

## Contributors

**Sabrina Moura Aragão** es profesora asistente en la Universidade Estadual de Londrina y estudiante en nivel de Doctorado en la Universidade de São Paulo. Sus trabajos de investigación versan sobre la relación entre imagen y texto en la traducción, sobre todo en los cómics. Actualmente está elaborando su tesis doctoral cuyo título es *O conhecimento do outro por meio da imagem e da tradução*. En 2012 obtuvo la Maestría en Letras con la tesis *Imagem e texto em tradução: uma análise do processo tradutório nas histórias em quadrinhos*. Participó de diversos congresos nacionales e internacionales, siendo uno de ellos el *Colloque du 60e anniversaire de Meta 1955-2015*, con la presentación y publicación del trabajo *L'image marquée par la culture: une réflexion sur les marqueurs culturels dans la bande dessinée*. También publicó artículos en revistas académicas: “O corpo fala, mas em que língua? : o gesto e a fala na tradução de quadrinhos” en *Artefactum*, e “Ils sont fous ces traducteurs: considérations sobre a tradução do humor em Astérix” en *In-Traduções*, ambos publicados en 2014. También es autora, junto con su tutora, Adriana Zavaglia, del artículo “Histórias em quadrinhos: imagem e texto em tradução” publicado en *Tradterm* en 2010.

**Érico Gonçalves de Assis** is currently pursuing his PhD in Translation Studies degree in Universidade Federal de Santa Catarina. His main research interest is comics translation, with a focus on comics translation lettering. He has been working as a English-Portuguese (sometimes French-Portuguese) comics translator for the Brazilian publishing market since 2008 and writes frequently about comics for mainstream publications like *Omelete* ([omelete.uol.com.br](http://omelete.uol.com.br)) and *Folha de S. Paulo* (newspaper), as well as Brazilian publishing house Companhia das Letras’ blog, *Blog da Companhia* ([www.blogdacompanhia.com.br](http://www.blogdacompanhia.com.br)), and his personal website, *A Pilha* ([apilha.com.br](http://apilha.com.br)). He was also the guest editor of *O Fabuloso Quadrinho Brasileiro de 2015*, a 300-page comics anthology which selected the best Brazilian comics published between mid-2014 and mid-2015, published by Narval Comix. His translation-portfolio website is located at [ericoassis.com.br](http://ericoassis.com.br).

**Michał Borodo** is Assistant Professor in the Institute of Modern Languages and Applied Linguistics at Kazimierz Wielki University in Bydgoszcz, Poland, where he is also the Head of Postgraduate Studies for Translators and Interpreters. He has published on various topics in Translation Studies and his main research interests include translation and language in the context of globalization and glocalization, the translation of children’s and young adults’ literature, the translation of comics as well as translator training. In 2012, he co-edited *Global Trends in Translator and Interpreter Training: Mediation and Culture* (published by Bloomsbury/Continuum). With regard to comics translation, in 2014 he published “The Sorceress Betrayed: Comics crossing cultures and changing accuracy standards” (in *Między Oryginałem a Przekładem* vol. 25) and in 2015 “Multimodality, translation and comics” (in *Perspectives: Studies in Translatology*, vol. 23).

**Matteo Fabbretti** is an Honorary Research Fellow at the School of Modern Languages, Cardiff University. Matteo’s major research interests are in the area of translation as a social practice. He is particularly interested in Japanese visual narrative and its related culture, and the role that virtual communities of amateur translators play in the globalisation of Japanese manga. Matteo is

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**Gaetano Falco** is a Senior Lecturer in Language and Translation at the University of Bari. He also teaches Economic Translation in an online Master organized by the University of Pisa, in partnership with the University of Bari and the University of Genoa. His research interests are Translation Teaching, Economic Translation, Discourse Analysis, Corpus Linguistics, Systemic Functional Linguistics, Cognitive Linguistics. His recent publications include *The Corporate Annual Report as Genre Mixing: Making Meaning through Interdiscursivity* (2013), “Neither a borrower nor a lender be”. Do Loanwords Help Our Understanding of Economic and Financial Terminology? (2014) and *Metodi e strumenti per l'analisi linguistica dei testi economici. Dalla SFG al Web 2.0* (2014). He has recently presented the paper *Discourse Strategies in Governance Genres: How Corporations Manage Economic and Financial Crisis*, at the CADAAD Conference in Catania (September 5-7, 2016). He is member of AIA (Associazione Italiana di Anglistica).

