

Yakuwarigo Lost in Translation
A Foreignising Approach to Translating Yakuwarigo

MA Thesis

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Abstract

The main topic of this thesis is *yakuwarigo* in translation. *Yakuwarigo*, the language word for role language, is a type of language use often used in works of fiction which evokes the image of a certain type of character, such as an old man or a young girl, by using certain first-person pronouns, copula and sentence-ending particles (Kinsui 2013). Translating *yakuwarigo* can be extremely challenging because the Japanese language has many opportunities for variation where English does not. For that reason, *yakuwarigo* is often standardised in the target text, even though this negatively impacts the uniqueness of the characters (Terada, 2015).

While there is quite a bit of literature available on *yakuwarigo*, hardly any research has been done on the topic of *yakuwarigo* in translation. In this thesis, the feasibility of translating *yakuwarigo* from Japanese to English using a foreignising translation strategy is examined. The research question is: “To what extent is it possible to translate *yakuwarigo* from Japanese to English with a foreignising translation strategy?”. The answer to this question is formed by two parts: a theoretical framework and a case study. In the theoretical framework, a number of different topics are discussed, such as translation strategies, equivalence, and stereotyping. In the case study, six characters of a *manga* (Japanese cartoon) are analysed in the original version as well as in a fan translation. Additionally, a new translation of is proposed based on the acquired information.

It was found that despite the fact that it is impossible to translate *yakuwarigo* to English perfectly, it is possible to translate characters in such a way that their language reflects their main personality traits. This is done by adapting the font, punctuation and lexical choices, among others, to the character’s personality as a way of compensating for the original *yakuwarigo*.

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Glossing List

All glossing in this thesis is done in accordance with the Leipzig Glossing Rules. The following abbreviations have been borrowed from Benediktsdottir (2015: 3).

ACC	- Accusative
ADV	- Adverbial
COP	- Copula
CAUS	- Causative
COND	- Conditional
DAT	- Dative
DES	- Desiderative
ELL	- Ellipsis
EXCLAM	- Exclamation point
IMP	- Imperative
INST	- Instrumental
GEN	- Genitive
GER	- Gerund
HON	- Honorific
LOC	- Locative
MIM	- Mimetic
NEG	- Negative/Negation
NIMP	- Negative imperative
NOM	- Nominaliser
NONPST	- Non past
PASS	- Passive
PAST	- Past tense
POT	- Potential
Q	- Question
QUOT	- Quotative
SFP	- Sentence Final Particle
TOP	- Topic
Ø	- Omission

Chapter 1: Introduction

The Japanese language contains a large number of components which make it possible to say the same thing in many different ways (Shoji, 2016). An example of this is formality. While most languages can provide the choice between a more formal and a more informal option, Japanese has a wide range of pronouns, verb forms and verb conjugation available to suit every occasion. Consequently it is possible to phrase the same sentence in dozens of ways ranging from one word exchanged between friends to a complex sentence in the passive voice containing multiple clauses uttered in a job interview. In other words, it is possible to tailor the language to slightly tweak nuances to fit the situation.

This wide range of language variation leads to the topic of this thesis: *yakuwarigo*.

Yakuwarigo, or role language, is a type of fictional language use which immediately evokes the image of a certain kind of speaker due to the choice of pronouns, lexis, verb conjugation and sentence final particles (Kinsui, 2003; Kinsui, 2013). The speaker basically assumes the role of a certain type of character, such as an old man, a young child or a *samurai*, and speaks according to a script based on the stereotypical way that character should speak. *Yakuwarigo* is mostly used in works of fiction directed at children and serves as a way to make characters more distinguished and recognisable (Kinsui, 2013).

Translating *yakuwarigo* to a language like English is challenging due to the fact that English does not have as many building blocks to construct a sentence as Japanese has.

Consequently, *yakuwarigo* is often standardised in translation, meaning that the characters lose some of their uniqueness (Terada, 2015). Additionally, while there is quite some research available on *yakuwarigo* (Kinsui, 2013; Kinsui and Yamakido, 2015), hardly any research has been done on the translation of it. In this thesis, I will attempt to find out if there is a way to translate *yakuwarigo* to English whilst retaining the enhancing effect it has on the uniqueness of the character in question.

The angle I will take in this study is the use of a foreignising translation strategy, a strategy which prioritises loyalty towards the source text over the naturalness of the translation. The main question I will attempt to answer is: “to what extent is it possible to translate *yakuwarigo* from Japanese to English with a foreignising translation strategy?”. The main

qualifier I will use to measure the quality of the translation is whether or not the personality of the character is represented by their language use. The answer to the main question will be formed by a combination of two parts: a theoretical framework and a case study consisting of an analysis and an annotated translation.

Chapter 2 will provide the theoretical framework for the thesis. In this chapter, relevant terms and theories will be explained and other research will be discussed. The chapter consists of three sections. The first section will be on translation theories in general. Here, essential theories and concepts will be introduced regarding culture and language, equivalence, functionality and translation strategies and procedures. The second section will focus on *yakuwarigo* itself, on what it is, how it manifests itself and how it affects the perception on the characters who use it. Finally, in the last section, the topics of *yakuwarigo* and translation will be combined so as to analyse the translation of *yakuwarigo*, mostly in connection to *manga*, which are Japanese cartoons.

Chapter 3 will explain the methodology and materials selected for the case study. The *manga* which has been selected is *Shaman King*, mostly due to its rich *yakuwarigo* use. From this *manga*, six characters have been chosen for analysis (chapter 4) and translation (chapter 5). In chapter 4, These characters will be explained in terms of their role in the story, personality traits and language use, supported by examples taken from the official *manga*. Subsequently, an English fan translation will be used to analyse the translation of the selected characters, so as to find out whether or not the *yakuwarigo* was retained.

Lastly, in chapter 5 I will collect all information gathered in the previous chapters and use the conclusions to decide on a suitable translation strategy and make an annotated translation of my own. The source text will be the same as the material introduced in chapter 3: of each of the six characters which were analysed, ten to twelve scenes will be selected for translation. All translation choices involving *yakuwarigo* will be annotated and explained. The translation will serve as a final product of all chapters combined, and will hopefully establish the answer to the main question of this thesis.

Chapter 2: Theoretical Framework

2.1: General Translation Theories

There are multiple steps involved in making a translation, and each of these steps requires consideration of a number of things (Nord, 1997: 59-62). For example, before a translator starts actually translating a text, the source text, they have to understand what kind of text it is and what kind of audience it is targeted at. At the same time, they have to consider if their translation, the target text, should have the same function as the source text and how the target audience would receive it. The translator also has to decide on a translation strategy which fits the requirements of the target text. The subject of this section is translation theory, which lays the groundwork for translation.

In the field of translation theory, there are many different voices which disagree with each other on the exact interpretation of certain concepts and terminology. However, there are also many broad lines of thinking which are commonly accepted by translation theorists. A good example of this is the contrast between literal and free translation. Although many translators have attempted to capture this contrast in their own words with a slightly different focus, such as word-for-word vs. sense-for-sense translation (Horatius and Cicero, ~40 BC), semantic vs. communicative translation (Newmark, 1988) and overt vs. covert translation (House, 1997), they can all be related back to the contrast between literal vs. free translation.

