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**ONOMATOPOEIA IN THE *MANGA SHAKESPEARE* ADAPTATION OF THE  
ORIGINAL SHAKESPEARE'S COMEDY PLAY *A MIDSUMMER NIGHT'S  
DREAM*: CREATION OF MEANING THROUGH MULTI-MEDIAL  
TRANSLATION**

**BA thesis**

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## ABSTRACT

*Manga*, a Japanese comic format, and other forms of sequential art are unique mediums as they combine written language with image and sound. The sound is perceived through onomatopoeia, which is the written representation of sound in a language. The aim of this thesis is to analyse the use and function of onomatopoeia in the creation of meaning in the *manga* medium on the example of *A Midsummer Night's Dream*, a *manga* adaptation of the original Shakespeare comedy play, in the *Manga Shakespeare* series. The two questions this thesis aims to answer are, firstly, how does onomatopoeia work with the text and images in the multi-medial translation in the *manga* format to create meaning, and secondly, how does onomatopoeia as a representation of sound make *manga* and other sequential art unique in the way that they combine text, image, and sound.

The thesis consists of two chapters, the first chapter will give overviews of three topics: onomatopoeia, *manga*, and multi-medial translation. The second chapter focuses on the analysis of the use and function of onomatopoeia in *manga* on the example of the *manga* adaptation of *A Midsummer Night's Dream* and how onomatopoeia creates meaning. The results will be discussed in the last subsection of the second chapter and compared to the findings of previous studies on the topics of onomatopoeia, *manga*, and multi-medial translation.

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## INTRODUCTION

Onomatopoeia has been a topic for discussion and disagreements for several decades, regarding the attempts to define it unanimously (Bredin 1996: 555). The term ‘onomatopoeia’ comes from the Greek words *onomos* and *poein*, meaning ‘word’ and ‘to make’ respectively (Douglas 2019). Currently, the most general definition for onomatopoeia could be simply that onomatopoeia are words that mimic sounds in a language (Rohan et al. 2018: 220). Bredin (1996: 555) discusses that the disagreements in the field revolve around the specific definitions regarding onomatopoeia as the name of a relationship between a sound and “something else”. Namely, the specific term that would fit for the other component, the “something else”, of the relationship – whether it is seen as a referent, sense, or “what is denoted” – and the nature of the relationship itself, meaning whether onomatopoeia imitates, echoes, resembles, expresses, or corresponds to real life sounds, for example. It is a complicated discussion in linguistics, and this has led to different approaches to studying onomatopoeia, with the term being slightly redefined for the purposes of individual case studies. For example, Olivia Rohan, Ryoko Sasamoto, Rebecca Jackson, and Sharon O’Brien have, in their different studies (Sasamoto & Jackson 2016; Rohan et al. 2018; Rohan et al. 2021) modified the perception of what onomatopoeia is based on the purpose of the specific study; in Rohan et al (2021) they discussed how onomatopoeia does not only mimic sound but also texture, manner, or even feelings in the Japanese language specifically.

This study focuses on onomatopoeia as a phonetic writing representation – not only lexicalised words but less lexicalised sounds as well that will be discussed in this thesis – of real-life sounds, based on the definition by Gubern (1972: 151), which states that onomatopoeias can be defined as phonetic writing representations of noises or sounds or phonemes which acoustically suggest real-life sounds. The aim of this study is to analyse

the function and effect of onomatopoeia in the genre of *manga* by creating meaning, and how onomatopoeia as a representation of sound makes *manga* and other sequential art unique in the way that they combine text, image, and sound. Thus, they are not books, nor motion pictures, but something in-between.

The terminology for mediums such as *manga* or comic books varies as well, and there are different opinions on the subject. The variation in terms and definitions in the field reflects the formal complexities of a genre that includes both visual and narrative mediums (Labio 2011: 123-126). *Manga* is a story-telling format that originates from Japan and has developed from the historical art traditions of Japanese culture (Brenner 2007: 1), it is a form of sequential art, which means that its narrative is created from images and presented in a sequence across the page, often but not always with text, and marked by the use of text bubbles and panels. The definitions of *manga* and other forms of sequential art like comic books and graphic novels can vary, thus the defining factors to differentiate each form of sequential art are arguable as well. Although *manga* used to be a term for Japanese comics only, it has now become a term used to describe a style rather than a distinct category. This means that *manga* is not only defined by Japanese norms such as explicit Japanese elements and implicit Japanese background, but rather the style such as character designs and page layouts (Kacsuk 2018: 1-3, 6-14). Johnson-Woods (2010: 1-2) concluded that since not all *manga* looks the same and the styles and content of *manga* can differ, then “if it calls itself a *manga*, then it is a *manga*” (Johnson-Woods 2010: 1-2).

As mentioned, onomatopoeia is of significant importance in *manga*, making it a suitable medium for the study of onomatopoeia individually (Rohan et al. 2018: 3), as well as enabling to analyse how onomatopoeia makes *manga* and sequential art overall unique. In the literature review of the thesis, I will give an overview of both the topics of onomatopoeia and *manga*, along with the topic of multi-medial translation, as *manga* are

texts built on multiple mediums – written text, visual images, and onomatopoeia as sound (Yves & Gottlieb 2001: x). Additionally, the *Manga Shakespeare* series is a multi-medial translation, as it is an adaptation from literary text to sequential art.

This thesis observes and analyses the use and function of onomatopoeia in creating meaning in the *manga* medium on the example of the *Manga Shakespeare* series adaptation of the original Shakespeare comedy play *A Midsummer Night's Dream*, adapted by Richard Appignanesi and illustrated by Kate Brown, published by the SelfMadeHero publishing house in 2008. The *Manga Shakespeare* series was created as a study material, adapting original Shakespeare texts in a way that would be more accessible and interesting for younger audiences (Grande 2009: 1-2; SelfMadeHero 2009). A similar series is the Modern English Shakespeare Series by NoSweatShakespeare, which presents the Shakespeare plays rewritten in the style of a teenage novel, with the purpose to make Shakespeare more accessible and easier to understand for younger audiences (No Sweat Shakespeare, 2022). The *manga* can be seen as the “next step” from this, as the format provides a possibility to express the aspect of the stage in the plays, not only the dialogue and text.

The aim of this study is to analyse how onomatopoeia works with the text and images in the multi-medial translation in the *manga* format to create meaning. Additionally, I will discuss how onomatopoeia as a representation of sound makes *manga* and other sequential art unique in the way that they combine text, image, and sound.

The theoretical part of the thesis defines and discusses the three main topics of the thesis, starting with onomatopoeia, the different definitions and the different approaches to studying onomatopoeia, the degrees of lexicalisation and processes such as typographic stylization and character repetition. The second topic in the literature review is *manga* and other forms of sequential art, the different definitions and terms used in the field and the origins of the art forms will be provided there along with the *Manga Shakespeare* series and

the multimodal aspect of *manga* with presented onomatopoeia. The last topic of the theoretical part of the thesis is multi-medial translations and texts. I will additionally devise methodology for mapping categories of onomatopoeia in the *manga* medium.

The empirical part of the thesis consists of two parts: in the first part I will analyse the functions of onomatopoeia in *manga* on the examples of onomatopoeic occurrences in the Shakespeare *manga* adaptation *A Midsummer Night's Dream*. In the second part I will analyse these functions in the creation of meaning, and what their possible effects are in the whole sequential art medium, focusing on the interaction between images and onomatopoeia.

# 1 THEORETICAL BACKGROUND FOR RESEARCHING ONOMATOPOEIA IN MANGA AS A FORM OF MULTI-MEDIAL TRANSLATION

## 1.1 Onomatopoeia

The term ‘onomatopoeia’ comes from the Greek words *onomos* and *poein*, meaning ‘word’ and ‘to make’ respectively (Douglas 2019). There are different definitions for the term onomatopoeia, the main idea remains the same throughout the different definitions – onomatopoeia is the representation of sounds in a language (Rohan et al. 2018: 220). Bredin (1996: 555-567), for example, describes onomatopoeia as the formation of a word that imitates and resembles a sound of a real-life referent using the existing sound system of a language. Other definitions include onomatopoeia being “typically described as involving the use of words which imitate sounds” or “the formation of a word from a sound associated with what is named” (Sasamoto & Jackson 2016: 36). All of the previous definitions use “word” as the unit that represents sound in a language system. However, in this study I will analyse how onomatopoeia can include units other than fully lexicalised words that also represent real-life sounds. Thus, for my purposes I will use the definition by Gubern (1972: 151) used by Igareda (2017) that states that onomatopoeias can be defined as phonetic writing representations of noises or sounds or phonemes which acoustically suggest real-life sounds.

Sasamoto and Jackson (2016: 2-4) find that there are three approaches to studying onomatopoeia: sound-symbolism, onomatopoeia’s semantic status, and synaesthesia. The latter is a sensory or perceptual stimulus that triggers unusual sensory responses. The first approach, sound-symbolism, is an important part in the development of languages (Jespersen 1933: 283) and the theories of sound-symbolism are often used to approach onomatopoeia (Sasamoto & Jackson 2016: 36). The field of sound-symbolism is concerned

with the systematic relationship between sound and meaning and the studies within its framework deal with semantic units – not only fully lexicalised words but non-lexicalised units as well – that seem to have a link – appearing natural and non-arbitrary – between their phonetic form and their meaning. Onomatopoeic units “are already embedded in the phonetic space and linked to the objects they name by imitative forces” (Assaneo et al. 2011: 1). In this study I will analyse the relationship between sound, in the form of written onomatopoeia, and the meaning it conveys, thus taking the sound-symbolism approach to researching onomatopoeia as discussed by Sasamoto and Jackson (2016: 2-4).

