



Translation of Songs in The Comics: *Les Aventures de Tintin*¹

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Abstract

In the texts of the comics, it is aimed to convey the message to the target audience by creating a humorous effect through metaphoric language and puns. In the translation of such texts, the same humorous effect is expected to be conveyed with similar metaphoric language and puns. This expectation is one of the difficulties that translators may encounter during the translation of comics. At this point, it is assumed that the translator will overcome these difficulties by following various translation strategies and methods in the translation process, as long as s/he has a grasp of both cultures and languages. In this study, we tried to figure out how the songs we frequently encounter in comics are translated into another language. In this context, the songs in the comic book series *Les Aventures de Tintin* (The Adventures of Tintin), whose original language is French, were analysed according to Hurtado Albir's "fidelity approach in translation". Overall, this study highlights that during the translation of the songs in the comics, the translator can reflect the humorous effect in a similar way to the target language when s/he deverbilizes the source text and translates the song under the norms of the target language.

Keywords: Comics, humour, translation of comics, translation of songs, translation of humour.

Çizgi Romanlarda Yer Alan Şarkıların Çevirisi: *Tenten'in Maceraları*

Öz

Çizgi roman metinlerinde, hedef kitleye aktarılmak istenen mesajın bazı söz sanatları ve sözcük oyunları aracılığıyla mizahi bir etki oluşturularak iletilmesinin amaçlandığını belirtmek mümkündür. Bu tarz bir metnin çevirisi söz konusu olduğunda da benzer söz sanatları ve sözcük oyunları ile aynı mizahi etkinin oluşturulması beklenecektir. Bu beklenti, çizgi roman çevirisi sürecinde çevirmenlerin karşılaşılabileceği zorluklardan biri olarak karşımıza çıkmaktadır. Bu noktada çevirmenin, her iki kültüre ve dile hâkim olduğu sürece, çeviri sürecinde çeşitli çeviri strateji ve yöntemleri izleyerek bu zorlukların üstesinden geleceği varsayılmaktadır. Çizgi romanlarda yer verilen bazı şarkılar, kültürel

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birtakım durumları yansıtmanın yanı sıra aynı zamanda mizahi etkiyi de güçlendirmektedir. Bu nedenle, mizahi üslubun daha etkili bir biçimde aktarılması amacıyla çizgi romanlarda şarkılara sıkça yer verilmektedir. Bu çalışmada, çizgi romanlarda sıkça karşılaşılan şarkıların başka bir dile nasıl çevrildiği sorusuna yanıt aranmıştır. Bu bağlamda, özgün dili Fransızca olan *Tenten'in Maceraları* adlı çizgi roman serisindeki şarkılar, Hurtado Albir'in "çeviride sadakat" yaklaşımına göre incelenmiştir. İncelemeden sonra, çizgi roman metinlerinde yer alan şarkıların çevirisinde çevirmenin, özgün metnin sözcüklerinden sıyrılıp şarkıyı erek dilin normlarına uygun olarak çevirdiğinde mizahi etkiyi erek dile benzer şekilde yansıtılabildiği sonucuna ulaşılmıştır.

Anahtar Kelimeler: Çizgi roman, mizah, çizgi roman çevirisi, şarkı çevirisi, mizah çevirisi.

INTRODUCTION

Linguist and semiotician Dinda L. Gorlée, emphasises that nowadays a multitude of researchers and musicologists conduct research on the relation between the lyrics and the music, especially in opera (1997, p. 236). Nevertheless, research on music in the framework of the translation studies does not yet get attention adequately (p. 236) though the music covers many aspects of human life. It is worth mentioning at this point that our study primarily focuses on how song lyrics are linguistically translated into another language. The translation of songs that carries certain traces of the norms of a particular culture into another language may be often difficult for the translator. In this context, the translator is required to have a grasp of not only two languages but also two cultures (Çimen Karayürek & Kurt, 2021, p. 740). In this study, we seek an answer to the question of how the songs we frequently encounter in comics are translated into another language. In this context, the songs in the comic book series *Les Aventures de Tintin* were analysed according to Hurtado Albir's "fidelity approach in translation".