**Cristina Huertas Abril** belongs to the Dpt. English and German Philologies of the University of Córdoba, Spain. She is an interdisciplinary researcher working mainly within Translation Studies, IC Studies and Second Language Acquisition and English as a Foreign Language. She has participated in several interdisciplinary teaching innovation projects, and teaches at Master's level at UCO, Univ. of Cádiz and UIMP. Moreover, she has taught both in formal and non-formal contents, and has directed and taught several specialization courses on Translation Studies. Since 2013, she is a member of the Research Group PAI-HUM 947 (‘Science, Text and Translation’).

**Jason Christopher Jones** is a Lecturer in Japanese Studies at Monash University. His research centers on cultural adaptation as represented in Japanese film, television, animation, manga, and other texts. His most recent academic works include, “Japan Removed: Godzilla Adaptations and Erasure of the Politics of Nuclear Experience” published in *The Atomic Bomb in Japanese Cinema* and “Delightfully Sauced: Wine Manga and the Japanese Sommelier’s Rise to the Top of the French Wine World” in volume 19 of the *Japan Studies Review*. He is also an active translator, interpreter, and subtitler.

**Mohammad Sadegh Kenevisi** is a PhD fellow of Translation Studies at Universiti Sains Malaysia (USM). He is currently doing a polysystemic audience-based research project on English subtitling of cultural elements in Iranian films by means of distributing questionnaires to international audience of the films in international film festivals. He holds his B.A and M.A in Translation Studies from Iran. As a PhD fellow, he has assisted in teaching a number of translation courses at the Department of Malay Language & Translation of the School of Humanities, Universiti Sains Malaysia (USM). His latest paper is published at the journal of *Altre Modernità* in a special issue on *Ideological Manipulation in Audiovisual Translation*. His areas of interest are AVT and Inter-Cultural Studies. He can be reached at: [kenevisi.sadegh@gmail.com](mailto:kenevisi.sadegh@gmail.com)

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**Alice Ray is a PhD** student in the University of Orléans (France) after a Master degree in Translation, I focus my research on the translation of science fiction. I still translate as a professional and I'm also a member of the editorial board of a French academic revue about science fiction, *ReS Futurae*.

**Chris Reyns-Chikuma** is associate professor of Francophone Cultural Studies at the University of Alberta. He published articles on Blanchot, Proust, Michaux, Yourcenar, Malraux, Nothomb, Butor, Beigbeder, Lacroix, Molia, Desbrusses, Despentès, Lehmann, feminist fictions, European fictions, TV series (The Office/Le Bureau, Hard), and bande dessinée/French comics {Van Hamme, Trondheim, aurélia aurita, Boudjellal, Nury, Rabagliati, OUBAPO, “Muslim Superheroes in French Translation” (Cambridge UP) and Satrapi (Harvard UP, [forthcoming])}; he is the author of the book *Néo-japonisme et multiculturalisme en France* (L’Harmattan, 2005); he is the co-editor of six special issues on: “Economic Fiction” (Belphégor), “Le Roman graphiqué/Graphicated Novels” (Image&Narrative), “La BD au féminin” (Alternative Francophone), “Contemporary Canadian Comics” (CRCL), “Manfra: French manga” (Alternative francophone), “Télé-séries francophones” (Alternative francophone), and “Comics and Translation” (Transcultural); he has also co-translated the novel *New Furrows* (1926) by Floss Williams in French (online CRWC website); he is co-editing the book on “Brussels:1900:Vienna” (Forthcoming, Rodopi) and a special issue on “Fictions du terrorisme.” (Forthcoming June 2017).

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