

**TRANSLATING WEBTOON'S SOUND EFFECTS: A CASE OF
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Abstract

The aim of this research is to analyze sound effect translation. The objectives of this research are; to describe the categories of sound effect on web comics Siren's Lament, and to reveal comic translation strategies to translate sound effect on web comics Siren's Lament. The data are taken from *instantmiso's* (pen name) web comics entitled Siren's Lament season 1 and season 2 in English and Indonesian version which can be found on Webtoon. Observation and documentation are techniques of collecting data used in this research. For technique of analyzing data, the researcher used the theory of Spradley (1979), involving domain, taxonomy, componential table, and finding cultural themes. Among 99 data found in the analysis, some categories are obtained. Those categories of sound effect were; Impact (26 data (26.3%)), Friction (11 data (11.1%)), Air Current (23 data (23.2%)), Sound involving Liquid and Food (17 data (17.2%)), Breakage (3 data (3.0%)), Explosion and Gunshot (1 data (1.0%)), Sound with Long Duration (13 data (13.1%)), and Pitch (5 data (5.1%)). The dominant data of sound effect category is Impact with 26 data. In terms of strategies, the results showed that 70 data applied repetition strategy, 2 data applied translation strategy, 80 data applied Substitution strategy, and 1 data applied Deletion strategy. Substitution becomes dominant strategy and shows that the translator does not change the overall meaning, but only translates the sound effect into a typical sound in Indonesia.

Key words: *Sound Effect, Comic Translation, Comic Translation Strategy.*

INTRODUCTION

Comics translation is not essentially translating into another language, but also into another visual culture, since every culture in every country has its traditions and provisions for comics (Zanettin, 2008). It means that comics Translation is not only transferring written materials from the source language into the target language, but it also replaces and even removes the linguistic, typographic and pictorial aspects by adjusting to the target culture. The translator of comics needs to harmonize the pictorial and the verbal message by noticing the connection between pictures and text.

Translating comics can be observed from two angles (Kaindl, 1999). The first one is from linguistic point of view. The linguistic point of view involves titles, the narrations, the dialogue text, inscriptions, and onomatopoeia/sound effects. The second one is from more holistic point of view, namely typography and pictorial. One of comic aspects that is included on linguistic point of view discussed and analyzed in

this article is sound effect. Among all aspects of comic, sound effect is one of the most challenging elements to translate, because sometimes it involves the typographic aspect.

The sound effect known as onomatopoeia is “imitative of any sound in the form of the word” (Kokko; cited in MOT Collins English Dictionary 2.0, 2006). The presence of sound effects in comics is required. As explained by Kaindl (1999), the function of sound effect or onomatopoeia is “to describe the auditive dimension and emotions.” Therefore, writing inarticulate sound will make comics more alive, since it will help readers build their imagination. As Schnetzer explains (2014), there are some linguistic and technical problems in translating sound effect. Firstly, in terms of linguistic problem, it is not easy to find similar sound effect for some languages. Some countries have a limited sound effect; there are many untranslatable sounds so it is hard to avoid losing the certain sense of the original sound effect. Secondly, in technical problem, mostly sound effect is supported by other elements, such as punctuation, typographical and graphical signs. It may even comprise new creations which do not have a clear regular graphic depiction, and sometimes it changes depending on the genres. This problem is also stated by Kokko (2013); translating sound effects is not as easy as seen.

The translation of sound effects is affected by some factors. The location of sound effects, the picture, and the genre of the comics affect how the sound is translated. The sound effect located in a simple background is more often translated than the sound effect which is located in a background that requires too much editing. Since sound effect includes typographical even graphical signs, sometimes it requires more effort to translate and edit the graphic aspects. This problem will increase if the sound effect is drawn in colorful appearance due to higher cost for the printing process.

The same process is undergone in Siren’s *Lament* web comic. It can be seen on the sound effect below that the translator maintains the typographical aspect in terms of font style of the sound effect. It is necessary since that font style is the typographical characteristic of *Siren’s Lament* web comic.