By reading *Les Aventures de Tintin*, one can easily realise that Hergé, a Belgian illustrator and comics writer, enriches his masterpiece by referring to other branches of art, particularly to the music (İnal & Kaya, p. 2014). Hergé refers to so many songs in *Les Aventures de Tintin*, these albums deserve to be analysed in the context of the song translation. In this respect, our methodology is mainly text-based. So, the examples are taken from the albums of *Les Aventures de Tintin* and analysed in the light of Hurtado Albir's "fidelity approach in translation".

Translation Studies

It can be said that the translation activity, which has existed naturally and necessarily since the beginning of the use of different languages, basically emerged due to the need of people to communicate with each other. In other words, the need of individuals' speaking different languages to communicate with each other in oral or written form for various reasons makes translation activity necessary and indispensable. Throughout history, various views on the definition of translation have been put forward; many researchers have expressed opinions on a wide range of issues such as the translation process, how translation should be, by whom the act of translation is carried out, and whether it is possible to translate from one language to another, often based on their own experiences. In the ongoing discussions on translation from ancient times to the present day, the difficulties that translators are likely to encounter have been tried to be identified and various methods have been put forward to overcome these difficulties. In addition to these attempts, many researchers in various periods of history have developed a number of approaches and theories in order to provide a more systematic perspective on translation by analysing different aspects of translation.

Fidelity approach in translation: As in every field of science, there are methods, theories and approaches that are used in the branch of translation studies as a discipline. Since the examples that constitute the practical part of this study are interpreted according to the approach to fidelity in translation advocated by Amparo Hurtado Albir, professor at the Department of Translation and Interpreting at the Autonomous University of Barcelona, it would be useful to include information about Hurtado Albir's understanding of fidelity in translation in order to understand the practical part of this study better.

Fidelity in translation is an issue that can be theoretically analysed from different perspectives. In this study, the approach in question is evaluated in the centre of "fidelity to meaning" advocated by Amparo Hurtado Albir, and the songs of comics' translations analysed are interpreted within this context. According to the approach of fidelity to meaning advocated by Hurtado Albir, the translator should firstly be faithful to what the author means in the translation process. Secondly, s/he should be faithful to the readers of the target text so that they understand what the author means with the same

effect, and finally, s/he should be faithful to the target language by pulling out all the stops of the target language (Hurtado Albir, 1990, p. 187).

In her book *La Notion de la Fidelité de la Traduction*, Hurtado Albir has expressed her thoughts on this issue by considering the translation of comics in the context of the approach of fidelity in translation. Hurtado Albir firstly draws attention to the difficulties that may be encountered in the translation of linguistic elements such as puns, slang, songs and onomatopoeias that are inherent in comics. According to her, translators can overcome the difficulties they may encounter in the process of translating comics by using their creativity. For example, a song that appears in comics and has a humorous value for the source reader can be translated by the translator by adapting it to the target language so that the song can be transformed into an element that the target reader will be familiar with. In this case, although the translator would be unfaithful to the lyrics of the song in the source text, that part of the comics would carry a humorous meaning for the target reader. In other words, although the translator may be unfaithful to the lyrics of the song with this decision, the humorous value for the source text reader will have the same effect for the target reader. As a result, the translator will be faithful to the context and the intended meaning of the writer (Hurtado Albir, 1990, pp. 179- 181).

Humour

Humour is defined in the French dictionary, *Le Grand Robert de la langue française* as “a form of thinking that consists of presenting reality in such a way as to bring out its pleasant and unusual, sometimes absurd, aspects with an attitude of detachment and often formalism.” (2017).

According to Katia Spanakaki, humour is an important part of everyday life and communication. Drawing attention to the cultural aspect of humour, Sapanakaki emphasizes that there is a close connection between humour and language and culture (2007). Spanakaki also underlines that humour plays an important mediator role in terms of intercultural communication (2007). At this point, we would like to figure out whether it is possible to translate the humorous style which consists of many elements related to the cultures and languages of the societies, into another language; and if possible, how the translation process will be carried out or whether the humorous style can be transferred with the same effect.