In this chapter, I will lay out some of the most influential translation theories which are relevant for understanding these processes, which will be the foundation for the case study of this research. In the first subsection, I will look at the relation between language and culture, and the extent to which they influence each other. The second subsection will be on the concept of equivalence and its numerous different interpretations. The third subsection will provide an overview of functional translation theories, which are focused on adapting translation to the function of the target text, e.g. what target audience or purpose it has. Finally, in the fourth subsection, I will examine the foreignising and domesticating translation strategies and translation procedures which could be attributed to either of them.

2.1.1: Language and Culture

Before touching on the subject of translation, it is necessary to first examine the relation between language and culture. Language is not a static concept that functions independently: it is actually deeply connected to a certain culture (Nykyri, 2010: 25). But what does culture actually refer to? It is an extremely difficult concept to define due to its plurality and the multiple different ways to categorise it. According to the Oxford Learner's Dictionary, "culture" can, among others, refer to:

1. The customs and beliefs, art, way of life and social organization of a particular country or group;
2. A country, group, etc. with its own beliefs, etc.; [...]
4. The beliefs and attitudes about something that people in a particular group or organization share (Oxford Learner's Dictionary, accessed on 23/04/2018).

Based on these definitions, it can be said that culture is determined by the customs and beliefs of a group of people, country or organisation.

Trompenaars (1993) suggested that culture is comprised of multiple layers, like an onion: the closer to the centre, the more implicit and invisible the layers becomes. According to his description, the outer level, in other words the most explicit level, consists of 'artefacts and products', such as language, food, buildings, fashions, etc., which are clearly visible. The middle layer consists of 'norms and values', which determine how one usually behaves in society. Finally, the core of culture is formed by 'basic assumptions', which are assumptions about life that have unconsciously been handed down from generation to generation (Trompenaars, 1993: 22). This means that each culture has its own artefacts and products, norms and values and basic assumptions. All these aspects affect the way people in the culture group perceive and understand the world, and this perception is in turn reflected in their language.

This is because words are rarely singular in meaning; they usually have different meanings depending on the context. According to Vehmas-Lehto (1999), words have four different types of meanings. First, there is the denotative meaning, which is the most obvious meaning, directly pointing to the object or concept it is referring to. Second, words also have connotative meanings, which are the indirect associations the word evokes. An example of this is the word 'moon'. The denotative meaning of 'moon' is 'natural satellite', and some of

the connotative meanings are 'distant', 'cold', 'beautiful' and 'longing' (Vehmas-Lehto, 1999: 75). While denotative meanings are often the same or very similar in different languages, connotative meanings rely on the perception of that word inside the culture, and therefore often vary between different languages. Although a cow is the same animal in the United Kingdom and in India, in the United Kingdom cows are often associated with being slow and stupid, whereas in India they are regarded as holy and symbolising strength (Nykyri, 2010: 87). For this reason, comparing someone to a cow has a completely different connotation in the two cultures.

The third type of meaning Vehmas-Lehto (1999) ascribes to words is the pragmatic meaning, which depends on the communicative context. The context is determined by two things, namely the social position of the language users and the situation in which the communication takes place. These two variables also affect the meaning of words, in the sense that they can become formal, intimate or ironic (Vehmas-Lehto, 1999: 75). For example, the phrase 'I want to marry you' could be a marriage proposal when said to a partner, but a joke when said to a friend. Pragmatic meanings can also vary greatly between cultures, as according to Trompenaars' definition (1993), norms regarding proper behaviour are an essential part of what constitutes a culture.

Finally, the fourth meaning is the interlingual or grammatical meaning, which is the meaning expressed through the relationship of language units, such as grammatical affixes, prepositions and word order (Vehmas-Lehto, 1999: 75). For example, in English words can be stressed by placing them at the start of the sentence.

The success of communication relies on the understanding of the receiver of the message, so a listener or reader (Nykyri, 2010: 1). If the message contains a meaning the receiver does not know of, they may not understand the full implication of what is said, or they might not even understand the entire message. Because of this, it is important for a translator to be aware of all meanings of the message, both visible and invisible, and know the extent to which they are familiar or unfamiliar to the culture of the receiver so that they can rephrase the message in such a way that the receiver understands it.

2.1.2: Equivalence

One way of determining the success of a translation is to measure how equivalent it is to the source text. However, there are many different ways in which equivalence can be interpreted, using different ways to measure it. When exactly can you say a text is equivalent to another? In this subsection, some of the most influential theories regarding equivalence will be discussed.

If you interpret equivalence as being a perfect copy of the source text, in other words a mirror translation, it would be impossible to attain equivalence (Nykyri, 2010: 76, 77). This is because the relation between a word and the concept to which it refers is not static and uniform but arbitrary and conventional: as was seen in the previous subsection, concepts are categorised and expressed in words differently according to culture. Also, even if there is a direct equivalence between two words, meaning their denotative meanings appears to be the same, they do not necessarily refer to the same thing. When an American talks about *cheese*, what they have in mind differs from the image Dutch people generally have with the Dutch word *kaas* (Jakobson, 1959). To add to this, even within languages, meanings of words can change over time. This is illustrated by the Japanese word *tekitou*. This word used to mean ‘proper’ or ‘suitable’, but recently it has become more commonly used to refer to ‘random’ or ‘as you see fit’ (Jisho, accessed on 23/04/2018). This is why it can be argued that there is no such thing as full equivalence (Jakobson, 1959).

As there is no such thing as full equivalence, we have to acknowledge that there are limits of equivalence and that these limits are unavoidable (Nykyri, 2010: 78). However, by shifting the focus of equivalence away from full equivalence and towards equivalence of a certain form, it becomes more attainable. A distinguished translation theorist who wrote extensively about the concept of equivalence is Nida. He made the distinction between formal and dynamic equivalence (or functional equivalence, as it is later called (Nykyri, 2010: 86)) (Nida, 1964: 159). According to Nida’s definitions, formal equivalence is more literal and focuses attention on the message itself, making sure that the message of the target text is as close to the message of the source text as possible. On the other hand, dynamic equivalence is concerned with the relationship between the message and the receiver of the message, so the effect the target text has on the receiver should be same as the effect the source text has on its audience. This is what Nida calls the equivalent effect. In order to attain this equivalent effect,

the target text has to be as natural as possible, even at the cost of adjusting grammar, lexicon or cultural references (Nida, 1964: 164-167).

Nida's theory had a large impact in the sense that it opened the way to other theories that were not strictly word-for-word oriented. However, there has been some critique on this theory, most of it based in the fact that the effect of the target text is subjective and difficult to measure, or implausible to attain (Munday, 2012: 68, 69). In this research, the viability of a foreignising translation strategy will be examined, and one of the main characteristics of a foreignising translation is that authenticity is prioritised over naturalness by retaining grammar, lexicon and cultural references as much as possible (as will be expanded on in subsection 1.1.4). For this reason, reaching an equivalent effect as Nida defines it based on naturalness will be problematic.