Figure 1. Picture from source text (left) and picture of the translated version (right).



Those interesting facts draws the researcher's attention to analyze translation strategies used to translate sound effect. In this research, webcomics entitled *Siren's Lament* which can be found on Webtoon is chosen as the object.

Siren's Lament is the second comics of Instantmiso (pen name) which was published in Webtoon after *Where Tangents Meet*. However, it is her first webcomics which was officially translated in Webtoon Indonesia. The story about the curse and Greek mythology with a complicated plot of the triangle love story between Lyra, Ian, and Shon makes this comic ranked in the top five in the romance genre, even gets 9,76 rates.

In *SIREN'S LAMENT* web comic, there are many interesting phenomena of sound effect translation. Some sound effects are already included in dictionary so they have official translation, but many others are not. It might generate a problem for the translator when translating the sound effect as represented in the example below.

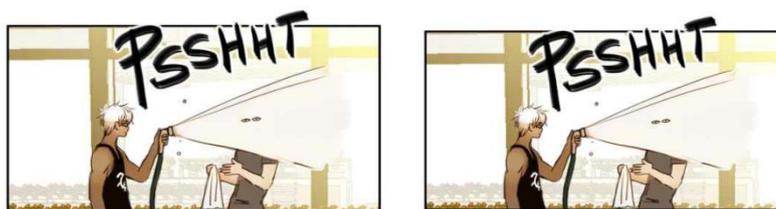
Figure 2. The sound of a drop of water from the source text (left) to the target text (right)



The sound effect above describes the sound of dripping water. The sound DRIP can be found in the dictionary which meaning appropriates with the sound itself. The sound is finally translated into the sound effect of Bahasa Indonesia in the same meaning. The sound TES is the sound of dripping water. It can be seen from Kaindl's comic translation perspective; in this case, the translator uses substitution as the comic translation strategy to translate this sound effect. The translator replaces the sound effect with the sound of the target language's typical sound of dripping water.

The translator must also consider what sound should be used to translate the sound effects which cannot be found in any dictionary.

Figure 3. The sound of sprayed water from source text (left) to target text (right)



The sound effect above describes the sound of strong water spray. This kind of sound effect will not be found in any dictionary, so the translator must think of the proper sound of strong water spray in Indonesian. However, in this case, the translator chooses to leave this sound from the translation or just move the sound effect. It seems that the translator wants to maintain the font style and the font size since it will take much time to modify the font style. This strategy, where there are no changes even in the typographical and graphical aspect of that sound effect, is called repetition strategy (Kaindl, 1999). The strategies of comic translation aim to get appropriate the level of accuracy of the comic. In order to make the reader understand easily, the strategies have to be relevant with the narration of sound effect displayed on the web comic.

More sound effects can be found in Instantmiso's *Siren's Lament* comic and they are examined further in this study. Thus, the objectives of the study are to reveal the categories of sound effects found from Instantmiso's *Siren's Lament* and to reveal comic translation strategies applied to translate them.

LITERATURE REVIEW

Comic is defined by Kaindl (1999) as "story presented in at least two separate pictures that the context between the two are connected". By the presence of comics translation, we can understand the comics from different languages since it will be adjusted to our language and culture. When comics are re-published in another country, it is not only the natural language which is translated but also the interpretation of the verbal system. Therefore, there are so many considerations that must be noticed by the comic translator before working on it.

Comic Translation Strategies

In translation, the use of suitable strategy is important. It is necessary so the translation can be accepted in the target culture. It is even more needed especially in

comics translation because it is not only about translating words, but also associated with pictorial aspects. Therefore, choosing the opportune comic translation strategy is required. In translating comics, as Kaindl said in his journal *Thump, Whizz, Poom: A Framework for the Study of Comics under Translation*, to elaborate typology of translation procedure, we can use the rhetoric approach. This approach is not only used for verbal elements, but it is also suitable to analyze the pictorial features which are mostly found on comics. These are *repetitio*, *substitutio*, *adiecto*, *detractio*, *deletio*, and *transmutatio*. Here are the simple descriptions of the strategies of comic translation.