Translation of humour: While the humorous texts can be transferred to another culture through translation, these texts bear the risk of losing their humorous effect due to the linguistic and cultural differences between the cultures (Chiaro, 2010, p. 1). As it is known, various structures that make up a language mark the society different from another one in terms of culture, history, way of thinking or traditions, and these structures are known as the elements that form the basis of puns (p. 1). Translating these language structures, which are composed of the combination of both language and culture-specific items, into another language often poses some difficulties for translators. This difficulty is often doubled if the text to be translated has a humorous style. As a matter of fact, in the translation of humorous texts, the translator tries to convey both the elements that make up the structure of the language and the humorous effect of the text to the target language. Gülhanım Ünsal, in her study titled *Mizahî Ögelerin Çevirisi Üzerine Bir İnceleme: Bir Noel Gecesi Örneği (A Study on Translation of Humorous Elements: An Example of a Christmas Night)*, pointed out that the difficulties encountered in the translation of humorous texts are due to language and cultural features (2020, p. 669). Ünsal listed the rules that the translator should take into account in the translation of humorous texts and the translator's duties in this context as follows; to look beyond the text, to ensure the intelligibility of the source text, to evaluate the expressions in the text in terms of language, culture and context instead of only translating the apparent meanings of the words, to create a humorous effect for the readers of the target text, to use linguistic and non-linguistic knowledge skillfully as a translator (p. 672). Accordingly, the translator

who translates humorous texts reproduces that text in another language. In this context, the translation of the humorous texts goes beyond the transmission of the apparent meanings of words into another language, and becomes the translation of the meaning (p. 672).

According to Zabalbeascoa, humour studies have an interdisciplinary dimension just like translation studies (2005, p. 185). Therefore, it is possible to associate translation and humour with different kinds of disciplines such as psychology, sociology and linguistics (p. 185). Popineau Joëlle, on the other hand, emphasized that the translation of humour is a complex linguistic process, as it simultaneously contains a number of different elements at the level of word, form, meaning and culture (2015, p. 54).

In humorous texts that contain a lot of implicit expressions, it is important for the translator to notice such expressions, to transfer the meanings that are not clearly expressed in the source text, to the target text, and to reflect the humorous meaning correctly. In this context, it is extremely important to have a deep knowledge of both languages and the two cultures that make up the language (Timur Ağildere, 2000, p. 2).

Comics

Combining drawings and texts and described as a world-class art product, especially in Europe, the comics are also called the "ninth art" in France.

In comics, the message is mainly conveyed through drawings. On the other hand, texts consisting of speech bubbles, narrative boxes and exclamations are also a part of comics (Yağlı, 2021, p. 1). The most important feature that distinguishes comics from other literary genres is that the narrative is largely based on drawings within the framework of a certain fiction and system (Alsaç, 1994, p. 13).

Translation of comics: Comics writers create creative texts by using various vocabulary of their own language for humorous purposes. In the translation of these texts, translators transfer the humorous elements that seem untranslatable at first glance to another language, within the framework of the possibilities of the target language, with at least as creative methods as the authors (Delesse, 2001, p. 165).

Comics, also known as a product of popular culture, have countless traces of daily life. For this reason, we encounter many linguistic and cultural elements in the comics within the framework of a humorous style. Comics, which give clues about many different linguistic and cultural elements of the period in which these products were created and the society in which it was born, may cause some translation difficulties when it comes to being translated into another language due to these features. As a matter of fact, in the texts of the comics, it is aimed to convey the message to the target audience by creating a humorous effect through some metaphoric language and puns. In the translation of such texts, the same humorous effect will be expected with similar metaphoric language and puns. This expectation is one of the difficulties that translators may encounter in the process of comics translation. At this point, it is assumed that the translator will overcome these difficulties by following various translation strategies and methods in the translation process, as long as s/he has command of both cultures and languages.

Translation of songs in comics: Songs, which are part of the cultural heritage of a language (Delesse, 2001, p. 170), can be counted as one of the humorous elements in comics. Sometimes it is difficult to transfer the songs that are created with the cultural codes of the language in which the original text is produced to another language through translation, and it requires the use of some translation methods (p. 170; Timur Ağildere, 2009, p. 210).

