN TROUÇÃO	Transfer	-	-	Omission
Death Note		1	155	4 775	KIL	Gongo	-	A high-pitched sound made by the rubbing or creating of hard objects. (Vanaguchi)	CLARE	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	191	6 775	KIL	Gongo	-	A high-pitched sound made by the rubbing or creating of hard objects. (Vanaguchi)	SKREE	SEN TROUÇÃO	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	192	2 63	KIKU	Gongo	-	A sudden high-pitched squeaking sound. (4500)	SKREE SKREE SKREE	SKREE SKREE SKREE	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	192	3 64	KIKU	Gongo	-	A sudden high-pitched squeaking sound. (4500)	SKREE SKREE SKREE	SKREE SKREE SKREE	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	36	2 64	KIKU	Gongo	-	To laugh loudly and uncontrollably. (4500)	HAR HAR HAR	SEN TROUÇÃO	Transfer	-	-	Omission
Death Note		1	37	5 775	GYAHHA	Glago	-	The voice of a suppressed laugh. (4500)	HYUK HYUK	SEN TROUÇÃO	Omission	-	-	Omission
Death Note		1	135	3 775	KIKU	Gongo	-	The voice of a suppressed laugh. (4500)	HYUK HYUK	HYUK HYUK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	48	2 775	KIKU	Gongo	-	A light, gentle sound made when paper, cloth, or other flat objects are rolled or crumpled. (4500)	KRUMPLE	HYUK HYUK	Transfer	-	-	Translation using an original onomatopoeia
Death Note		1	183	2 775	KUSA	Gongo	-	A light, gentle sound made when paper, cloth, or other flat objects are rolled or crumpled. (4500)	KRUMPLE	CRUNCH	Alteration	-	-	Translation using a non-equivalent onomatopoeia (Dicionário)

Appendix D: Ethical approval



Homologo.

[Assinatura
Qualificada] Luis
António Vicente
Baptista

Assinado de forma
digital por [Assinatura
Qualificada] Luis
António Vicente Baptista
Dados: 2024.12.10
16:15:46 Z

Ref.: CE-NOVA_FCSH_2024/93

A Comissão de Ética da NOVA FCSH, reunida no dia 02 de dezembro de 2024, deliberou emitir o seguinte parecer, relativo a um inquérito planeado no âmbito do projeto de doutoramento intitulado “ONOMATOPOEIAS IN MANGA: Translating from Japanese to Portuguese”, a pedido da doutoranda Alexandra Pendão Lapa Costa Ferreira.

PARECER

Apreciados os documentos enviados, e tendo sido adotadas as recomendações anteriormente emitidas, a Comissão de Ética declara não ter encontrado problemas de natureza ética no inquérito referido.

The NOVA FCSH Ethics Committee convened on December 2, 2024, has decided to issue the following assessment, concerning a survey planned within the doctoral research project “ONOMATOPOEIAS IN MANGA: Translating from Japanese to Portuguese”, submitted by PhD student Alexandra Pendão Lapa Costa Ferreira.

ASSESSMENT

Having reviewed the submitted documents and found that all previous recommendations have been addressed, the Ethics Committee declare they have found no grounds for ethical concerns about the above-mentioned survey.

O presidente da Comissão de Ética da NOVA FCSH | The NOVA FCSH Ethics Committee chair,

Professor Rui Santos

comissaoetica@fcs.h.unl.pt



Assinado por: Rui Manuel
Leitão da Silva Santos
Identificação: 8105067697
Data: 2024-12-05 às 10:14:01

Appendix E: Questionnaire

14/01/25, 21:48

Onomatopeias em Mangá

2. Há quanto tempo lê mangá? *

- ☐ Há mais de seis meses.
- ☐ Há mais de um ano.
- ☐ Há mais de três anos.
- ☐ Há mais de cinco anos.
- ☐ Há mais de dez anos.
- ☐ Há mais de quinze anos.
- ☐ Há mais de 20 anos.
- ☐ Há mais de 25 anos.
- ☐ Há mais de 30 anos.

3. De que forma lê mangá? *

- ☐ Traduções oficiais
- ☐ Scanlations (traduções feitas por fãs)
- ☐ Ambos

4. Lê mangá em português (europeu)? *

- ☐ Sim.
- ☐ Não.

5. Se não, por que razão? *

- ☐ Não gosto de ler em português.
- ☐ O mercado nacional tem pouca variedade.
- ☐ Os volumes são muito caros.
- ☐ As publicações são muito irregulares.
- ☐ As traduções têm muitos erros como, por exemplo, ortográficos.
- ☐ Outra razão

6. Lês mangá em outras línguas? *

- ☐ Sim.
- ☐ Não.

7. Em que (outras) línguas lê mangá? *

- ☐ Inglês
- ☐ Espanhol
- ☐ Francês
- ☐ Português do Brasil
- ☐ Alemão
- ☐ Italiano
- ☐ Japonês
- ☐ Outra

8. Presta atenção à forma como as onomatopeias são traduzidas? *

- ☐ Sim.
- ☐ Não.

9. Se não, por que razão? *

- ☐ Não ligo às onomatopeias.
- ☐ Não consigo distinguir as onomatopeias do resto das imagens.
- ☐ Estou habituado/a a ler mangá sem onomatopeias traduzidas (por causa das scanlations).
- ☐ Sei ler japonês.
- ☐ Não sei ler japonês, mas consigo perceber o significado das onomatopeias através da sua representação gráfica.

10. Como preferes que as onomatopeias apareçam nos livros? *

- ☐ Substituição (a palavra japonesa é substituída pela tradução).
- ☐ Anotação (a tradução é adicionada junto à palavra japonesa).
- ☐ Glossário (uma lista com a tradução de todas as onomatopeias é apresentada no fim do livro).
- ☐ Sem tradução (nenhuma tradução é apresentada e a palavra japonesa é deixada como está).

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