Repetitio (Repetition)

Repetition means that all the original aspects of comics from the source text are moved to the target language without any changes. The translator does not change the certain aspect since there is a high financial effect, or else it may affect the aesthetic of the picture.

Deletio (Deletion)

Deletion means removing one or more materials or aspects of comics in the translated version.

Detractio (Detraction)

Detraction is similar with deletion, parts of typography, pictorial and linguistics are deleted in the translation version. In contrast to deletion, this strategy tends to make a censorship of what are the materials which are banned in the target culture.

Addiecto (Addction)

This strategy is in contrast with *deletio*. Addition means what does not exist in the source text is added to the target text as the complement of the source text.

Transmutatio (Transmutation)

Transmutation strategy means the translator change the order of language and pictorial aspect in the target text. While Japanese comics normally are read from right to left, the translator changes it from left to right if Western reader is the target market of the comics.

Substitutio (Substitution)

Substitution means that the translator replaces the material whether it's the pictorial aspect, linguistic or typographical with the equal materials.

Sound Effect

After the explanation of comic translation, now the sound effect is discussed as the main topic of this research. However, before the explanation of the sound effect, the aspects of comics itself are distinguished into three groups; linguistics, typographic, and pictorial. For linguistics, there are titles, dialogue text, narrations, inscriptions, and onomatopoeia. Typographic involves grapheme, which refers to visual representation. As for pictorial aspect involves panels, color, and speed lines (Kaindl, 1999). The main topic of this research, sound effect, includes on linguistics aspect which also contains a typographic aspect. For the classification of sound effect, Kokko (2013) identifies it into some categories namely impact, friction, breakage, air current, liquid and food, explosions, and gunshots, duration, and pitch. These categories are used as the base of classification in this research.

Webtoon

Wonho Jang and Jung Eun Song (2017) state that Webtoons, “Web” and “Cartoons”, at first, is created when Korea created webcomics MANHWA which was published online. MANHWA is a synonym of all the genres of Korean comics published in printed and online media. Webtoons are known as mobile cartoons, digital comics, web MANHWA in Korean, like MANGA in Japanese. A webtoon is a new form of digital comics in this era. The things that distinguish webtoon with other webcomics are not only various languages and the production, but also the presentation, vertical scrolling, multimedia visual, flash animation, music, and touch reaction button. The reading style of webtoon is different from printed comic. While printed comic is read from left to right or vice versa, in digital comic like webtoon, the comic is read by scrolling down the web page or mobile application. It helps the reader understood the story telling easily and quickly supported with the music and animation that makes it like watching a movie.

Siren’s Lament

Siren’s Lament is the title of one of the web comics which can be found in Webtoon for free. It is the second comics of *instantmiso* (pen name) which was published in Webtoon after *Where Tangents Meet*. In most of the episodes of this webcomics, the creator adds the music to liven up the atmosphere of the story, which is contributed by KennyComics.

The conflict of the story begins when Lyra got the curse of Siren from Ian, thence the complicated conflict emerges from that. It arises the curiosity of the reader. The complicated plot makes this webcomics interesting. This web comics was ranked in top five in romance genre with 9, 76 rates

RESEARCH METHOD

In this research, the researcher uses descriptive qualitative for the research method. As Sukmadinata (2007, p.60) stated, descriptive qualitative research tends to describe a phenomenon in accordance with facts. This research design is used because the data are not in numerical form, but sound described in comics as a text. Descriptive qualitative is used to describe the categories of sound effect found on *Siren's Lament* web comics, and comic translation strategy are applied by the translator. The final result of this research is description and explanation of the sound effect itself. In this research, the data are taken from web comics of *Siren's Lament* season 1 and season 2 on Webtoon. This comic web was published in 2015, by instantmiso (pen name) and translated by LINE Webtoon. The researcher takes the data from two comic versions, English and Indonesian version. The translation (Indonesian) version of the comics itself helps the researcher analyzes comic translation strategies applied on *Siren's Lament* web comics. As for data resources, the researcher takes the parts in the comics which indicate sound effect from whole episodes of the two seasons.