Some songs in the comics not only reflect a number of cultural situations, but also strengthen the humorous effect. For this reason, songs are frequently included in comics in order to convey the humorous style more effectively.

Researchers emphasize that a translation process within the scope of song translation is different from a standard translation process (Golomb, 2005, p. 121). According to Golomb, song translation is the transfer of the lyrics to the target language by preserving its musical element (p. 126). However, it should be noted that there is an asymmetrical situation here because it is possible to compose music for a text written in any language afterwards. On the other hand, in song translation, target text is created by considering the musical elements. This situation results in some difficulties in the translation process (p. 127). Undoubtedly, it is possible to overcome these difficulties with various translation methods.

Data Analysis

In the framework of this study, we found out 17 songs in 15 of the albums. The detailed information about the songs are as follows:

“Et nous irons à valparaiso !” in *On a Marché Sur le Lune* (Hergé, 1954, p. 10),

“ Air de bijoux ” in *Les Bijoux de la Castafiore* (Hergé, 1963, p. 34),

“Ninon qu'il est doux de valser avec vous” in *Le Trésor Rackham le Rouge* (Hergé, 1973, p. 50),

“Un, deux, trois, quatre, cinq, six, sept, Violette” in *Le Lotus Bleu* (Hergé, 1974a, p. 23),

“Ulélé Moliba Makasi ” in *Tintin au Congo* (Hergé, 1974b, p. 35),

“Les Joyeux Turlurons” in *Tintin et Les Picaros* (Hergé, 1976, p. 55),

“Boum” in *Tintin au Pays L'Or Noir* (Hergé, 1977, p. 1),

“Toréador” in *L'Oreille Cassée* (Hergé, 2011, p. 1),

“Les gars de la marine” and “La Dame Blanche” in *Le Crabe aux Pinces D'Or* (Hergé, 2013, p. 42, 55),

“Le Régiment de Sambre et Meuse” in *Tintin au Tibet* (Hergé, 2015, p. 15),

“Un bel di, vedromo” and “de l'Art la Splendeur Immortelle” in *Les Cigares du Pharaon* (Hergé, 2016, p. 36, 41),

“Au clair de la Lune” in *Tintin aux pays Soviets* (Hergé, 2017a, p.116),

“Sur le Pont d'Avignon” in *L'Étoile Mystérieuse* (Hergé, 2017b, p. 54),

“Pacharurac-Pachacamac-Viracocha” in *Le Temple du Soleil* (Hergé, 2017c, p. 57),

“Ça vaut mieux que d'attraper” in *L'Affaire Tournesol* (Hergé, 2019, p. 62),

Observing the space limit of the study, we would like to propose a limited number of examples (i.e., 5 cases out of 16 songs).

Example 1: On the first page of the album, *L'Oreille Cassée*, a warden sings the opera “Toréador” in the 9th and 10th panels (Hergé, 2011, p. 1).

According to Marianne Tråvén, in the process of translating lyrics, translators are required to follow various methods with the awareness and knowledge of musical and metaphoric language meaning, as lyrics consist of two different elements: music and written text. The translation of opera texts as a genre emerges as a process that challenges the translator more at some points. As a matter of fact, the content of many operas can have paralinguistic and extralinguistic features (Tråvén, 2005, pp.

105-106). Since the language of opera texts may have different literary elements, the target language equivalent of such texts is not always mot-à-mot. Therefore, although some words or phrases in opera texts have corresponding musical contexts in the target language, sometimes translations need to be interpreted depending on the relation between the music and the text (p. 107). According to Trávén, the translator can sometimes complete the translation process by adding footnotes to the text (p. 107).

According to Golomb, accent is an important element in opera as a musical genre. Therefore, in the process of opera translation, it is important to place the emphasis in the original text in the right place in the target language. However, due to various difficulties encountered in the translation of musical texts, some differences such as not counting some unstressed syllables and making changes in the places of words and phrases in the opera text can be tolerated (2005, p. 126). As a matter of fact, this flexibility shown to the translator in the context of the translation of the lyrics in the modern understanding often prevents the resulting translation text from being incomprehensible and unqualified. On the other hand, the translator is expected to be cautious during the translation process of the lyrics and try not to make significant changes in terms of structure (p. 130).