Onomatopoeia can be categorised according to their degree of lexicalisation. Lexicalisation is a gradual process or phenomenon which involves phonological and semantic changes and can result in complex lexical items becoming formal units with specific content, meaning that, through frequent usage, they lose their syntagmatic nature (Lipka 2002: 113). Hisao Kakehi (1983: 913-914) has created four categories or degrees of lexicalisation, based on the lexicalisation theory, that are in a certain type of hierarchy, starting from the least lexicalised expressions, or nonce-words that are created for occasional use (Kakehi 1983: 913). Nonce-words, or nonce-formations overall, are complex new words that are created for a specific immediate communication need (Bauer 1983: 45). An example of onomatopoeic nonce-words would be an exclamation in *Alice in Wonderland* – *hjckrrh* (Kadooka 2005: 1-13) and other examples include onomatopoeic coinages such as *grr*, *twee* or *brakk* that may be found in comics (Veldi 1994: 76-77). These least lexicalised expressions belong to ‘Degree 1’. The next category, ‘Degree 2’, consists of onomatopoeic words proper, meaning words that do not have grammatical inflections and could thus be called interjections, for example the imitations of bird sounds such as *cuckoo* or *cock-a-doodle-doo* in the English language. ‘Degree 3’ includes words that are partially lexicalised and can either be direct imitations or lexicalised items (Kakehi 1983: 913-918), such as the

non-lexicalised “The door went bang!” compared to the lexicalised “He banged the door.” (Veldi 1994: 76-77). The fourth and last category, ‘Degree 4’, includes words that are fully lexicalised and thus function like, for example, nouns or verbs (Kakehi 1983: 913-918), such as *chatter* in English (Sasamoto & Jackson 2016: 9). This system of categorising onomatopoeia into degrees is, for example, important for comparing onomatopoeic units of two different languages. Some languages have more onomatopoeic units than other languages, and because of this, it is fairly common when, in translation, the target language lacks a generally accepted equivalent (Veldi 1994: 77-78). The degrees of lexicalisation are then used, as the equivalents in each language must be given from the same degree. I will use the degrees in my analysis to differentiate different onomatopoeic units and analyse how different degrees can have different functions in *manga* format, and the second subsection of this literature review will provide more information on the *manga* format.

I will additionally analyse how the visual representation of onomatopoeia affects their purpose and function in *manga*. As mentioned, onomatopoeia can be seen as an acoustic element inside a text, since onomatopoeias reproduce sounds. Carreras et al. (2008: 12-13) in Igareda (2017: 346) discuss how in comic books the visual representation of onomatopoeia – such as melting together with the pictures, stretching, getting longer, bigger, and so on – makes them more accurate to the sound that they are meant to express, for example a bigger and bolder type font can help express a louder sound. One example of this is an onomatopoeic unit analysed in this thesis, a representation of the loud sound of horns: BWAAAAAAAAAHH... (Appignanesi & Brown 2008: 166) (see Figure 1 on pg. 23) represented in big and bold letters. Two such processes – typographic stylization and character repetition (Nimish et al. 2016: 97-98, 104) – will be used for the analysis of this thesis. The stylization of typography, such as different text fonts or sizes from the main text, can add additional semantic information to the onomatopoeic representations. One example

is using “dancing” text, as Forceville (2013: 262) put it, meaning the letters are kerned irregularly and tilted to give an impression of movement, this style can be used to convey a feeling of energy. Character repetition can convey the length or exhibit the repetition of the sound, for example the onomatopoeic word *crack* can be turned into *craaaaaaack* to show the length of the sound or *crackckckckck* to show the repetition of the sound (Nimish et al. 2016: 97-98, 104). This study analyses such uses of onomatopoeia in the *manga* format, with some examples found in the *manga* adaptation of *A Midsummer Night’s Dream* for this study being KRIII (Appignanesi & Brown 2008: 117) and SSSQUASH (142) (see Appendix 1), where character repetition can be seen to show the length of the sound. The next section of the literature review will provide information on the Japanese *manga* format.

## 1.2 *Manga*

*Manga* was chosen as a study object for this thesis since this format presents the interaction between verbal and non-verbal discursive elements, making it a well-suited medium for the study of onomatopoeia (see Rohan et al. 2018: 3). *Manga* is a form of comics originating from Japan. It first appeared outside of Japan in the 1970s but gained more popularity through the worldwide spreading of *anime*, a form of Japanese animation often based on *manga* storyline (Johnson-Woods 2010: 1-2). Both *manga* and *anime* are storytelling formats that developed from the historical art traditions of Japanese culture (Brenner 2007: 1). The term *manga* used to be in use to refer to any sequential art originating from Japan and thus following the norms of Japanese comics, such as including explicit Japanese elements and implicit Japanese background, the *tankōbon* format – the specific print size of the books – or even the style of them being read from right to left. However, due to the increase in interest in Japanese comics outside of the country and the growing number of works influenced by them, *manga* is beginning to be perceived as a term to describe solely

a style rather than a distinct category. *Manga* can be defined by the distinct character and background designs, the page and panel layouts and developments, viewpoints and even monochrome, and not only by it originating from Japan and having been made by Japanese authors (Kacsuk 2018, 1-3, 6-14). The *manga* analysed in this study is also neither created in Japan nor made by Japanese authors yet is still identified as a *manga*. Thus an argument by Johnson-Woods (2010: 1-2) should be mentioned, she discusses that since the definition of *manga* can vary and that several aspects of it are arguable, it is possible to come to a conclusion that since not all *manga* looks the same and the styles and content of *manga* can differ, thus blurring the lines between manga and other similar mediums, then “if it calls itself a *manga*, then it is a *manga*” (Johnson-Woods 2010: 1-2).

Not only does the terminology for *manga* vary, but so does the terminology for all similar mediums such as comic books and graphic novels. There are different opinions on the subject, and the variation in terms and definitions in the field reflects the formal complexities of a genre that includes both visual and narrative mediums. The different opinions and variations in definitions also affect the understanding of the defining factors that differentiate *manga*, comic books, graphic novels, and other similar forms (Labio 2011: 123-126).

One example of an umbrella term is discussed by Stein and Thon (2015: 2), in the framework of the current literary and media studies they propose using “transmedial narratology” to talk about any media other than literary text. More specifically, comic books, *manga*, and graphic novels could be described as “graphic narratives”. However, Brenner (2007: 103) uses the term “sequential art” for “anything from the newspaper comic strips to comic books to graphic novels”, as their narrative is created from images and presented in a sequence across the page, often but not always with text and marked by the use of text bubbles and panels (Brenner 2007: 2, 103). Labio (2011: 124) discusses how the term

“comics” has become a generic term, not only referring to “works created for the funny pages of American newspapers”. For my purposes I will use the terms “sequential art” and “comics” as generic terms for the field.

The comic book format that originated from the United States has had a lasting influence on the world comics, as they have been translated and republished in large numbers, and because they introduced new models and genres that have been developed and incorporated elsewhere as well. Now, the *manga* comic book format from Japan is exerting similar influence. *Manga* comics are both translated and sold in their original language, and, additionally, *manga*-style stories have started to appear outside of Japan as well (Zanettin 2008: 4-5).

*Manga Shakespeare* has become one of the newest and most popular ways to retell the stories of Shakespeare’s plays for popular culture (Grande 2009: 1-2). There is a need to translate Shakespeare’s texts to make them accessible to mainstream culture – the younger generations – and this has led to an increase in teen adaptations of Shakespeare. The idea is to make Shakespeare interesting, accessible, and relevant for the popular teen audiences to engage (Hulbert, Wetmore & York 2010: 1-2). The United Kingdom-based *Manga Shakespeare* series capitalizes on the new reading habits of the younger generations, and the series is “one of the most artistically and critically interesting”, having experienced great financial success as a published graphic series (Grande 2009: 1-2). The texts of the books in the series are adapted by Richard Appignanesi, the founding editor of the *Manga Shakespeare* series (Johnson-Woods, 2010: 267). Each *manga* in the series is illustrated by a different professional artist, the *manga* analysed in this thesis, *A Midsummer Night’s Dream*, is illustrated by Kate Brown. The *manga* was published by the SelfMadeHero publishing house in 2008 (SelfMadeHero 2009). Grande (2009: 16) discusses that the *Manga Shakespeare* series provides an opportunity to analyse the new interpretive

challenges that are the result of transposing “a centuries-old poet of the Western literary canon” such as Shakespeare into a new popular Japanese graphic art form. Conveying the actions from the original text of the plays with accompanying onomatopoeia may be a part of such new analysis.