Another theory is proposed by Koller (1989). He provides five different types of equivalence, the first taking the most priority and the last being the least important. The first he lists is denotative equivalence, which refers to an equivalence in denotative meaning as it is defined in the previous subsection. The second is connotative equivalence, which is as aforementioned, though concerning connotative meaning. Thirdly he lists text-normative equivalence, which focuses on equivalence when it comes to the text type. This will be further examined in the next subsection. The fourth type is pragmatic equivalence, which corresponds to Nida's dynamic equivalence. Finally, the fifth type Koller names is formal equivalence, though it is different from Nida's formal equivalence. Koller's formal equivalence has to do with the stylistic features of the text (Koller, 1989: 100).

Koller's (1989) interpretation of equivalence is broader than Nida's and takes into consideration many different levels on which a translation can reach equivalence. The order of the list shows that meaning takes priority, but that in cases it is possible, a translator should also strive for equivalence in other levels, such as the effect the text has on the reader and stylistic aspects. When making a translation, it is inevitable to make choices in all stages, also regarding translation strategy and individual translation procedures, all the while keeping equivalence in mind. Due to its broad interpretation, Koller's theory of equivalence can be applied in many different situations and can serve as a tool to prioritise and justify certain choices. For this reason, it will also be useful in this research.

2.1.3: Functional Theories

In Koller's list of equivalences, the subject of functionality was briefly touched upon. This subject has to do with what the function of the target text is, and how this affects the translation (Reiss, 1977: 108). If the target text is designed to be humorous, a translation without any jokes would generally be a failure. In this subsection, a few theories regarding functionality will be introduced.

One of the first prominent theorists in the field of functional translation is Katharina Reiss (1977). She divided texts in four different text types according to their function. These text types are:

1. Informative texts, which are focused on conveying information to the reader;
2. Expressive texts, which are focused on conveying the emotions of the author to the reader;
3. Operative texts, which are focused on inspiring the reader to take a certain action;
4. Audio-medial texts, containing images or sound to supplement the other three functions.

Each of these text types would require a different translation method in order to suit the style. As the definition of audio-medial texts suggests, texts usually do not fall into one single category, but have hybrid text types. For example, a bibliography would be both informative and expressive, and a tourist brochure would be a mixture of informative, expressive and operative. In the case of a hybrid text type, Reiss argues that the predominant text type should determine the function of the target text. In short, Reiss was one of the first theorists who not only focused on linguistic equivalence, but also on non-linguistic aspects of translation such as the situation, subject field, time, sender and receiver (Reiss 1977: 108, 109).

Similar to the reception of Nida's theory of equivalent effect, Reiss' functional theory was met with some criticism, but also paved the way for more voices regarding functional translation. Snell-Hornby critiqued Reiss' approach for not being nuanced enough, and created her own functional approach which allowed for more consideration of overlap in text type and genre. The following illustration reflects her theory.

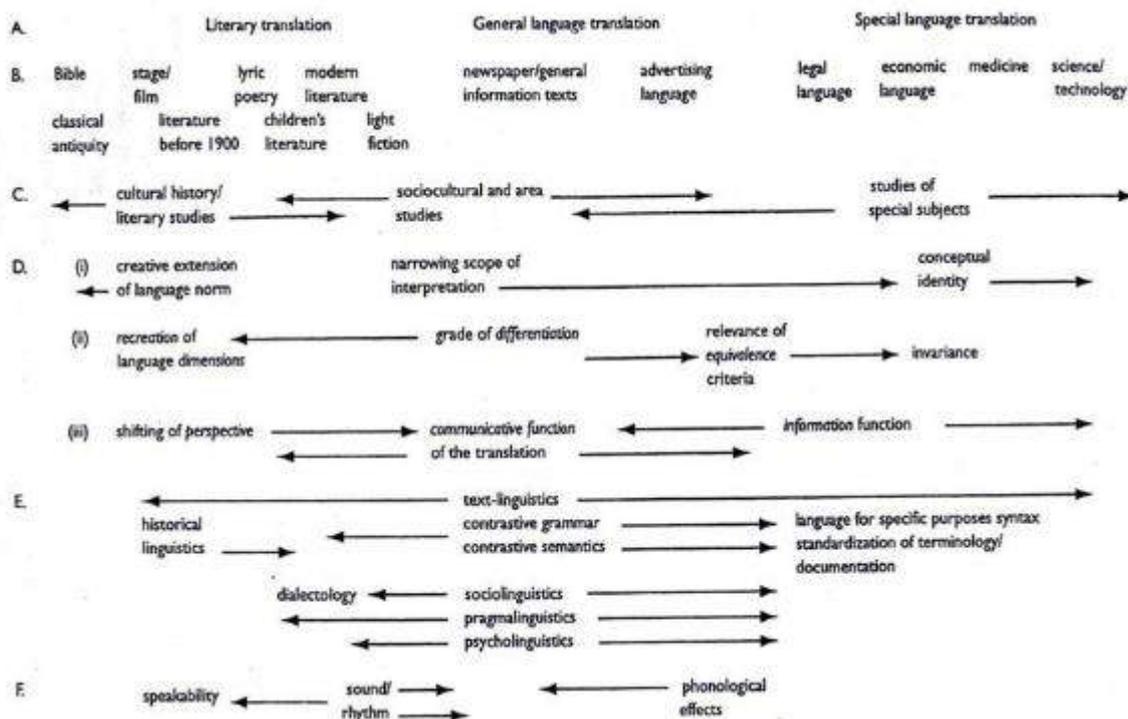


Figure 1 - Snell-Hornby's Integrated Approach (Snell-Hornby, 1995: 32)

As the illustration shows, Snell-Hornby does not regard text types as rigid categories but as ranges which are able to overlap with each other, and shows some of the most important aspects that are relevant when translating certain text types (Snell-Hornby, 1995: 31, 32).

Another influential functional theory is the skopos theory, which was created by Reiss and Vermeer (Reiss and Vermeer, 1984). 'Skopos' means purpose, and the heart of the theory is that a translation always has a purpose it should fulfil by being functionally adequate. This purpose is usually stated in the translation commission, issued by the client. In order to be functionally adequate, there are a number of rules which have to be followed. These are: 1. The target text is determined by its skopos, meaning that the purpose of the target text determines how it should be translated; 2. The target text offers information in the target language and target culture concerning information in the source language and source culture, which refers to the fact that the message might be adapted in order to fit the target culture; 3. The target text does not necessarily have to have the same function as the source text, which allows for a change in text function if the skopos requires it; 4. The target text must be coherent for the target culture; 5. The target text must be coherent with the source text; and

finally 6. The five rules above are in hierarchical order with number 1 being the most important (Reiss and Vermeer, 1984: 119).

Considering these rules, it becomes clear that according to the skopos theory, fulfilling the purpose of the text takes full priority, even over textual coherence, and that coherence with the source text should be the least concern of a translator. This provides a large amount of freedom to the translator. Going back to the example of a humorous text, the skopos theory suggests that if the purpose of the target text is to also be humorous, including jokes would take priority, whether they are adapted from the source text or not. This has raised quite some criticism, among others from Christiane Nord.