Although some researchers consider it appropriate to be flexible in translations due to the difficulties arising from the structure of opera texts, the fact that such translations are open to flexibility does not mean that the translator can ignore the meaning of the opera text (Trávén, 2005, pp. 118-119). According to Trávén, "no translator should take up his pen until he has thoroughly studied the score of this opera leaving no page unturned." (p. 119). The translator "only then can he or she make adequate choices." (p. 119).

After this information about the opera translations, the translators' decisions regarding the Turkish translations of the opera in the selected example from the comics series, *Les Aventures de Tintin* can be evaluated.

In the first speech bubble in the source text, "Toréador, en garde! Toreador!"; in the second speech bubble, "Toréador! [...] un œil noir te regarde," sentences appear. Barış Kılıçbay did not translate the phrase in the first bubble into Turkish, but he just wrote "Toréador!", which is the title of the song (Hergé, 1997a, p. 1) He translated the expression in the second speech bubble in accordance with the structure and meaning of the source text.

Elâ Güntekin translated the lyrics in these two panels into Turkish in terms of both meaning and structure, preserving the meaning and effect of the source text (Hergé, 2004a, p. 1). In this way, she has created a good translation product according to the fidelity approach in translation.

Sema Kuray, on the other hand, preferred to transfer the original version of the song to the target text without translating it, adding a footnote to the relevant bubble of the translated work and sharing the tagline of the song with the reader (Hergé, 2018a, p. 1).

Example 2: The second example which deals with the translation of songs as an element of humour, is also about the text of an opera. This opera is a composition by Charles Gounod known as "Air de bijoux". The lyrics that we analyse here are "Oh! Je ris de me voir, si belle en ce mi...". The difference in the translation of these lyrics derives mostly from the verb "rire" (to laugh). We can see these lyrics on the 11th panel of the album, *Les Bijoux de la Castafiore* (Hergé, 1963, p. 34).

Barış Kılıçbay translated the lyrics, "Aaah! Ne komik kendimi aynada bu kadar güzel gör..." (Hergé, 1997b, p. 34). Elâ Güntekin's translation is "Aaah! Gülerim kendimi aynada bu kadar güzel gördük..." (Hergé, 2007, p. 34); Sema Kuray's translation is "Aaah! Güller açar yüzümde baktıkça aynaya güzelliğimi gör..." (Hergé, 2021, p. 34).

When examining the lyrics of this song, the first point that draws attention is the word at which the song was cut. The song in the source text is suddenly cut off and the word "miroir" (mirror) is left unfinished. Since French and Turkish differ in their syntax, in all three translations the song is interrupted not at the word "mirror", but at the verb "see".

Since French and Turkish have different syntactic features, the syntactic form of the target language may be essentially different from the source language. In this example, we understand that translators create a new syntactic form in their translations, using an inverted sentence structure instead of making it in accordance with the Turkish regular syntax. It is possible to interpret this decision of the translators as an accurate translation according to the fidelity approach in translation, since it reflects the effect of opera in the target language. On the other hand, it is seen that Barış Kılıçbay uses the expression "ne komik" (how funny) in the translation of the word "rire" (to laugh). Considering the personality of Castafiore, one of the characters of this album, and considering the context of the text, it can be thought that the expression "ne komik" does not fully reflect the meaning of the original text because Castafiore's feeling when she looks in the mirror and sees herself as beautiful should be joy instead of funniness. In Elâ Güntekin's translation, it is seen that the word "rire" is translated as "gülürüm" (I laugh). The Turkish definition of the verb "gülmek" (to laugh) is "To spend happy, joyful time, to have fun, to have a good time." (Türk Dil Kurumu [TDK], 2011, p. 999). In the translation of the word "rire" by Sema Kuray, it is seen that she translates this word as "yüzümde güller açar". It can be assumed that Kuray aims to strengthen the humorous effect by using an idiomatic expression. Therefore, we can say that Kuray made an accurate translation according to the fidelity approach in translation.