One multimodal aspect of a comic book or *manga* adaptation, apart from the pictorial image, is the presentation of onomatopoeia, covered in the first subsection of this literature review; the representation of sound effects through onomatopoeia can convey emotions and give the words somewhat of a material role for the reader, thus enhancing the scenes (Grande 2009: 15-16). In addition to being the prototypical “sound effects” in comics and *manga*, onomatopoeia may describe the events, emotions, or actions that take place without attempting to be iconic of actual sounds (Nimish et al. 2016: 95), and studying this – how the onomatopoeia in the original text is conveyed in the *manga* or how scenes in the original text are converted into a form that includes onomatopoeia – will be one major aspect of the thesis.

It is important to mention that not all “sound effects” used in comics and *manga* are onomatopoeia; Nimish et al. (2016: 97) have identified a distinction between onomatopoeic effects and descriptive effects in *mangas*. Unlike onomatopoeic effects which iconically approximate audible sounds, the descriptive representations of sounds are, as Nimish et al. put it, non-iconic, and are, as the name suggests, descriptions of the action instead of the sounds. To illustrate this, the onomatopoeic effect of one person hitting another would be *Pow!* while the descriptive effect would use the word of the action, *Punch!*, instead.

Comics and other forms of sequential art are a unique medium that use image, text, and sound in the way they do, with onomatopoeia representing sound. Gasca and Gubern (2008: 8) in Igareda (2017: 346) compare the comic book medium to that of films, as comic books with text, sound, and image are similar to films, with one difference being the order

of perception of visual and acoustic representations. Specifically, in films sound and image can be perceived and decoded simultaneously, while in comic books their reading is consecutive, even though the representations are also simultaneous physically on paper. Additionally, as Zanettin discusses (2008: 18), the *manga* format uses a specific technique of showing a pause in the story, as, unlike movies, *manga* has to present this on paper. To do that, it is possible to increase the number of panels, spreading one scene across several panels, showing one event from different angles for example. Such practices of manipulating the shape, size, and arrangement of panels for a more expressive effect has been most extensively developed by *manga* creators (Ingulsrud & Allen 2009: 31). Additionally, Carreras *et al.* (2008: 12–13) emphasize the expressive importance of the illustrations that accompany onomatopoeias in comics. Onomatopoeia can be accompanied by motion lines that express movement and visual metaphors or pictograms that represent actions and concepts, further enhancing the reader's understanding of what is depicted (Zanettin 2008: 19).

This similarity between comics or *manga* and movies, the use of the combination of sound, image, and text, can emphasize the multimodal dimension of the comics medium. Similarly to the discussion by Gasca and Gubern (2008: 8) in Igareda (2017: 346), Ingulsrud and Allen (2009: 4-5) also found that readers comprehend *manga* as a multimodal text in stages, starting with the graphics and moving on to large captions and then to the lexico-grammar – words and sentences. *A Midsummer Night's Dream* from the *Manga Shakespeare* series is not only a multimodal *manga* format, but also a multi-medial translation of the original play text, and the following section of the literature review will provide information on multi-medial translation and mediums.

### 1.3 Multi-medial translation

As mentioned, *manga* as a comic format is conveyed through both images and text, thus the *manga* in the *Manga Shakespeare* series can be described as “multi-medial” translations of the texts of the original Shakespeare plays. According to Yves and Gottlieb (2001: x), Katherina Reiss was one of the first people in Translation Studies (TS) who focused on texts that have been written to be spoken or sung, the “audio-medial” texts. She has investigated the intricate relationships between translation and text-type making use of Karl Bühler’s model to develop her theoretical frame of reference for translation methods based on three text-types – informative, expressive, and operative, later to be followed by fourth type, the aforementioned audio-medial texts – texts that are dependent on a non-linguistic medium or other audio-visual form of expression for their full realisation (Snell-Hornby 1997: 278). However, later she replaced the term by “multi-medial” so that texts with pictures could be included, they had been ignored for a long time in Translation Studies and in the field of literary studies in general. Snell-Hornby (1997: 278) mentions film-scripts and stage-plays as examples of multi-medial texts. Thus, not only are the *manga* adaptations of the *Manga Shakespeare* series multi-medial translations, but they are also multi-medial translations of multi-medial play texts, since play texts include visual elements, music, and stage properties, making them multi-medial (Snell-Hornby 1997: 279).

The term multi-medial texts suits to describe comics, since comics are built on multiple mediums, both written text and visual images (Yves & Gottlieb 2001: x). It can be argued whether there is an acoustic element present as well, since the speech bubbles and inarticulate sounds, onomatopoeia, some interjections and phono-symbolic verbs and nouns that are not included inside the speech bubbles mark sounds and can thus count as acoustic elements (Igareda 2017: 344-436). What is more, the changes of frame can be interpreted as silences between scenes and/or utterances, as also mentioned in the previous subsection of

the literature review. In the case of images and words being presented together, the channels through which the media consumers transport their interpretations are more specific and narrower. While the influence of images to the reader remains strong, then, at the same time, the constructions of meaning are guided and prompted by the text that accompanies the images (Goethals 2001: 45). The relationship between texts and images in comics is, from the graphic point of view, an essential part in understanding the narrative (Igareda 2017: 343). Considering all this, I will analyse onomatopoeia as a substitute for acoustic elements in comics – or, in the case of this study, *manga* – and how onomatopoeia together with the combination of picture, text and sound – or the absence of sound or action through a pause – can change the perception of the story compared to the original play.

## 2 ANALYSIS OF THE USE AND FUNCTION OF ONOMATOPOEIA IN SHAKESPEARE'S *A MIDSUMMER NIGHT'S DREAM*

### 2.1 Methodology of analysing the function of onomatopoeia

For the analysis, all instances of onomatopoeia in the *Manga Shakespeare* series adaptation *A Midsummer Night's Dream* were identified and analysed individually to allow comparison between the *manga* adaptation and the original play text by Shakespeare. The process of identifying all the cases of onomatopoeia in the *manga* included close reading, first focusing on the dialogue text, and checking the findings against different dictionaries such as the Cambridge Dictionary and the Merriam-Webster Dictionary, and then doing the same with all the illustrated words on the backgrounds of the panels of the *manga*. First, I categorised all the found onomatopoeic units present in the *manga* into four categories, according to the relation of onomatopoeic utterances in the *manga* to the original Shakespeare play's text as follows:

- The first category is **the onomatopoeia of the original dialogue**, meaning the onomatopoeia present in the *manga* adaptation that are the same as in the original dialogue of the Shakespeare play text.
- The second category includes all **the onomatopoeia that convey activities in the scenes according to either what was implied** in the same scene in the original play text – meaning that these onomatopoeic instances may not be directly written in Shakespeare's text, but still convey what was originally present – or the parentheticals in the play text of the 1895 Harper & Brothers version.
- The third category covers the **onomatopoeia of the new setting**, meaning the onomatopoeia that are not present in the original play text and have been added to the *manga* adaptation due to the decision of the authors of the *manga* to adapt

the scenery into a new modern setting, as can be seen on the official webpage of the *Manga Shakespeare* series, which describes the scenery as a present-day Athens with an alternative history, where the class systems and ‘god given’ monarchies of the past have not been lost and modern technologies meet ancient tradition (SelfMadeHero 2009).

- The last, fourth category is all the new **added onomatopoeia**, meaning the onomatopoeia that are different from original text for other reasons than the changed modern setting.

Coding the onomatopoeic occurrences in the *manga* according to the category system above included comparing the dialogue text of the *manga* and the original text of the Shakespeare play text dialogue and all of the further information there, such as the parentheticals – what was said directly and what was implied. Then I categorised the onomatopoeia identified in the *manga* using Kakehi’s (1983: 913-914) system of four degrees of lexicalisation, (see pg. 9). In order for the system to be more comprehensible, the four degrees are, instead of being numbered, referred to as follows:

- Degree 1, the least lexicalised onomatopoeic coinages, are referred to as **nonce words**.
- Degree 2, onomatopoeic sounds that do not have grammatical inflections and can thus be called **onomatopoeic interjections**.
- Degree 3, onomatopoeia that can either be direct imitations or lexicalised items, meaning they are **partially lexicalised onomatopoeic words**.
- Degree 4, the **fully lexicalised onomatopoeic words** (Kakehi 1983: 913-914).

As the first two degrees, nonce words and onomatopoeic interjections are the least lexicalised on Kakehi’s scale and can thus not be referred to as (onomatopoeic) words, they

are instead referred to as (onomatopoeic) sounds or units. The last two degrees are, as their respective names suggest, referred to as (onomatopoeic) words in this thesis.

Additionally, the two categorisation systems presented by Nimish et al. (2016: 98) are also used. Their system of the two lexical categories of sound effects, **onomatopoetic effects** and **descriptive effects**, is used to differentiate between representations of audible sounds and non-onomatopoeic descriptions of the action (Nimish et al. 2016: 97) (see pg. 14). Their second system, the two categories for the features of sound effects as stylised text, **typographic stylization** and **character repetition**, is also used in the analysis. The stylizations of onomatopoeic texts – such as text font styles, sizes, or shapes that differ from the original text style – can add additional semantic information to the onomatopoeic representations (Nimish et al. 2016: 97-98, 104) (see pg. 10) and I will analyse this, the effect of the visual representation of the onomatopoeia to the understanding of the represented sound, with examples from the *manga* in this thesis.