Nord (1997) asserts that while functionality is crucial, it needs to be supported by loyalty towards the author of the source text. She proposed her own model of translation-oriented text analysis, which consists of three main parts. First, she stresses the importance of the translation commission, because the commission includes certain pieces of information such as the intended text function and addressees, which helps with prioritising what information to include in the target text. Second, she writes extensively about source text analysis. According to Nord, if the translator thoroughly analyses the source text on multiple levels, they can determine the feasibility of the translation, the most relevant aspects of the source text which need to be taken into account and the translation strategy. Third, Nord suggests a translation method that analyses the source text and target text top-down (Nord, 1997: 59-62, 87-142).

Although Nord's method is not completely applicable to this research in the sense that this research does not follow a translation commission, it is still very suitable due to its multi-layered approach. Nord's approach combines the consideration of the function the target text and a thorough analysis of the source text in order to decide on the most fitting translation strategy to take. Because of this, the method will be referred to in the case study of this research.

2.1.4: Foreignisation and Domestication

A translation strategy is the general strategy a translator adopts when translating a text. In order to make a consistent translation, a translation strategy is necessary. There are always going to be problems along the way when translating, concerning lexical items that do not

have a direct equivalence, stylistic features or cultural references (Nykyri, 2010: 83). If a translator starts translating without consideration of this, it will probably result in extra time loss at best and an inconsistent, sloppy translation at worst. Aside from a translation strategy, the translation is also shaped by different translation procedures (Munday, 2012: 22). Whereas a translation strategy is an overall orientation of the translation, translation procedures are individual techniques which are applied at certain points in the text. This subsection will provide an overview of translation strategies and procedures, mostly focused on foreignisation and domestication, which play a large role in this research.

A large variety of translation strategies exists due to the contribution of many translation theorists over time. They can, however, be divided into two main groups: one group being literal translation, in which the translator stays as close to the source text as possible; and the other group being free translation, in which the translator has the freedom to adapt the target text to the target audience. New translation strategies are often suggested in pairs, one being closer to literal translation and one being closer to free translation, but always with a slightly different nuance.

Foreignisation and domestication is an example of such a pair. The two concepts were proposed by Schleiermacher (1813) and discussed in detail by Venuti (1995). Foreignisation means bringing the reader to the author and thereby leaving the author in peace, and domestication means bringing the author towards the reader and leaving the reader in peace (Venuti, 1995: 15). So this distinction is largely based in the ‘authenticity’ and the ‘naturalness’ of the translation: a foreignised translation would be more ‘authentic’, attempting to maintain as much of the cultural background as possible, whereas a domesticated translation would be more ‘natural’ and easy to read for the target audience.

According to Venuti, to a certain extent all texts are domesticated, when being selected, translated, published, reviewed, read and taught (Nykyri, 2010, 83). Moreover, especially in contemporary British and American cultures, it is the norm to produce translations which are domesticated and thus read fluently, which creates the illusion of transparency and practically makes the translator invisible (Venuti, 1995: 1). However, recently there have been some counter-movements to this norm, such as fan translation groups who argue for foreignisation on the basis of retaining cultural information (Anderson, 2012: 102, 103). So even though the

current translation climate is more inclined towards domestication, there is a growing number of voices supporting foreignisation. This will be examined more closely in section 2.3.

When the translation strategy has been decided and the translator is actually working on the text, they will run into all sorts of translation problems, which they will have to solve with translation procedures. In the models below, two series of influential translation procedures will be introduced. The first model displays the procedures suggested by Vinay and Darbelnet (1995) and the second model displays Catford's (1965) translation shifts, which can also be considered to be a type of translation procedures.

Vinay and Darbelnet's Translation Procedures	
Borrowing	The word is transferred directly from the source language. E.g.: <i>kimono, sushi</i> .
Calque	The word is translated while retaining its structure. E.g.: <i>flea market</i> -> <i>Nomi no ichi</i> (Jp, lit.: <i>market of fleas</i>)
Literal Translation	Word-for-word translation, opting for the direct equivalence. E.g.: <i>moon</i> -> <i>tsuki</i> (Jp, lit.: <i>moon</i>)
Transposition	The word is translated in a different part of speech. E.g.: <i>victorious</i> -> <i>winner</i>
Modulation	The language is changed in terms of viewpoint. E.g.: abstract<>concrete, whole<>part, active<>passive
Equivalence	The language is translated to something with a different literal meaning but the same sense, often with idioms and proverbs. E.g.: <i>sink or swim</i> -> <i>ichi ka bachi ka</i> (Jp, lit.: <i>one or eight</i>)
Adaptation	The language is changed due to the presence of a cultural reference. E.g.: <i>cricket</i> -> <i>igo</i> (Japanese board game)
Amplification	The translation uses more words than the source text.
Economy	The translation uses less words than the target text.
Compensation	A loss in nuance is compensated in another way in the translation.
Omission	A word, clause or sentence is omitted in the translation.
Explicitation	Information which is implicit in the source text is made explicit in the target text.
Generalization	The language is translated to something more general.

	E.g.: <i>apartment</i> -> <i>building</i>
--	---

Table 1 - Vinay and Darbelnet's Translation Procedures (Vinay and Darbelnet, 1995: 128-137)

Catford's Translation Shifts (1965)	
Level shift	A shift from grammar to lexis, or vice versa.
Structural shift	A shift in terms of the structure of a sentence.
Class shift	A shift from one part of speech to another, like Vinay and Dalbernet's 'Transposition'
Unit/Rank shift	A shift from one level of speech to another, level of speech being a linguistic unit like sentence, clause, word or morpheme.
Intra-system shift	A shift occurring in a system which exists in both the source language and the target language.

Table 2 - Catford's Translation Shifts (Catford, 1965: 73-82)

Whereas Vinay and Darbelnet's procedures are mostly based on the way the meaning is conveyed, Catford's shifts focus on how the meaning is structured grammatically. These two theories on translation procedures have been selected because they have both been incredibly influential and are still referred to frequently at present, but also because it can be considered that they complement each other. In some cases, it would be more logical to view a translation problem as something which has to be overcome with a change in how the meaning is presented, and in other cases a change in grammatical structure. For this reason, both types of translation procedures will be utilised in order to explain translation analyses and choices in later on in this thesis.

Catford's translation shifts (1965) are often applied out of obligation, because certain ways of expression simply differ between different languages, even more so when the languages are not of the same language family. For example, while English is an SVO language, which means that sentences are generally structured in the order of Subject-Verb-Object, Japanese is an SOV language, in other words, having a Subject-Object-Verb structure. This means that almost each sentence would contain a structural shift. Because these shifts are often obligatory, they are not strongly tied to a foreignising or domesticating strategy, aside from the fact that a domesticating translation might use slightly more shifts than a foreignising

translation. On the other hand, most of Vinay and Darbelnet's procedures (1995) can be assigned to either foreignisation or domestication, mostly overlapping with direct and oblique translation respectively. A foreignising strategy favours borrowing, calques, literal translations and explicitation, whereas a domesticating strategy commonly makes use of the procedures modulation, equivalence, adaptation and generalisation.