Example 3: We analysed a local song in the third example of this study. This example is in the 7th panel of the album, *Tintin au Congo* (Hergé, 1974b, p. 35). The song, named Ulélé Moliba Makasi, was written in Lingala and is known as the rowing song of Democratic Republic of the Congo. The "Ulele River" in the song's title is a river in the Democratic Republic of Congo. The lyrics of "Ulélé ulélé moliba scissors" that we can see in the panel of *Tintin au Congo* mean "Olele Olele, the current is very strong!" All three translators, Barış Kılıçbay, Elâ Güntekin and Sema Kuray, do not translate the lyrics of this song into Turkish and publish it in its original form in the translated text (Hergé, 1997c, p. 35); (Hergé, 2004b, p. 35); (Hergé, 2018b, p. 35). No footnotes are included here. However, according to Hurtado Albir, local or national songs in comics can be adapted to the target language. Thus, it might be possible to produce a more understandable and effective translated text for the target reader (Hurtado Albir, 1990, pp. 179-181).

Example 4: In this example, we talked over the humorous song which is a part of the Normandie operetta. It is known that this operetta was staged in 1936 in the "Théâtre des Bouffes-Parisiens". As we can see in *L’Affaire Tournesol*, this song is sung by the character, Séraphin Lampion, in the last page and on the 12th panel of the album (Hergé, 2019, p. 62). What makes this panel humorous is the typical feature of professor Tournesol who is one of the main characters of *Les Aventures de Tintin*. Throughout the adventure, he misunderstands whatever he hears and this brings about some communication problems among the characters. In this example, Captain Haddock indignantly says to Professor Tournesol on the 8th panel: "[...] Je ne sais ce qui retient de vous chasser tous à coups de carabine..." (Hergé, 2019, p. 62). Thereupon, Tournesol misunderstands the word "carabine" as "scarlatine" (scarlet fever), so he responds in astonishment as: "La scarlatine???... A votre âge?!... Mon Dieu!..." (Hergé, 2019, p. 62). Then, Tournesol informs Séraphin Lampion about the contagious illness. Firstly, without realizing that this illness is contagious, Séraphin starts joyfully singing "Ça vaut mieux que d’attraper la scarlatine".

Hergé did not forget adding two musical scores in the speech bubble, thus the readers of this album can easily follow the fact that the statement of Séraphin is a song. Actually, this is a significant detail to take into consideration in the translation process because, as we highlighted above, these musical scores give clues to readers that the statements of Séraphin are lyrics of a song. In this context, when we look at Barış Kılıçbay's translation, we understand that this translation is lack of musical scores. Hence, we cannot help but to think if the target text readers can realise that the statement of Séraphin is a part of a song. Through Kılıçbay's translation, we read this statement in Turkish as "Kızıl!... Ha! ha! ha! Kızıl olsaymış keske!.. Ha! ha! ha! Kızıl ha? Ha! ha! ha! ha!" (Hergé, 1996, p. 62). Since there are not any musical scores in the target text, it is not possible for target readers to realise that this is a part of a song. From a linguistic point of view, we can see that Kılıçbay literally translates this statement. As he literally translates the song into Turkish and he doesn't add musical scores, Kılıçbay's translation is unfaithful to the target reader. The unfaithfulness, here, does not stem from the absence of musical scores but from the fact that the target reader may not realise that the aforementioned statement is a song. If the translator, Kılıçbay, added musical scores or adapted his translation to a song that the target reader knows, we could evaluate his translation as faithful.

As for Elâ Güntekin's and Sema Kuray's translations, we can see much the same problem in their translations. Both of them literally translate the song into Turkish, and do not add any musical score. In this context, through Güntekin's translation, we read this statement in Turkish as "Tifo! Ha, ha, ha!... Tifo olmaktan iyidir... Ha, ha, ha!... Tifo!... Ha, ha, ha!..." (Hergé, 2004, p. 62). Kuray's translation is as follow: "Kızıl! Ha ha ha! Daha iyidir kızıl olmaktan... Ha ha ha! Kızıl! Ha ha ha ha!" (Hergé, 2020, p. 62). Consequently, we can state that Güntekin's and Kuray's translations are also unfaithful to the target reader in this example.