FINDINGS AND DISCUSSION

Sound Effect Category

This sub-chapter focuses on discussing categories of sound effect that are found on *Siren's Lament* web comics according to Vilma Kokko's categories. The data are classified into two categories that are sound effect by source and source effect by property. Each category is divided into sub category, sound effect by source consists of impact, friction, air current, sounds involving liquid and food, breakage and explosions and gunshot. Meanwhile, sound effect by property consists of sounds with long duration and pitch.

Sound Effect by Source

Impact

Impact means describing the sound that originates from crash of two, or several objects. The variety of the sounds depends on how hard, and soft the object is, the velocity of the objects when it moves, and how it impacts when it hits.

Figure 4. Example sound from the English text



The sound effect 'CRASH!' describes sound of crasher when Ian falls to the floor after Shon pushes him. According to Vilma Kokko's theory (2013) of sound effect category, this is considered as Impact category. It is very clear that it is the sound of collision of two or more objects and this sound effect indicates the sound of collision of Ian with the floor (Person against the ground).

Friction

Figure 5. Example sound from the English text



This sound effect describes sound of the friction between Lyra's foot and the rock when she tries to climb it but slips. This sound effect is indicated as Friction category because the sound is produced from one object that prolonged contact with the surface. In this scene, Lyra's foot experienced prolonged contact with the surface of rock, and then it produces 'SLIP/SREET' sound.

Air Current

Figure 6. Example sound from the English text



Lyra who rubs her nail while stands her flower shop becomes the beginning of the story. She blows her nail flakes marked with the written sound of 'fuu'. This sound

effect is indicated as Air Current category because there is an object that moves through air. In this scene, the object that moves through air is the dirt of nail flakes, and the movement is caused by wind produced by Lyra's mouth.

Sounds involving liquid and food

Figure 7. Example sound from the Indonesian text



This sound effect is indicated as sounds involving liquid and food category. Sounds involving liquid and food itself is the sounds that is produced by the gathering of some extent of fluid to solid objects. It can be indicated to this category because the water that is gulped by Lyra is gathering with solid object (a throat) and it deals with liquid (the water).

Breakage

Figure 8. Example sound from the English text



Lyra stands aside the street and there is a beach in front of her. She should have been there with Shon, but because his girlfriend needs him more, he cancels it. Lyra feels disappointed and she cries over it. However, suddenly she hears man's voice sings. That voice is so clear but nobody is there. She rests on the handle on the side of the road to look down to see if there is a guy in the beach. Unfortunately, that handle is broken marked with the written sound of 'SNAP!' and she falls into the water. This sound effect is indicated as Breakage category. It is very clear because it refers to the sound of a breaking object. As Vilma Kokko's state, all sounds that refers to breaking object will be included as breakage category.

Explosion and Gunshot

Figure 9. Example sound from the Indonesian text



This sound effect describes sound of gunshot; therefore this sound effect can be indicated as Explosion and Gunshot category. This category is the easiest category to distinguish since all the sound which consists of sound of explosion and gunshot is included in this category.

Sound Effect by Property

Sounds with Long Duration

Figure 10. Example sound from the Indonesian text



This sound effect describes sound of waves. This sound effect is indicated as Sound with Long Duration category. The most obvious sign can be seen in the repeating of some letters and (-) symbol that makes the sound longer.

Pitch

Figure 11. Example sound from the Indonesian text



This sound effect describes a ringing sound. It can be indicated as Pitch category, according to Vilma Kokko about sound effect category, because the sound produced is shrill.

Comic Translation Strategy

In analyzing the strategy that is applied by the translator to translate sound effect, Klaus Kaindl's theory (1999) of comic translation strategy is used. Kaindl

classifies translation strategies into six, which are suitable for analyzing text associated with pictorial features; Repetition, Addition, Detraction, Transmutation, Substitution, and Deletion.