## **2.2 Analysis of the categories and function of onomatopoeia in *A Midsummer***

### ***Night's Dream from the Manga Shakespeare series***

In this part of the analysis, the identified onomatopoeic instances in the *manga* adaptation of *A Midsummer Night's Dream* from the *Manga Shakespeare* series are categorised, the main classification being the four categories based on the relation of the onomatopoeias in the *manga* to the original play text: the onomatopoeia of the original dialogue, the onomatopoeia that convey what was implied, the onomatopoeia of the new setting, and the added onomatopoeia. For further analysis, Kakehi's (1983) degree system is also used (see pg. 9). The classification systems of Nimish et al. (2016), such as character repetition and typographic stylisation (see pg. 10), allow for a more detailed categorization

of some distinctions between the onomatopoeic instances in the *manga*, such as the relation of the image to the sound.

The *manga* version of Shakespeare's *A Midsummer Night's Dream* presents the original dialogue from the play's text in an abridged form to make it more suitable and accessible as a contemporary readers and study and teaching tool. Thus, the onomatopoeia present in the original dialogue is also presented in the *manga* dialogue. The onomatopoeia present in the dialogue are fully lexicalised onomatopoeic words, and act as lexical words that carry a semantic meaning in a language, and are used in sentences in the play text compared to the illustrated words on the panels of the *manga*. There were fourteen instances of such onomatopoeic words identified, for example "(...) nothing but ROARING" (Appignanesi & Brown 2008: 44, hereinafter only page numbers), "(...) clamorous owl that HOOTS and wonders (...)" (75), "(...) geese rising and CAWING at (...)" (112), and "(...) as from the RATTLING tongue of (...)" (188). Other examples include "our dreams and SIGHS" (29), SHRIEK (44), WHISPER (97, 190), and ROAR (44–45) can be seen five times in the dialogue. It can be seen that all of the onomatopoeias used in dialogue are fully lexicalised onomatopoeic words of the fourth degree, with ROAR being, in this form, the only partially lexicalised one, but as it is used as a verb in the dialogue – "I will roar that I will make the duke say, "Let him roar again, let him roar again."" (44) – it is, in this case, a fully lexicalised onomatopoeia. All of the onomatopoeia found in the *manga* adaptation of *A Midsummer Night's Dream* can be found in Appendix 1 of this thesis.

The original Shakespeare's play text included onomatopoeic occurrences that were not included in the *manga* adaptation, as the *manga* is an abridged adaptation. One example of a listing of onomatopoeic words – more specifically, animal sounds – is a sentence in the monologue of the character Puck: "And NEIGH, and BARK, and GRUNT, and ROAR, and burn, /.../ Like horse, hound, hog, bear, fire (...)" (Shakespeare, 1895: 27). The

onomatopoeic units present in the original Shakespeare's play text are that of the fourth or third degrees of lexicalisation, meaning they are either partially or fully lexicalised onomatopoeic words.

Other exclamations or interjections related to representing the sounds in the dialogue were present in the dialogue of the original play text as well as the *manga* adaptation; however, these occurrences are not classified as onomatopoeia. The most common exclamation in the original dialogue was "O..." at the beginning of sentences and phrases, and since it does not imitate a real-life sound, it is not an onomatopoeia. Another example of this would be the exclamation "Heigh-ho!" (173) by the character Bottom, although compared to the 1895 Harper and Brothers version of Shakespeare's *A Midsummer Night's Dream*, the exclamation has been modified, and was originally "Hey, ho!" (Shakespeare 1895: 48).

The onomatopoeia in the second category (based on the relation of onomatopoeic utterances in the *manga* to the original Shakespeare play's text) conveyed what was either implied in the original play text dialogue or illustrated the info provided in the play text as parentheticals. An example of the latter were the onomatopoeic additions used when the play text included [*They sleep.*] or, in one case, when the play text indicated that the character awakes – [*Bottom awakes.*] – then in the *manga* the previous state of sleeping was indicated with ZZ (173). Different combinations of the letter z were used, which represent snoring and indicate that the characters are sleeping. An example of a more specific parenthetical being represented by onomatopoeia was [*Horns, and they wake; shouts within; they all start up*], with an image of huntsmen blowing horns accompanied by the onomatopoeia BWAAAAAAAAAHH... (166). The stylization – large letters, bold font – conveys the high volume of the sound and the character repetition indicates the length of the sound of horns (see Figure 1). This example is one to show that even though the reader was provided with

the information of the event both through the text of the dialogue and the image, the sensory onomatopoeic addition depicted the intensity of the action and enhanced the understanding of the event.



Figure 1

Other examples related to parentheticals included characters walking away from the current scene in a specific manner, that was not directly indicated by the instructions in the play text but could be derived from the manner of dialogue preceding the characters' leaving, this is one of the aspects that the artist and the editor responsible of the adaptation determine. When the play text instructed [*Exit.*] for the character Helena (Shakespeare 1895: 23) after a dialogue showing signs of anger, then in the *manga* the onomatopoeia, and the stylization of it, are used to both refer to her leaving and doing so with angry emotions. The panel itself does not specifically indicate that the character Helena is leaving, as only the top of her head is shown and no motion lines are present, however the onomatopoeia STOMP STOMP STOMP (88) is presented, with the three words gradually decreasing in size. The latter can suggest the source of the sound, in this case the character, going further away from the scene, as the direction of the decrease in size of the onomatopoeic units matches the direction in which the character is moving, away from the scene. Additionally, the words are presented in a bold and irregular font, suggesting heavier steps and thus, possibly, the anger of the character. In this case, the onomatopoeia alone functioned as the indicator of an action and the manner of it, without the image or the dialogue referring to it (see Figure 2).

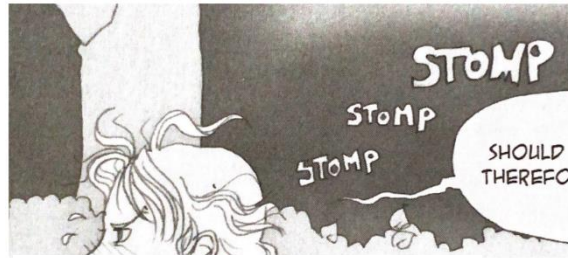


Figure 2

Another example from the second category is the onomatopoeia SNIF SNIF (127) that further emphasize the character Lysander crying to prove his intentions true, with the image illustrating the character in tears and pointing at them. The sentence from the original dialogue, “Look, when I vow, I weep; and vows so born /.../ in their nativity all truth appears” (Shakespeare 1895: 33) was replaced by the combination of the image and the accompanying onomatopoeia (see Figure 3).



Figure 3

One of the examples from the second category – the onomatopoeia that convey activities in the scenes according to what was implied – that illustrates how the dialogue text, image, and onomatopoeia as sound work together to show meaning, in a way that is unique to comics, is the panel indicating the tiredness of the character Hermia as, together with the character Lysander, they are running away from the kingdom to live together peacefully somewhere else, and have gotten lost in the woods at night. In the original dialogue, that is presented in the *manga* adaptation as well, the character Lysander notes that Hermia is “faint with wandering in the wood” (Shakespeare, 1895: 21). In the *manga*, the situation is enhanced with the visual metaphors (Zanettin 2008: 19) such as the depictions of sweat on Hermia, a scribbled line above her head depicting tiredness and dizziness, and the

accompanying onomatopoeia, separate for the sounds of either character's walking. For Lysander, SHUFF SHUFF; SHUFF SHU- (78), where bigger and bolder type style and capital letters are used compared to Hermia's. This difference can indicate that Lysander's walking is more energized or steadier. The onomatopoeia depicting Hermia's manner of walking is portrayed smaller, in a rounder font, and with only the first letter capitalised. The smaller letters can indicate that the portrayed sound is more quiet and less steady. Additionally, the onomatopoeia depicts Hermia's steps being slower and dragging since the ends of the onomatopoeic sounds are "fading" and ending with an ellipsis (see Figure 4): SHUFF....; SHUU... (78). And lastly, the bolder onomatopoeia depicting sounds of Lysander's steps ends more roughly with a dash and no suggestions to "fading" gradually, thus indicating a sudden stop instead of getting gradually slower due to tiredness. All of this information gathered from the onomatopoeia and smaller suggestions from the image can indicate the tiredness of Hermia (see Figure 4), her growing even more tired during the two panels, and her walking becoming slower, dragging, stopping slowly and gradually, while Lysander's walk is more energized and stops abruptly when noticing the state of Hermia. The latter is made clear with the image, as Lysander is depicted turning around to face Hermia, with a depiction of sweat and an expression of worry. This was done in two panels without dialogue, and thus shows how much onomatopoeia can enhance the reader's understanding of a scene in *manga*.