Example 5: On the first page of the album, *Tintin au Pays de l'Or Noir*, we get the opportunity to listen *Boum* with an adapted version through the car radio of Dupont and Dupond in the 8th panel (Hergé, 1977, p. 1). *Boum*, composed in 1938 by Charles Trenet, is an exotic song in dance style. This song has both a deep social meaning and historical value in France. What is more, it was honoured with *Grand Prix du Disque of France* in 1938 (Zang, 2020, p. 50).

On the 8th panel, two of the characters of *Les Aventures de Tintin*, Dupont and Dupond are in a green car. In the radio advertisement, we listen to the music of Charles Trenet, *Boum*, in an adapted but not the original version: "Boum... Ouand vot'moteur / fait Boum... la dépanneuse/ Simoun...viendra vers vous/ en vitesse..." (Hergé, 1977, p. 1) The humorous meaning of this song is actually hidden on the 10th panel. Here we find out one more time Hergé's intelligence and talent in playing with words to attract reader's attention by adding humorous effect. On the 10th panel, the reader comes across an explosion of the car with a huge cloud of dust and the word, *Boum*.

Barış Kılıçbay, one of the Turkish translators, translated this song as follows: "Bum... Motorunuz yaparsa Bum... kurtarma aracı Simun... yanınıza gelecektir nerede olursanız olun..." (Hergé, 1996, p. 1). In the source text, there are many musical scores in the speech bubble and these musical scores allow the reader to understand that the statement is a song. However, Kılıçbay does not add any musical scores in his translation. Therefore, it is not easy to understand for the target reader that this statement is a song. Then, we can say that Kılıçbay's literally translation is unfaithful to the target reader in this example.

Elâ Güntekin translates aforementioned song as follows: "Bum!... Motorunuz gümlerse eğer... Kurtarıcı Simoun sizi ihya der..." (Hergé, 2004c, p. 1). In this example, Elâ Güntekin adds musical scores in her translation. What is more, we can understand that she does not literally translate the song but

adapts her translation with relevant petit alterations. In this example, we conclude that Güntekin's translation is faithful to the source text writer, the target text reader, and the target language.

Similar to Elâ Güntekin, we conclude that Sema Kuray's translation is also faithful to the source text writer, the target text reader, and the target language. Kuray's translation is as follows: "Bum... Motorunuzdan çıktığında bir ses bum... çekici son sürat biter yanınızda..." (Hergé, 2020). In her translation, she adds musical notes. However, unlike Güntekin, we realise that Kuray literally translates this song.

CONCLUSION

As it is known, comics have linguistic and cultural features of the society in which they exist. Furthermore, the narration is mostly created in a humorous style in comics. In this sense, the fact that the language of humour, which is created through numerous metaphors, puns, or different cultural elements may vary among societies, encourages us to think about how humorous meaning is translated into another language and to what extent they can be transferred in terms of form, style, language and meaning. Therefore, in this study, we tried to answer the question of whether it is possible to translate the songs in the comics, which are very rich in terms of humorous expressions, into a different language, and if possible, how they are translated. We have adopted the assumption that the translator may encounter some difficulties in the process of translating songs into another language and that these difficulties can be overcome through the approaches or theories put forward in the field of translation studies. In this context, we selected songs from the comic book series *Les Aventures de Tintin* and analysed the translations of these songs according to Hurtado Albir's fidelity approach in translation.

The important conclusion from the analyses is the fact that in the translation of the songs in the texts of the comics, the translator reflects the humorous effect in a similar way to the target language when s/he deverbalizes the source text and translates the song under the norms of the target language. This result supports the assumption that we adopted at the beginning of the study. And, it shows that the theories and approaches put forward in the field of translation studies allow the translator to overcome the difficulties encountered in the translation process of humorous elements in comics. Consequently, translation theories and approaches come to the fore as the key elements of the translation process.

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