Translation strategy plays a much larger role when translating cultural words and implications than when translating universals, which is why translation strategy plays a crucial role in this research (Nykyri, 2010: 90). The two translation strategies at hand, foreignisation and domestication, and the translation procedures which can be associated with either of the two, will be referred to extensively in section 2.3 and in the case study.

2.2: *Yakuwarigo*

There are a number of researchers who consider Japan to have a high-context culture, which means that the communication context, especially the relationship between the participants, plays an important part in the interpretation of a communication message (Rogers and Steinfatt, 1999: 90). In contrast, low-context cultures, which include most countries in Northern Europe and the United States, are characterised by a lower priority on communication context and a more straightforward approach to communication (Rogers and Steinfatt, 1999: 91). This difference manifests itself in language, for example, through the availability of first-person pronouns. Whereas in English, the only option for a singular first-person pronoun is 'I', the Japanese language has a broad scope of first-person pronouns which can be selected based on the formality of the situation and the gender, age and personality of the speaker. This variety does not only apply to first-person pronouns, but also to verb conjugation and sentence final particles, among others. Consequently, there are many ways to phrase the same sentence in Japanese according to the communication context (Shoji, 2016: 18).

In this section, this language variety will be elaborated on and connected to *yakuwarigo*, one of the main topics of this thesis. In subsection 2.2.1, *yakuwarigo* will be defined and explained in detail, followed by subsection 2.2.2, in which the relation between *yakuwarigo* and stereotypes will be examined. Finally, in subsection 2.2.3, the extent to which *yakuwarigo* contributes to the character development will be discussed.

2.2.1: *Yakuwarigo defined*

The term *yakuwarigo*, or role language, was coined by Kinsui (2003). He defines it as follows:

When a certain language usage (vocabulary, grammar, expressions, intonation, etc.) can make the listener or reader upon hearing it call to mind a certain character image (age, gender, occupation, social class, time period, appearance, personality, etc.), and likewise when a certain character image can make the observer when presented with it call to mind a certain language usage that the character is likely to use, we call that language usage *yakuwarigo* (Kinsui, 2003: 205).

In other words, *yakuwarigo* is a type of language use which evokes the image of a certain type of character. This distinction is mostly based on the usage of pronouns, verb conjugation and sentence final particles. The following examples provide an illustration of this.

- | | | | |
|----|--------------------------------------|---------------------------|---------------------------------------|
| a. | <i>Sou-ja</i>
yes-COP | <i>washi ga</i>
I NOM | <i>shit-teoru-zo</i>
know-ASP-PART |
| b. | <i>Sou-yo</i>
yes-[ZERO COP]-PART | <i>atashi ga</i>
I NOM | <i>shit-teiru-wa</i>
know-ASP-PART |
| c. | <i>Sou-da</i>
yes-COP | <i>ore ga</i>
I NOM | <i>shit-teru-ze</i>
know-ASP-PART |

(Kinsui, 2013: 125)

These sentences all have the exact same meaning, namely ‘Yes, I know that’. However, they sound like they were said by an elderly man, a girl and a masculine man respectively due to the separate language elements. These are the copulas *ja* [zero copula+] particles *yo* and *da*, the first-person pronouns *washi*, *atashi* and *ore*, the aspects *teoru*, *teiru* and *teru*, and the sentence final particles *zo*, *wa* and *ze* respectively. All these elements have been altered slightly to change the connotation of the sentence without changing the meaning.

There is a wide variety of *yakuwarigo* types. Kinsui (2014) divided the different types into the six subcategories gender (e.g. male language, female language, gay male language), age (e.g. elderly male language, schoolgirl language, etc.), social class (e.g. rich lady language, formal language, army language, etc.), region and nationality (e.g. Kansai language, rural language, pidgin, etc.), pre-modern (e.g. samurai language, princess language, etc.) and imaginary creatures (e.g. alien language, ghost language, god language). Each of these language types would be used by their corresponding character.

As the presence of the ‘imaginary creatures’ category suggests, *yakuwarigo* is mostly used in works of fiction. To expand on this, it is especially used in works directed at children, such as *anime* (Japanese animated series) and *manga* (Japanese comics). In fact, most types of *yakuwarigo* are not even used by Japanese people. For instance, the elderly male type which is seen above is very common in fictional stories, but it would be strange to think that a man

gradually starts speaking more and more like the elderly man character as he ages, and even stranger to think he would one day wake up and start speaking as an elderly man (Kinsui, 2013: 8). Neither of those two situations are realistic. The elderly male type of speech as it occurs in fiction actually has its origin in the Kansai dialect from the Edo period (1600-1868), more specifically around the end of the 17th century and the beginning of the 18th century (Kinsui, 2013: 9). In this period, the Kansai dialect was regarded as a traditional way of speech and was mostly adopted by scholars and elderly people. This was also reflected in theatre, where scholars and elderly people were portrayed as using this type of language, and through theatre this image was sustained (Kinsui, 2013: 9, 10). Many other types of *yakuwarigo* have similar roots, in the sense that they can also be traced back to different times and dialects.

That is not to say that all types of *yakuwarigo* are a total misrepresentation of contemporary Japanese. An example of this is Kinsui's female language (2003), which has a fair bit of overlap with actual language use of women. Both in fiction and in reality, women generally use the first-person pronoun *watashi*, which is a neutral, formal form, or *atashi*, which is a little more informal (Hiramoto, 2013: 56). Additionally, they often avoid the copula *da* and use *no* or *na no* at the end of the sentence (Hiramoto, 2013: 60). However, whereas in works of fiction female characters often use the particle *kashira* (I wonder if...) or *wa* at the end of the sentence, Okamoto (1995) analysed the language usage of a large group of female college students and found that these two language elements were hardly ever used (Okamoto, 1995: 304). Therefore, though it is not a complete match, female *yakuwarigo* is a relatively accurate representation of female language use in modern Japanese.

2.2.2: *Yakuwarigo as a character stereotype*

In the previous subsection it was seen that *yakuwarigo* is a type of language use which represents a certain character type. Considering this definition, *yakuwarigo* seems to be similar to register, which refers to linguistic styles which are used in different social groups, social classes, or in forms of expression, styles and situations (Tanaka, 1999: 1). Indeed, *yakuwarigo* has some points of overlap with register. However, there are also some differences. This is because register is based on actual language use, whereas *yakuwarigo* refers to the image we have of reality, which Kinsui (2013) refers to as 'virtual reality.' To illustrate this, the elderly man language which was seen above would be an example of role

language, but not of register due to the fact that it does not exist in real life. On the other hand, female language *yakuwarigo*, which is a relatively accurate representation of actual female language, could be considered both *yakuwarigo* and register (Kinsui, 2013: 24, 25).