Figure 4

The onomatopoeia in the third category differed from the original play text due to the new adapted scenery of a present-day modern Athens, as some onomatopoeic units conveyed the sounds of technological apparatus or actions related to them. Such cases identified in the *manga* included a television screen switching on for a video call between the characters Theseus and Egeus: “CHK” (15) (see Appendix 2), and the sounds resulting from the character Peter Quince hitting a faulty television screen for it to display the title of their play, “THWAK” (39) (see Appendix 3) and “BASH BASH” (40) (see Appendix 4), and the television breaking and starting to emit smoke to convey it being faulty: “FSSS” (40) (see Figure 5). For the latter example, the interaction between the visual illustrations on the panel and the onomatopoeia is important to understand what the onomatopoeic unit is conveying, since “FSSS” as a first degree onomatopoeia, a nonce word, could convey a range of sounds and is not widely known as a distinct sound effect in the way that the second degree sounds, or interjections, “THWAK” and “BASH” (see Appendix 3 and Appendix 4) may be more easily connected with sounds of the action they are conveying, in this case they imitate sounds resulting from hitting or striking, for example (MW, n.d.).

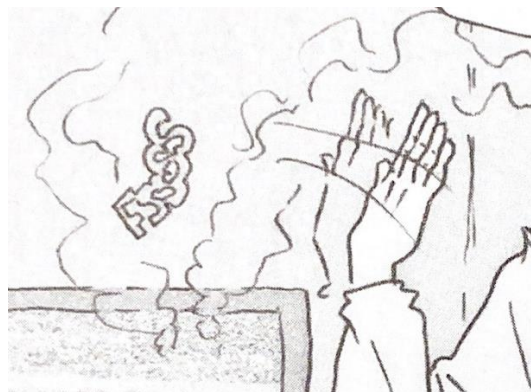


Figure 5

Thus, the lines indicating smoke show that the onomatopoeia “FSSS” – which also uses character repetition and a stylised font and form to better convey the continuous sound of a broken, smoking electronic device – are necessary for the purpose of the onomatopoeia to be clear. Furthermore, the previous panel includes some parts of the television screen falling off (see Appendix 4), leading to and explaining the breaking of the device in the next

panel, where the action of Peter Quince waving the smoke away (see Figure 5) also further explains the event (39-40). Onomatopoeia conveying the sounds of the broken television screen can be seen again four pages later, with “BUZZ BUZZ” (44) on one panel and “BUZZZZ” (44) on another panel (see Appendix 5), the character repetition possibly indicating the worsening of the state of the device. As the screen does not show visual changes in the images on the panels, then the onomatopoeia is the sole indicator of the situation in this interaction between the visuals and the sound.

The new modern setting does not only include modern electronic devices but also, for example, new clothing items, and the character Puck, or Robin Goodfellow, putting on running shoes, is brought out with the onomatopoeic additions “SHUFF SHUFF SHUFF SHUFF” (64). The scene conveys the character Puck being ordered by the character Oberon to find a magical flower, and Puck replies that he will “girdle round about the Earth in forty minutes” (64). Grande (2009: 16) analyses this scene and discusses how, as onomatopoeia conveys the emotion of the characters and the excitement of the actions, then while analysing this scene, onomatopoeia can be used to a comic effect as well. The onomatopoeia in this panel, SHUFF, is a short version of SHUFFLE which is a partially lexicalised onomatopoeic word since it can either be a direct imitation of a sound or a lexicalised item (Kakehi 1983: 913-918). SHUFFLE is categorised to indicate sounds of nonchalant, ‘lazy movement’ or any movement including sliding the feet (MW, n.d.), and can in this way be fitting to describe movement of the feet in tall grass. Furthermore, the stylization (see Figure 6) of the text can give additional information about the action. The stylization of the text on the panel, such as text font styles, sizes, or shapes that are different from the original text style in the *manga* can add additional semantic information to the onomatopoeic representations (Nimish et al. 2016: 97-98, 104) (see pg. 10). The onomatopoeia is presented in a bold text type, which on its own could indicate a louder sound, but together with the choice of a lighter

coloration of the text and the smaller size of the text can indicate that the sound may be muffled, which the image on the panel proves, as the character is running through high, thick grass. Thus, with the scenery of the panel including thick grass, the illustrative motion lines indicating that Puck is running through the grass, and the accompanying stylized SHUFF onomatopoeia, the action is made clear through the combination the image, sound, and text.



Figure 6

The last example from this category differs from the previous ones in the way that it conveys an event that is present in the original play, but it has been adjusted to make use of the modern setting of the *manga* adaptation. Namely, in the original play, the character Bottom asks Peter Quince to check a calendar to determine whether the moon would be visible on the night of their play (Shakespeare 1895: 25), however, in the *manga* adaptation, Peter Quince uses his electronic wristwatch instead of the almanac as in the original text. The wristwatch is accompanied by onomatopoeic words “BEEP! BEEP! BEEP!” (95). BEEP as a lexicalised verb can indicate any type of a shorter, higher-pitched sound, usually from a horn or electronic devices and, according to the Merriam-Webster Online Dictionary (n.d.), serving as a signal or warning. By analysing the interaction between motion lines of Peter Quince’s hand and the onomatopoeia (see Figure 7), it can be said that in this context, the accompanying BEEP indicates an electronic sound resulting from Quince’s interaction with the watch screen, not specifically as a signal or warning but rather an indication of interaction with the device, and that the device is responsive to the interaction – the onomatopoeia enhances the understanding of the action and scene overall.



Figure 7

The fourth category included onomatopoeia that were not present or implied in the original text and were not added due to the new adapted modern scenery. The use of onomatopoeia functions as a factor that enhances the events and actions of the original story, creates a more vivid depiction and thus understanding of the scenes and augments the intensity of the state and emotions of the characters. This is done by the use of onomatopoeia in the other categories as well, however, the onomatopoeias in this category can be more focused on that purpose alone. An example of onomatopoeia further enhancing the emotional state of the character is a scene where the character Puck is squeezing the Cupid's flower on the eyelids of the character Lysander. The two consecutive panels depict Puck growing angrier at the character, which is represented through both image and onomatopoeia – his face becomes more flushed and the expression angrier. The stylization of the onomatopoeias SQUEEZE; SQUEEZE! (82) implies the emotion affecting his manner of squeezing the flower – the first onomatopoeic word is smaller, but is growing in size gradually with each letter, and the second word is drawn in a bigger, bolder, and sharper font, with an exclamation mark added for emphasis (see Figure 8).

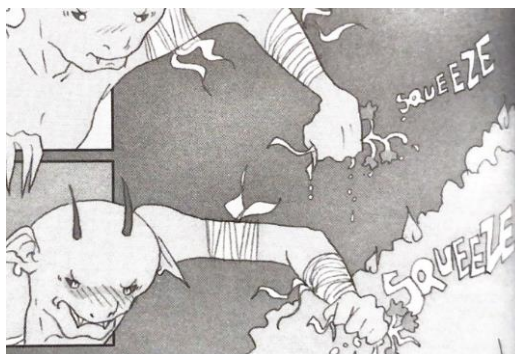


Figure 8

Another example is a case where onomatopoeia represented an event that was not directly shown on the panels of the *manga*, namely the character Helena falling down while running after the character Demetrius. In the original play, there is no indication of this event. On the *manga* panels, it is shown that Helena's fall is caused by her foot getting stuck in the undergrowth of the forest, her surprised expression is shown, and the following panel is white and presents only two onomatopoeias WHOOF and THUD (83), with the surprised exclamation "O!". Besides the onomatopoeia, exclamation and loose grass and leaves depicted, there is no other indication of the fall itself (see Figure 9), the following panel depicts the character already lying down on the forest floor. This is an example of how onomatopoeia makes it possible for the reader to understand more than what is written or illustrated, and even the manner of the unshown action can be derived from the stylization and size of the onomatopoeia.



Figure 9

Throughout the *manga* adaptation, instances of additional onomatopoeia that enhance the emotions and actions of scenes are regular, and other examples include SHUFFLE (104) that portrays that the character Bottom is uncomfortable, without it being directly mentioned through other mediums (see Appendix 6); PFFFT! (114) to convey the character Oberon's reaction to Puck's story and finding it funny (see Appendix 7); CRUNCH CRUNCH SNAP! (120) to bring attention to the setting of the scene – a forest floor – as the character Hermia takes leave (see Appendix 8); TWITCH (153) to indicate that the character Bottom is listening with his donkey ears, this is further made clear by the

motion lines around the ear and the dialogue mentioning him having “a reasonable good ear in music” (Shakespeare 1895: 44), this illustrating the combination of text, image, and sound working together to convey an event (see Appendix 9).

### **2.3 Analysis of the creation of multi-medial meaning through the use of onomatopoeia in the *manga* medium based on the *manga A Midsummer Night's Dream***

Based on the analysis of the different examples of onomatopoeia in the *manga* adaptation of the Shakespeare play *A Midsummer Night's Dream*, the function and effect of the use of onomatopoeia in comics and *manga* to convey meaning can be discussed. *Manga* and other forms of sequential art are unique as mediums in the way how they combine written language, or text, with image and sound – onomatopoeia, and do so “on paper”. But for the order of perception of visual and acoustic representations, they are compared to the medium of motion pictures (Gasca & Gubern 2008: 8) (see pg. 14).

The onomatopoeias analysed in this study gave insight into the possible use and function of onomatopoeia in the sequential art medium as a whole, but specifically in the making of multimodal meaning present in *manga*. Some examples, such as the scene depicting the character Helena falling while running (see pg. 30), showed how the onomatopoeia used on these panels represented an event that was not directly shown on the panels of the *manga* themselves. This shows that onomatopoeia makes it possible to understand more than what is written or illustrated on the panels of *manga*, with even the manner of the event or action becoming clearer through the presentation and style of the onomatopoeic units, through processes such as character repetition and typographic stylization as discussed by Nimish et al. (2016: 97-98, 104) (see pg. 10).