However, not all strategies are applied by the translator to translate the sound effect on the web comics *Siren's Lament*, yet a scene can apply more than one comic translation strategy.

Repetition (Repetitio)

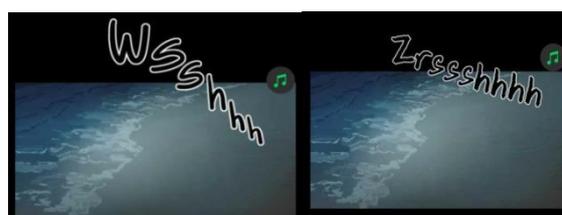
Figure 12. Example of translation from English to Indonesian



Comic translation strategy that is applied to translate this sound effect is repetition. It can be seen that there is no difference of the way the translator makes the sound in the target text. In the source text, this sound effect is written in paralinguistic and so is in the target text. Also, there are no changes in font style. In translation version, the translator applies the same font style and color as it is used in the original version. The translator also maintains the symbol in the translation version.

Transmutation

Figure 13. Example of translation from English to Indonesian



This sound effect describes sound of waves that sweeps the coast. As stated before, there are data that applied more than one strategy, since the data is analyzed from the typography, and the form. The translator applies three strategies on translating this sound effect, Substitution, Repetition, and Transmutation. For Substitution, the differences only in the font size, the letter 's' written in capital letter, but the way the translator make a sound of sweeping waves is similar. For Repetition, both version of sound effect is written in paralinguistic. For Transmutation strategy, it

can be seen on the position change of the target text. In the source text, this sound effect is written towards the right bottom, however in the target text, this sound effect is written towards the center right.

Substitution

Figure 14. Example of translation from English to Indonesian



Comic translation strategy that applied to translate this sound effect is Substitution and Repetition. For Substitution, the way of this sound effect is written from the source text to the target text is changed, such as the font size; in the target text is written bigger than the original, and the using of capital letter on the first letter, some letters is translated as the original, but in the target text uses sound [y], and the sound effect is translated into a very typical Indonesian sound of blowing.

Deletion

Figure 15. Example of translation from English to Indonesian



The translator applies deletion strategy by deleting the exclamation mark in the translation version. As Kaindl said, deletion means removing one or more elements of comics. In this case, the translator removes the symbol in the sound effect.

Discussion

In this research, the researcher focuses on two discussions; the category of sound effect and comic translation strategies that are applied to translate sound effect on *Siren's Lament* web comics that can be found on Webtoon application. After the researcher analyzes and understands the category and the translation of sound effect as

found from *Siren's Lament* web comics, it can be seen that the translator wants to maintain the pictorial aspect of sound effect and localize the sound effect into a very typical sound in Indonesia.

The first problem in translating sound effect is solved by finding the category of sound effect based on Vilma Kokko's categorization (2013). The categories of sound effect are sound effect by source; impact, friction, air current, sounds involving liquid and food, breakage, explosion and gunshot, and sound effect by property; Sounds with long duration, and pitch.

Table 1. Sound Effect Categories

Sound Effect Category	Sub Category	Total	Percentage
Sound Effect by Source	Impact	26	26,3%
	Friction	11	11,1%
	Air Current	23	23,2%
	Sounds involving Liquid and Food	17	17,2%
	Breakage	3	3,0%
	Explosion and Gunshot	1	1,0%
Sound Effect by Property	Sounds with Long Duration	13	13,1%
	Pitch	5	5,1%
Total		99	100%

The researcher finds 99 data in this web comics, those categories are; Impact 26 data (26,3%), Friction 11 data (11,1%), Air Current 23 data (23,2%), Sounds involving Liquid and Food 17 data (17,2%), Breakage 3 data (3,0%), Explosion and Gunshot 1 data (1,0%), Sounds with Long Duration 13 data (13,1%), and Pitch 5 data (5,1%).

From that finding, the researcher concludes that impact category becomes the dominant data with 26 data founds. Since the genre of *Siren's Lament* webcomic is romantic, the casts are connected to each other. It makes the possibility of human's influence in the production of collision sound is higher. Thus, a lot of data goes into the impact category.