To expand on this concept of virtual reality, it is necessary to examine this ‘image of reality’ Kinsui (2013) refers to. This ‘image’ is essentially a stereotype. Even though people do not have the possibility of meeting with samurai or aliens in real life, they still have stereotypical knowledge about how these types of characters speak and behave. For example, characters who use the rich lady language are usually arrogant and gaudy, and characters who use samurai language are generally loyal and principled. According to Kinsui and Yamakido (2015), when a certain type of *yakuwarigo* is used, this should also show in the personality of the character, and reflect the stereotypes which are connected to it, otherwise it would not be a typical example of that *yakuwarigo* (Kinsui and Yamakido, 2015: 32). Thus, according to Kinsui and Yamakido, characters who use *yakuwarigo* are essentially stereotypes.

Not only does *yakuwarigo* help us in understanding what kind of character we are dealing with in terms of personality, it can also serve as a tool to know what role they are playing in the story. Vogler is someone who has written extensively on the topic of story development and character roles, and he pointed out that there are certain character archetypes that keep recurring in every story, such as the hero, the mentor, the ally, the trickster, the enemy and the shadow (Vogler, 2007). According to Kinsui (2013), these character archetypes can easily be connected to *yakuwarigo*. For instance, the hero does not use *yakuwarigo* but uses standard language, the mentor uses elderly man language and the trickster often uses Kansai language (Kinsui, 2013: 30).

Kinsui writes that characters who use *yakuwarigo* are often minor characters (Kinsui, 2013: 27). The main character generally does not use *yakuwarigo*, but speaks standard language, which is based on the language of the Tokyo Yamanote area (Kinsui, 2013: 4). The reason for this is that the audience should be able to identify with the main character, be able to put themselves in their shoes as if they themselves were experiencing the story from the perspective of the main character. If this main character were to speak a certain kind of *yakuwarigo*, it would automatically turn them into a certain stereotype, and thus harder to identify with for people. Yet, there are limits to this: the main character is able to use *yakuwarigo* if the circumstances of the story require it. For example, the main character of

Shaman King, Yoh, grew up in the countryside and therefore uses the first-person pronoun *oira* (refer to chapter 4 for examples of this), which indicates someone who is from a rural area, usually northern Japan (Shoji, 2016: 20). Even though this is not standard Japanese, it is possible because of the circumstances of the story. In contrast to the main character, side characters generally do not have to be relatable for the audience, which is why it is sufficient they are portrayed according to a stereotype with *yakuwarigo* (Kinsui, 2013: 27).

In regards to stereotypes, Devine (1989) suggested that the knowledge related to stereotypes is acquired from caregivers and the surrounding environment during our childhood, a period in which we cannot critically examine the validity of the stereotype. This stereotypical knowledge is considerably prevalent because cultural stereotypes are repeatedly activated from an early age. This is why the knowledge automatically arises without any conscious awareness. In the course of growing up and receiving education, the cultural stereotypes are revised on the basis of personal experiences and knowledge, but the previously formed stereotypical knowledge continues to exist (Devine, 1989: 5, 6). This theory can be used to explain why many works that make use of *yakuwarigo* are targeted at children: this is the case because that is the period when stereotypes are formulated. Japanese children grow up with fairy tales and stories which all contain character stereotypes and they gradually get used to the *yakuwarigo* which goes hand in hand with these stereotypes (Kinsui, 2013: 28).

Culpeper (2000), who has also written extensively about stereotypes and fictional characters, has ideas similar to Devine's. He distinguishes between category-based impressions, which are top-down impressions we have of someone on the basis of their social category (which entails aspects such as gender, race, age, nationality, occupation and personality traits, or in regards to fiction the type of role they play in the story) and person-based impressions, which are bottom-up impressions we have of a person on the basis of their individual attributes (Culpeper, 2000: 297). The category-based impressions seem to be largely supported by stereotypes, whereas person-based impressions are not.

He also applies this theory to fictional characters by explaining the difference between round and flat characters with it. Round characters are characters who have a well-developed and multi-dimensional personality, while flat characters are simple characters with a one-dimensional character (Culpeper, 2000: 297, 298). The problem with these definitions is that they are quite vague. What makes a character well-developed? Culpeper (2000) suggested that

the following three dimensions are involved: Whether the character is simple or complex, whether the character is static or changes, and whether the character ‘surprises’ the reader or not. Flat characters would be simple, static and unsurprising, and round characters would in turn be complex, changing and surprising. A character can be deemed simple if their features can be attributed to a category-based impression, and complex if their features are not easily categorised and therefore form a person-based impression. Subsequently, a character is static if their personality does not change, and changing if it does. Finally, if a person is category-based, all the information about that character is already available through associations with that category and can therefore not surprise, whereas a character who does not fit a certain category can have unexpected character traits, and is therefore able to surprise (Culpeper, 2000: 298).

This theory might be able to offer an explanation as to which characters use *yakuwarigo* and which do not. This will be examined in the following subsection.

2.2.3: Yakuwarigo as the basis of a character type

In the previous subsection it was seen that characters who use *yakuwarigo* are essentially stereotypes, such as a rich lady stereotype, elderly man stereotype, or the ‘enemy’ stereotype (Kinsui and Yamakido, 2015; Kinsui, 2013). In addition, *yakuwarigo* is not used by the main character because the audience needs to be able to identify with them, while other characters can use it. At the same time, Culpeper (2000) argues that characters who are category-based, or in other words stereotypical, are mostly flat characters, and characters who are person-based are usually round characters.

If those theories are combined, it would be possible to draw the hypothesis that characters who use *yakuwarigo* are flat characters, and those who do not are round characters. However, there are many examples which can be used to counter this hypothesis. For instance, almost every character in the *Shaman King manga* uses *yakuwarigo*, but most of them defy their stereotypes, change throughout the story and are able to surprise the readers, just like any round character would according to Culpeper’s theory. The character called Ryu forms a perfect illustration of this. As will be expanded on in chapter 4, Ryu is a rough, masculine man, who is the leader of the gang. He uses *yakuza* language, which is a language based around the *yakuza*, the Japanese mafia. However, he also has some character traits which do

not seem compatible with this character type: he is in search of a place where he and his gang could finally be at home and he enjoys cooking. To add to this, after the story has progressed a little, he stops fighting the main character and joins him instead. This shows that according to Culpeper's definitions of flat and round characters, Ryu would be a round character. Yet, he still uses *yakuza* language throughout the entire story.

This means that the hypothesis that characters who use *yakuwarigo* are flat characters and those who do not are round characters is flawed. In order to find out why it is flawed, it is necessary to examine the premises one more time. First, is it really the case that a character who uses *yakuwarigo* is merely a stereotype? There are some cases in which this is true, and characters completely behave in the manner the stereotype associated with the *yakuwarigo* suggests, but this is not a general rule. As was seen in the example of character Ryu of *Shaman King*, he shows some characteristics that are not typical for a person using *yakuza* language. Though he is a rough type of character and a gang leader, which fits the *yakuwarigo*, this does not extend to his entire personality and actions. The same applies for the main character Yoh, who was briefly mentioned in the previous subsection. Yoh uses the first-person pronoun 'oira', which signifies that he is from the countryside. However, although he is from the countryside, he is not gullible or unsophisticated, which is normally associated with that stereotype (Kinsui and Yamakido, 2015: 32).