Examples such as the scene of the character Puck squeezing the Cupid's flower on the character Lysander (see pg. 29) proved how onomatopoeia can enhance and suggest the state of the characters or the conditions or intensity of their feelings or events in *manga*, and how the visual representation of onomatopoeic units, the typography or font, or stretching, getting longer, bigger, or smaller as discussed by Carreras et al. (2008: 12-13, see pg. 10), can further enhance the nature of the sound that is conveyed. This suggests that typesetting is auditory in essence, that onomatopoeia is like visual sounds, auditory elements perceived through visual channels. On the panels the reader is not presented with dialogue text that would directly describe the emotions of Puck, but rather the combination of image and sound, the onomatopoeia with its font and typography, makes it possible to depict the emotions. This has been discussed by Grande (2009: 15-16) as well, as she discussed how the representation of sound effects through onomatopoeia can convey emotions and give the words a material role, enhancing the scenes (see pg. 14). A similar example is the scene depicting the characters Hermia and Lysander walking and Hermia growing tired (see pg. 24), where, together with the visual metaphors such as sweat drops and a scribbled line, and most importantly the stylisation of the typography, onomatopoeia enhanced the vividness of the imagery and the scene. The same can be seen with the scene in which Helena walks away and the typography of the onomatopoeia – the decrease in size (see pg. 23) provides the reader with further information on the action and its manner, once again showing how not only the onomatopoeic sound but also its visual representation enhance the scenes.

The examples of the huntsmen's horns (see pg. 22) and the character Puck running with his running shoes (see pg. 27) also show that onomatopoeia can further enhance the reader's understanding and impression towards the depicted scene or event. The presented onomatopoeia can give a more vivid description of the setting of a scene for the reader – such as the softness of the grass Puck is running on or the understanding of the sound of

horns, additionally to what was said in the dialogue text – onomatopoeia can thus deepen the impression and provide a better understanding for the readers towards the scenes in *manga*. This aspect of onomatopoeia, its ability to describe events or actions – additionally to onomatopoeia’s ability to describe and enhance emotions as described above – was also discussed by Nimish, Avunjian & Cohn (Nimish et al. 2016: 95, see pg. 14).

The *Manga Shakespeare* series was created to be a study and teaching material that would allow younger audiences to read Shakespeare’s plays, while being more accessible and interesting (see pg. 13). Unlike other materials created for this purpose that are literary works, such as the Modern English Shakespeare Series by NoSweatShakespeare (see pg. 6), the *manga* format could be a “next step” from this, as it is suitable to convey what the original Shakespeare’s play texts were meant to convey on the stage – sound, text, and image are all present. This shows that *manga* is a unique format that could be described as a hybrid of films and books, and all of its properties, such as the use of onomatopoeia to enhance the reader’s understanding of scenes, actions, and emotions, make *manga* a beneficial – additionally to accessible, and interesting (Grande 2009: 1-2) – format for study materials.

## CONCLUSION

The aim of this thesis was to analyse the function and effect of onomatopoeia in the genre of *manga* by creating meaning, and how onomatopoeia as a representation of sound makes *manga* and other sequential art unique in the way that they combine text, image, and sound. The first part of the thesis presented overviews of onomatopoeia, the *manga* format, and multi-medial translations, previous research on the topics was compared and discussed and necessary background for the thesis was presented. In the second part of the thesis, instances of onomatopoeic units found in the *manga* adaptation of Shakespeare's *A Midsummer Night's Dream* were analysed and the results of the analysis were then used to discuss the importance of onomatopoeia in the creation of meaning in *manga* and how this makes *manga* a unique format.

The analysis led to results that show how onomatopoeia makes it possible to understand more than what is directly written or illustrated in *manga* and that onomatopoeia helps deepen the impression and provide a better understanding of the story for the readers. I found that the font and style of presentation of the onomatopoeic units, such as the size of the words or individual letters in them, and characteristics such as stretching help establish the nature of the sound the onomatopoeia is meant to represent. This showed that onomatopoeia can enhance and suggest the state of the characters or the conditions or intensity of their feelings or events in *manga*, and further enhance the vividness of the scenes. Additionally, I found that it is possible to use onomatopoeia to give a more vivid description of the setting of a scene, as sound can give further insight into the textures of a setting, such as the softness of grass or sticks breaking under a character's step. Furthermore, onomatopoeia can work together with the image and visual metaphors used on the *manga* panel to give a detailed understanding of a scene even without using dialogue text.

These findings show that the *manga* format, or the sequential art medium overall, is a unique story-telling format, and can be compared to films or described as a hybrid of films and books. All of the properties of *manga* resulting from the format being a multi-medial translation and using onomatopoeia with the results listed above, make *manga* a useful and beneficial, accessible, and interesting format for different study materials. As onomatopoeia, the comic formats, and multi-medial translation are all topics for discussion and disagreements in their respective fields, there are a lot of possible topics for future research and discussions.

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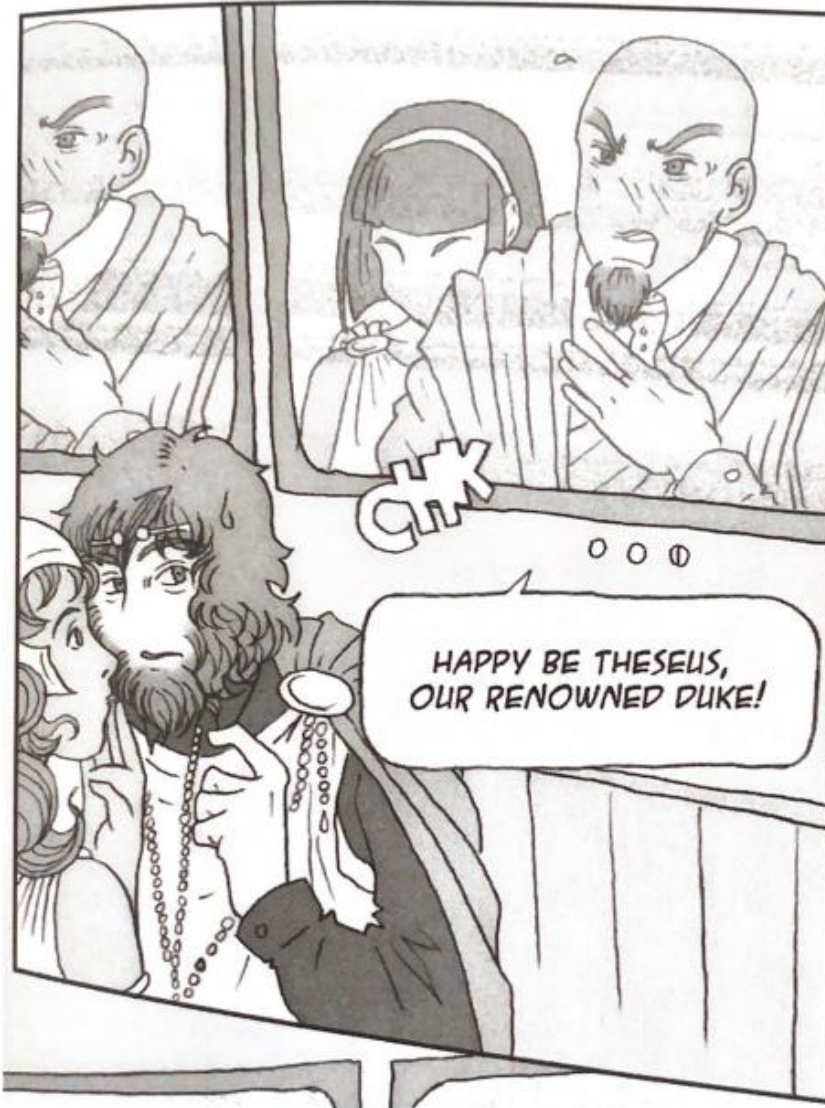
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## Appendix 1