The researcher also found comic translation strategies that are applied by the translator to translate the sound effect in *Siren's Lament* web comics. Comic

translation strategies found are Repetition, Transmutation, Substitution and Deletion.

Table 2. Translation Strategies found

Strategy	Amount of Data	Percentage
Repetition	70	45,8%
Transmutation	2	1,3%
Substitution	80	52,3%
Deletion	1	0,6%
Total	153	100%

The analysis of comic translation strategy by the researcher shows that repetition is 70 data (45.8%), transmutation is 2 data (1.3%), substitution with 80 data (52,3%) and deletion with 1 data (0.6%). Therefore, the dominant data of comic translation strategy applied to translate the sound effect in *Siren's Lament* web comics is Substitution.

Substitution is suitable to be applied in translating sound effect since it replaces the original material with the similar material. The translator makes the sound into a very typical sound of bahasa Indonesia by changing the form of the written version of the sound. Most of sound effects which applied substitution strategy is changed into paralinguistic form. The translator writes the sound effect in target version according to how it sounds. As well as the pictorial features, the translator uses the similar font style while it translates to the target text.

The category is used to separate each of data from sound effect as the result of analysis. Every category has the special aims and reason in translation. Then, the strategy is used to achieve the appropriate goals of every translation. The result showed that the dominant strategy that used in translating sound effect of *Siren's Lament* is Repetition, Substitution, Deletion, and Transmutation and the categories are Impact, Friction, Air Current, Sounds involving liquid and food, Breakage, Explosion and Gunshot, Sounds with Long Duration and Pitch. From the explanation above, it can be concluded that the category affects the strategy used to translate the sound effect.

By finding impact category and substitution as a dominant data, the researcher connects and assumes that the translator has changed the pictorial feature and the form. Impact category which seems to be the loudest sound among the others has

changes in the pictorial features. The translator replaces the original font with similar font that is not much different from the original, which means that the translator still maintains the originality of the sound effect text. However, the translator changes the form of the sound effect, which are mostly written in linguistic form in the original text. In the target text, most of them is written in paralinguistic form. It means that the translator intends to make it more alive, so the readers can feel how loud the sound is. Although the form is changed, it does not affect the authenticity of the meaning of the sound effect of the original version.

In translating sound effect in Indonesian Webtoon, the translators tends to write directly how the sound is rather than what the sound is. It can be seen that Indonesian readers prefer to read a direct description of the sound produced. Moreover, by writing the direct description, the sound looks more dramatical and Indonesian readers love it since it can build up the imagination and makes the atmosphere more alive while reading the comic.

When this research is compared with the previous studies, Such As *An Analysis Of Onomatopoeia Translation In The Bilingual Comics Wow! Aladdin's Magic Lamp, Cinderella, The Ugly Duckling By Amalia Rizki Siwi, The Onomatopoeia in Robert Vendetti's comic "The Flash" by Amrullah Nur Hidayat, and Going back for Seconds: Translating comic book dialogue, humor and sound effects* by Joris Despaul, the researcher can conclude that this research is offering new findings. The researcher uses Vilma Kokko (2013) to see the categories of sound effect in *Siren's Lament*, which has never been conducted before. In addition, this research also uses Kaindl's theory to see the comic translation strategy. The strategy in this theory is the most suitable for pictorial feature, which is also in line with the phenomena we have in comic.

CONCLUSION

Based on the categories of sound effect found by the researcher, it can be concluded that the dominant data of sound effect category is impact, and the dominant strategy that is applied to translate the sound effect in *Siren's Lament* is Substitution. The translator replaces (substitutes) the pictorial and the form of the original sound effect with the similar material. However, it does not affect the meaning. The translator only localizes the sound effect into a very typical sound in bahasa Indonesia. By finding the dominant category and dominant strategy, the researcher can assume that

writing the direct sound will make the sound effect more alive, especially in the impact category. Changing the font style can also indicate the loudness of a sound in text form, yet the translator often maintains the original font style.

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