Therefore, this premise that characters who use *yakuwarigo* are stereotypes is not entirely accurate. I propose that the stereotype which lies at the basis of a type of *yakuwarigo* forms the basis of a character, but does not necessarily extend to the entire personality of the character. This would explain why the background of the character corresponds with the *yakuwarigo* stereotype, but not all their character traits per se. This would mean that some characters who use *yakuwarigo* would be stereotypes and thus flat characters, but that there are also round characters who use *yakuwarigo*. In other words, whether a character uses *yakuwarigo* or not does not reflect in whether they are a round or a flat character. *Yakuwarigo* does represent a stereotype, but it does not limit the individual development of the character.

2.3: *Yakuwarigo* in Translation

As was written in the previous section, *yakuwarigo* is mostly used in fictional works directed at children. The mediums which most commonly contain *yakuwarigo* are picture books, *anime*, which is short for animation and refers to Japanese animated films and series, and *manga*, which are Japanese comics. Due to the fact that a *manga* was selected for the case study of this thesis, much of the focus of this chapter will also be directed towards *manga* translation.

In the previous section, it was explained what *yakuwarigo* is and how it is used. This section will provide a more in-depth analysis of the translation of *yakuwarigo*, specifically focussing on *manga*. The first subsection is about *manga* and *manga* translation, and the specific constraints that are prominent in this type of translation. The next subsection will introduce the fan translation groups involved in translating *manga*, scanlation groups, and examine the difference in translation preferences between official publishers and these scanlation groups. Finally, in the third subsection the translation norms in regards to *yakuwarigo* will be described and a number of foreignising translation approaches will be proposed which could be used to translate *yakuwarigo* while making the readers aware of its presence.

2.3.1: *Manga Translation and Audiovisual Translation*

Manga are Japanese comics. They consist of all kinds of genres and target people of all ages. They are incredibly popular and make up a large part of the Japanese publishing industry (Anderson, 2012: 1), and recently they have also become popular in other countries, including the US and European countries through translations. According to Borodo (2016), comic translation could be considered a form of audiovisual translation (AVT) for reasons which will be explained below (Borodo, 2016: 68). Audiovisual translation was briefly touched upon in section 2.1.3 as one of the four main text functions proposed by Reiss (1977) with the name ‘audio-medial texts’. Reiss’ audio-medial texts referred to texts which contained visual and auditory modes to supplement the verbal mode. Though this audio-medial text function was mostly used for advertisements, it laid the groundwork for the field of audiovisual translation (Munday, 2012: 270).

Audiovisual translation, also sometimes referred to as multimodal translation or multimedia translation among others (Munday, 2012: 270), is mostly associated with the subtitling and dubbing of films and series. Audiovisual translation distinguishes itself from usual translation through a number of aspects, most prominently the involvement of visual and auditory modes and demanding space and time restrictions (Munday, 2012: 271).

The presence of the visual and auditory modes has both positive and negative effects on the translation (Fabbretti, 2016: 101). The visual mode can clarify spoken text and make it easier to understand, but it can also impose restrictions on the translation. For example, if a character laughs while saying something, it could imply that it is a joke, which would make it easier for the audience to understand the meaning of the spoken text. On the other hand, the visual mode can also be restrictive due to the fact that images cannot be altered in a translation in most cases, so if the original film or series contains a scene with a cultural reference, the spoken text and subtitles could be changed to remove the reference or adapt it to the target culture, but the images cannot. A well-known example of this is a scene in English dubbed version of the *anime Pokémon* in which the characters were saying how delicious the doughnuts were as the visual mode showed they were eating Japanese rice balls. This scene caused confusion and anger among the audience (Anderson, 2012: 117). As for the audial mode, background music, sound effects and voice tones can also contribute to the understanding of the material. For example, if a character walks away and the audience hear a door slam shut, they can infer that it was the character who closed the door without additional explicitation. Therefore, although the visual and auditory modes can impose a restriction on the translator, they can also provide opportunities (Borodo, 2014: 25).

Space and time restrictions are another aspect of audiovisual translation. When it comes to subtitling, there can only be two lines with up to 41 characters per line, and sometimes even fewer depending on the amount of time the subtitle can stay on the screen and the reading speed of the audience (Borodo, 2016: 69). As for dubbing, the dub has to be able to be synchronised with the lip movement of the character who is speaking in the visual mode, which also constraints the length of the translation. These aspects of additional visual and auditory modes and the space and time restrictions can be said to define the field of audiovisual translation (Munday, 2012: 271).

Borodo (2016) argues that comic translation, including *manga* translation, would be able to fit in the field of audiovisual translation because it has some overlap in the previously mentioned points. First, although the auditory mode is absent in comics, the visual mode is present as is the case in films and series. Additionally, it can be said that the lack of sound is made up for with onomatopoeic sound effects instead of actual sound effects, and that changes in art style and the presentation of the panels are able to represent the mood of the scene instead of background music.

With regard to the space and time restrictions, while there are no time restrictions in comic translation, there are space restrictions like in films or series. The translation of a comic is usually restricted to the size of speech or thought bubbles. As a result of this, the translator often has to resort to the translation procedures reformulation, condensation or omission. This tendency is another similarity Borodo (2016) names between comic translation and audiovisual translation. Because of the space restrictions of the line length in subtitling, the sentence length in dubbing as well as the size of the speech bubble in comic translation, the translator has to rephrase the sentence (reformulation), decrease its length (condensation, or also referred to as ‘economy’ by Vinay and Darbelnet (1995)), or omit words, clauses or even entire sentences (omission) (Borodo, 2016: 69, 70).

There are a few examples Borodo (2016) names for reformulation and condensation, such as turning compound sentences into simple ones, making use of pronouns to replace nouns and noun phrases, using shorter synonyms or near-synonyms, or using Vinay and Darbelnet’s (1995) modulation translation procedure to change the structure of the sentence from negative to affirmative or from passive to active for example (Borodo, 2016: 71). This list of which aspects of the medium affect the translation and how they affect the translation is an indication that comic translation is comparable to subtitling and dubbing, and therefore can fit in the same category of audiovisual translation. This also means that in the analysis and the translation in chapters 4 and 5, a framework originally intended for analysing and translating subtitling or dubbing could be applied (Borodo, 2016: 83). This would include analysis of the visual mode and additional attention for the space restrictions of the translation.

2.3.2: *Manga and Scanlations*

Although comics are a cross-cultural art form, conventions differ from country to country in terms of format, font, use of colour, et cetera (Huang and Archer, 2014: 472). An American comic looks different from a French or Italian comic. The same applies for Japanese *manga*: the most notable characteristics of *manga* are that they are generally printed in black and white and that they read from right to left instead of the other way around. These differences in conventions raise the question of whether the translation of a certain type of comic should retain its original format, or be adapted to the conventions of the target culture. In the case of *manga* translation, initially they were adjusted to the Western conventions by mirroring the reading direction to make it read from left to right. However, this publication method was abandoned after a while and over time the original reading direction became commonly retained in translation (Borodo, 2014: 26).