**Table A1.** All onomatopoeic units found in the *manga A Midsummer Night's Dream*.

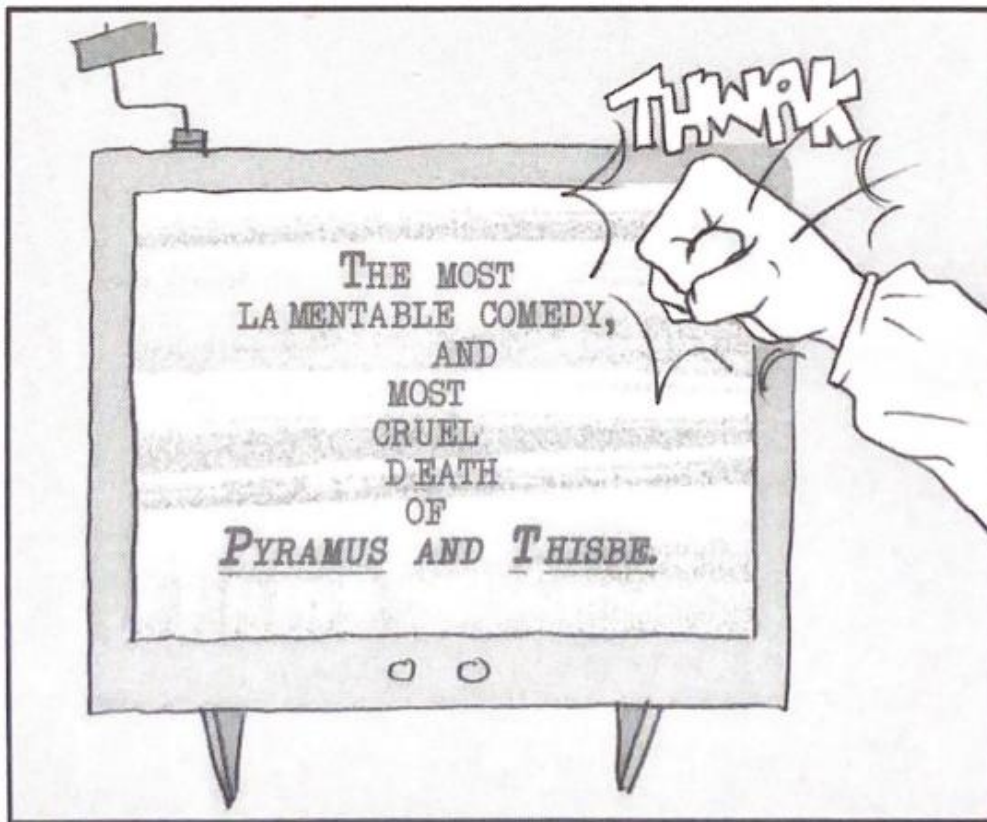
<b>Category 1</b>	<b>Category 2</b>
ROARING (44) ROAR (44) ROAR (44) ROAR (44) SHRIEK (44) ROAR (45) ROAR (45) HOOTS (75) WHISPER (97) CAWING (112) SIGHS (123) RATTLING (188) WHISPER (190)	SHUFF SHUFF (78) SHUFF... (78) SHUU... (78) SHUFF SHU- (78) STOMP STOMP STOMP (88) SNAP! (105) Z (121) SNIF SNIF (127) ZZ ZZ (155) TUG! (158) BWAAAAAAAAAAHH... (166) ZZ (173) KING-KANG KING-KANG (196) SHUF SHUF (203)
<b>Category 3</b>	<b>Category 4</b>
CHK (15) CHK (16) THWAK (39) BASH BASH (40) FSSSS (40) BUZZ BUZZ (44) BUZZZZ (44) SHUFF SHUFF SHUFF SHUFF (64) BEEP BEEP BEEP (95)	FWOMP (70) ZZZZZ (76) ZZZZZZZ (77) SQUEEE... (82) SQUEEZE (82) SQUEEZE! (82) WHOOF (83) THUD (83) SHUFF (92) SHUFFLE (104) FLICK! (114) FLICK! (114) PFFFT! (114) YOINK (115) BIF! (115) KRIII (117) SNAP (117) TCH! (118) POIK! (118) STOMP (119) CRUNCH CRUNCH SNAP (120) Z (128) GYUUU... (122) SQUISH SQUISH (123) SQUIII... (123) Z (123) Z (124) SNORK (124) POP! (125) BLINK (128) SMACK!! (131) SMAK! (132) BRUSH BRUSH (137) SHUFFLE! SHOVE! (137) SSSQUASH (142) THWACK! (142) STAMP STAMP STAMP STAMP (149) TWITCH (153) SCRATCH SCRATCH (157) PAT PAT (173) RAH RAH (191)

Appendix 2



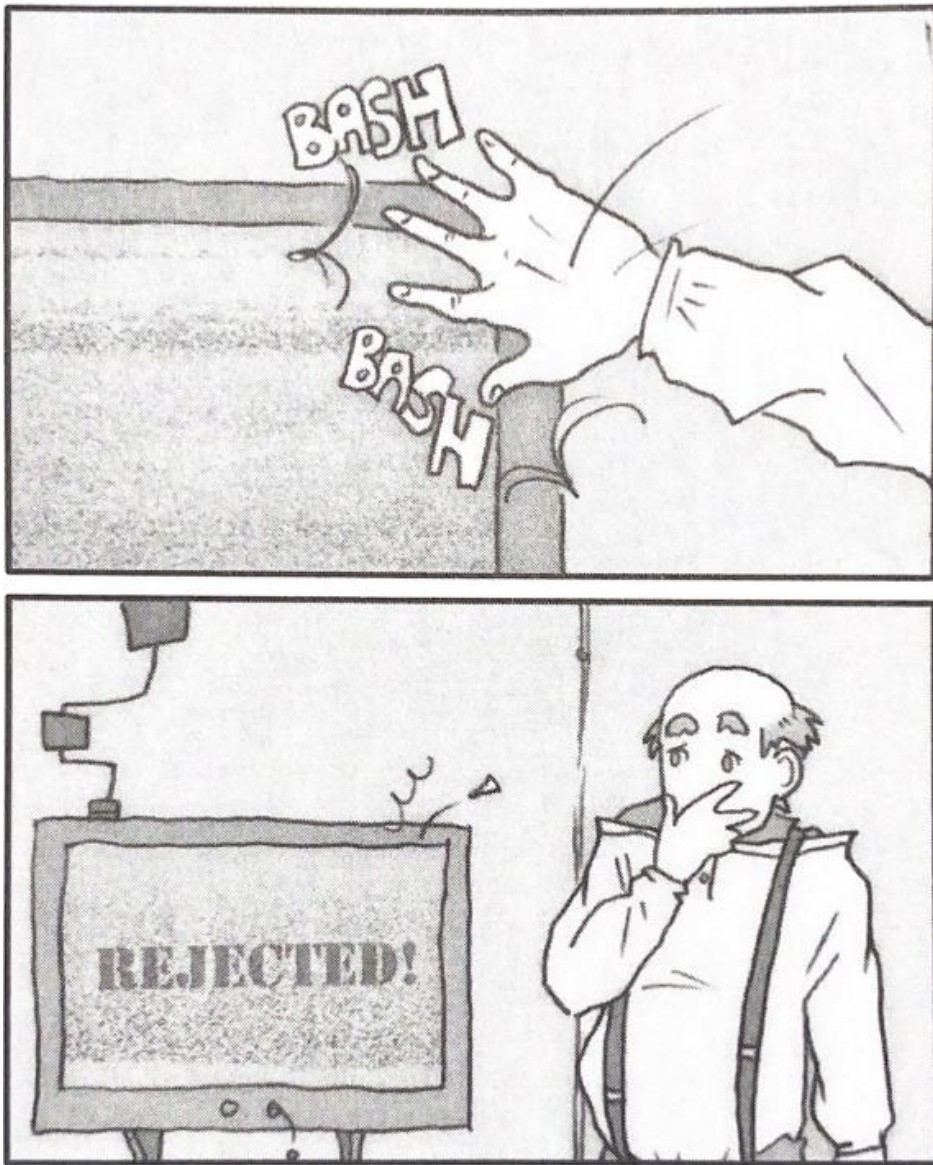
*Appignanesi & Brown 2008: 15*

## Appendix 3



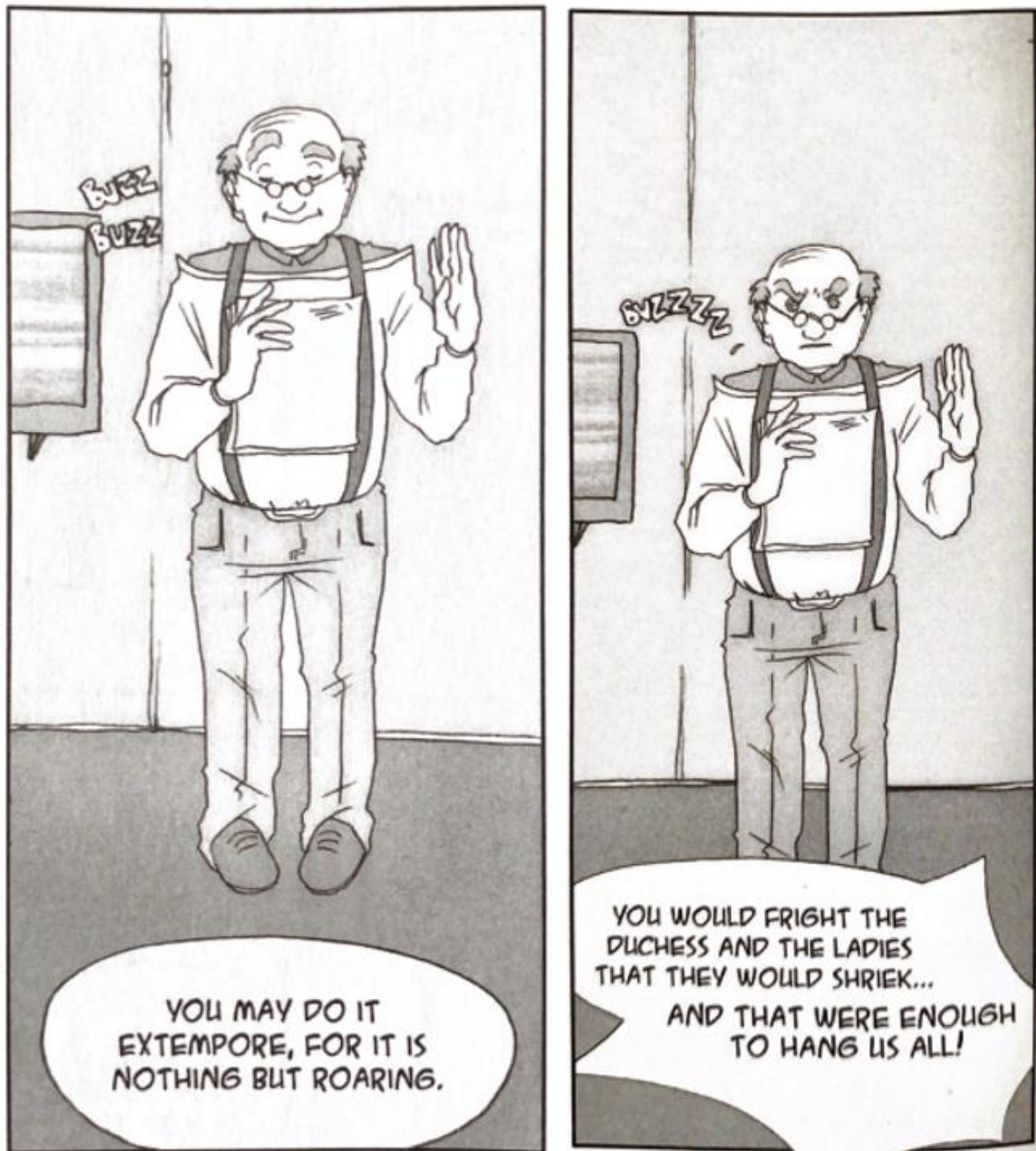
*Appignanesi & Brown 2008: 39*

## Appendix 4



*Appignanesi & Brown 2008: 40*

## Appendix 5



## Appendix 6



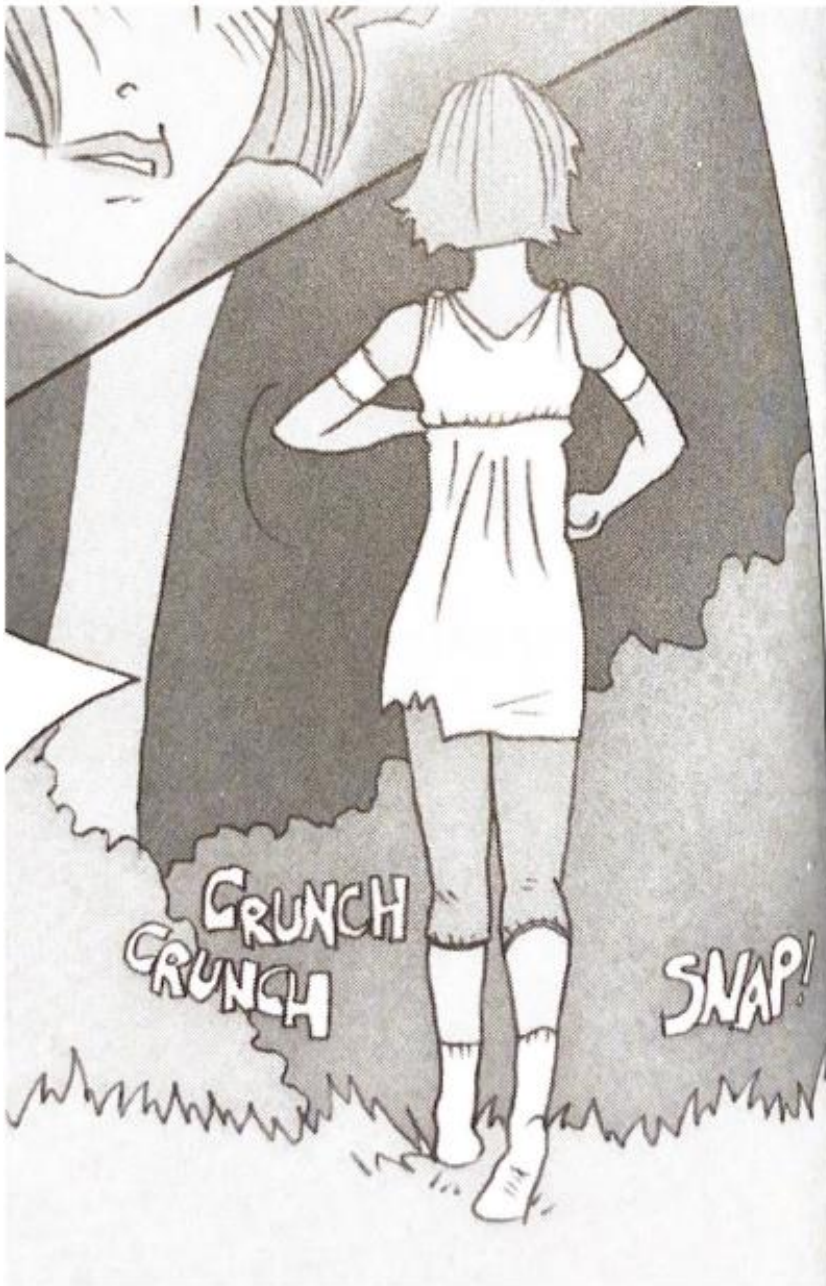
*Appignanesi & Brown 2008: 104*

Appendix 7



*Appignanesi & Brown 2008: 114*

Appendix 8



*Appignanesi & Brown 2008: 120*

**Appendix 9**

*Appignanesi & Brown 2008: 153*

## RESÜMEE

TARTU ÜLIKOOL  
ANGLISTIKA OSAKOND

**Marian Vihand**

**Onomatopoeia in the *Manga Shakespeare* Adaptation of the Original Shakespeare's Comedy Play *A Midsummer Night's Dream*: Creation of Meaning Through Multi-Medial Translation / Onomatopöa "Manga Shakespeare" adaptatsioonis originaalsest Shakespeare'i komöödia näidendist „Suveöö unenägu“: tähenduse loomine multi-mediaalses tõlkes**

Bakalaureusetöö

2023

Lehekülgede arv: 50

Annotatsioon:

Käesoleva bakalaureusetöö eesmärk on Shakespeare'i komöödia näidendi „Suveöö unenägu“ näitel analüüsida, kuidas kasutatakse ja kuidas mõjutab onomatopöa *manga* koomiksites tähenduse loomist. Seda uuritakse analüüsides onomatopöa kui heli koostööd koomiksi teksti ja piltidega. Lisaks uuritakse kuidas onomatopöa teeb *mangast* ja kõikidest koomiksi formaatidest unikaalse meediumi.

Töö koosneb kahest peatükist, esimene peatükk on teoreetiline ning on omakorda jaotatud kolmeks alapeatükiks, mis annavad teoreetilise ülevaate vastavalt onomatopöast, *mangast* ning multi-mediaalsest tõlkest. Teine peatükk on töö uurimuslik osa ning on samuti kolmeks alapeatükiks jaotatud, esimene alapeatükk kirjeldab töö metoodikat – kõik onomatopöa leiud analüüsiti individuaalselt ning jaotati kahe süsteemi järgi kategooriatesse, esimene kategooriate süsteem keskendus onomatopöa seostele Shakespeare'i originaalse tekstiga, ning teine süsteem, mida kasutati, oli Kakehi (1983: 913-914) onomatopöa „keelendumise kraadide“ süsteem. Teine alapeatükk oli kogu uurimuse analüüs, kus uuriti valitud stseeni lähtematerjalist ning analüüsiti neid põhjalikult nii tähenduse loomise aspekti kui ka koomiksite unikaalsuse aspekti jälgides. Kolmandas alapeatükis võetakse analüüsi põhileiud kokku ning luuakse seoseid antud töö analüüsi tulemuste ning töö teooriaosas mainitud teiste teadlaste uurimuste tulemuste vahel.

Analüüsi tulemusena leiti, et onomatopöa võimaldab lugejal mõista rohkemat kui seda, mis on koomiksis kirjas või pildil kujutatud, ning onomatopöa aitab loo muljet lugejale süvendada ning lugeja arusaamist loost, tegelaste meeleoludest, stseeni füüsilisest keskkonnast ning üldiselt stseenide meeleoludest täiendada. Kõike eelnevat mõjutab ka onomatopöa teksti kujutamine näiteks muutes teksti suurust, jämedust ja kasutades tähtede kordusi – nii saab luua veelgi täpsema arusaama sellest, millist heli onomatopöa esindab. Neid tulemusi analüüsides leiti, et *manga* ja teised koomiksi formaadid on unikaalsed meediumid mis ühendavad heli, pildi, ja teksti omapärasel viisil ning neid saab võrrelda filmidega või kirjeldada kui filmide ja raamatute kooslust, ning et selline formaat on erinevate õppematerjalide loomiseks mitmekülgne ja kasulik.

Märksõnad:

Inglise keel ja keeleteadus, onomatopöa, tõlketeooria, manga, multimedialne tõlge, multimeedium, helisõnad

## **Lihtlitsents**

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mille juhendaja on Katiliina Gielen,

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