Manga are translated and distributed by official publishers, but there is also a different way *manga* translations are distributed. Aside from official publishers, there is a large number of fan translation groups who dedicate themselves to translating *manga* and distributing them for free, often referred to as scanlation groups (Huang and Archer, 2014: 472). The word ‘scanlation’ is a combination of the words ‘scanning’ and ‘translation’, which provides a good idea as to what their function is. The activities of these scanlation groups include scanning the pages, cleaning the scans to improve the quality, translating the text, editing the scans to replace the text and proofreading the final results (Anderson, 2012: 91). The *manga* they select for translation are usually *manga* which are not taken up by an official publisher and translate them so that the English-speaking audience is also able to access them. However, they also translate *manga* which are already being published officially, but usually at a much faster pace than the official publishers, so that fans have earlier access to the *manga*. As the work of scanlation groups is an infringement of copyright laws in most cases, their existence is not always quite legal. Despite this, scanlation groups have translated a large amount of material and are currently still providing alternatives to officially published *manga* (Anderson, 2012: 2).

These scanlation groups are relevant for this research due to the approach they take to translation: whereas official translations are inclined towards target culture oriented translation, in other words domestication, fan translations are generally more inclined towards retaining cultural references in the translation, in other words foreignisation (Huang and

Archer, 2014: 472). Scanlation groups, which are formed by fans and translate for fans generally share the ideology that the Japanese culture is interesting and that their knowledge of it should be shared with the audience. At the same time, the audience seem to support this ideology (Fabbretti, 2016: 86, 101).

An example of the difference between official translations and fan translations is the difference in how frequently the translation procedure borrowing is applied. As was seen in section 2.1.4, borrowing is the direct transferral of a word from the source text to the target text, and heavily leans towards the foreignisation translation strategy (Vinay and Darbelnet, 1995: 128). Whereas this procedure is not very common in official translations, it is in fan translations. Borrowing is especially applied frequently in the case of Japanese suffixes such as *san*, *sama* and *chan*, which are attached to the name of the person who is addressed according to their social relationship with the speaker. On the other hand, in official translations, these suffixes are often omitted or reformulated in some way (Anderson, 2012: 116).

Another example is the use of translator's notes and cultural notes. Translator's notes (T/N) are short notes written at the margin of the panels, referring to something which was written on the same page (Fabbretti, 2016: 86). Cultural notes are more elaborate notes which are provided at the end of a volume, often containing explanations of cultural references (Anderson, 2012: 102, 103). These translator's notes and cultural notes are almost exclusively used by scanlation groups, and are often used to explain culture-specific translation problems to the audience. For instance, in scanlation onomatopoeic sound effects are often translated in such a translator's note, while in official translation the original onomatopoeia are generally edited out and replaced with corresponding onomatopoeia in the target language (Huang and Archer, 2014: 471). Fabbretti (2016) wrote the following about the stance of scanlation groups on *manga* translation:

In scanlation the removal or deletion of text or pictures is widely considered as censorship, and is strongly frowned upon by fans. The same can be said for reading directions. On the other hand, the addition of linguistic or pictorial material to supplement the source material is common in scanlation (for example, T/N at the margin of panels, or at the back of the volume) as is the replacement of linguistic material with "more or less equivalent" material. (Fabbretti, 2016: 90)

There are two reasons why scanlation groups are in the position to choose this foreignising strategy. In the first place, it is because scanlation groups are not bound by the same rigid restrictions official translators are (Anderson, 2012: 95). Official publishers often have their own stylistic rules translators have to abide by in order for their work to be published. As for scanlation groups, while they usually have a set of stylistic norms, fan translators have more freedom in their decisions overall. The second reason has to do with the intended audience of the translation. Whereas official translators have to keep in consideration that their work is likely to be read by people of all ages, including children, fan translations are accessed on the Internet, often only by people from 12 years and older (Anderson, 2012: 117). It can be assumed that younger audiences are not interested in lengthy explanations of things which are not completely related to the story at hand, and this is something official publishers have to take into account. On the other hand, the audience of fan translations is generally older, and more interested in the Japanese culture (Fabbretti, 2016: 101). This audience would therefore be more likely to prefer a foreignising strategy.

Translators can be seen as mediators between two cultures (Anderson, 2012: 112, 116). It is their task to transfer information from one language to another, but also from one culture to another. The translator is the one who understands the references and implications of the text at hand, and is in the position to relay this information to the target audience. However, how this information is relayed is up for debate. Official translators usually choose a domesticating approach, adapting information to the target culture and minimising the visibility of the translator to leave the reader at ease. On the other hand, scanlation groups opt for a more foreignising strategy, leaving cultural references intact as much as possible and providing the reader with additional information about the source culture.

2.3.3: Standardisation or Foreignisation

In the previous two subsections, some of the characteristics and translation practises of *manga* in general were introduced. It was seen that there are two different providers of *manga* translations, namely official publishers and scanlation groups formed by fans, and that these providers have different ideals when it comes to translation. The contents of this subsection will focus more specifically on the translation of *yakuwarigo*, aiming to clarify how

yakuwarigo is generally dealt with in translation by relating it to markedness, and how it could be translated with a foreignising strategy.

The term markedness refers to a choice or a patterns of choices which stand out as unusual and may come to the reader's attention (Munday, 2012: 96). To clarify, if a type of language use is unusual, it would be called marked language. *Yakuwarigo* is so frequently used in fiction targeted at children that its presence is almost expected by readers of these types of works. Even so, it is a fact that *yakuwarigo* is a deviation from the standard language. For this reason, *yakuwarigo* can be considered to be marked language.

While it might be expected that a marked item in the source text would usually be translated by a similarly marked item in the target text, this is frequently not the case. According to Munday (2012), markedness is often removed in the target text through standardisation (Munday, 2012: 96). For example, if a character in the source text used a dialect, the same character would usually speak standard language in the target text. Munday's claim (2012) is backed up by the findings of Toury (1995) and Chesterman (2004) in their investigations of translation universals.

As *yakuwarigo* can be considered to be marked language, and marked language is often standardised in translation, it can be hypothesised that *yakuwarigo* frequently becomes standardised in the target language as well. This hypothesis is supported by the results of Terada's (2015) study, which investigated the translations of twelve *manga* and three novels containing *yakuwarigo*, and found that the *yakuwarigo* was standardised in a majority of the cases (Terada, 2015: 21).

Thus, it can be concluded that *yakuwarigo* is generally standardised in the target language. However, Terada (2015) made one more observation: she found that the impressions that Norwegian readers received from the translated work were quite different from the impressions that Japanese readers received from the original work regarding the characters which appeared (Terada, 2015: 28), which is an undesired effect of standardising the *yakuwarigo*. In contrast to standardisation, a foreignising approach would mean staying closer to the source text, which would increase the accuracy of the readers' impressions of the characters. It is for this reason that I propose a few potential foreignising approaches of dealing with *yakuwarigo*.

The first approach I propose is the use of translator's notes or cultural notes. In these notes, it could be explained what type of *yakuwarigo* the characters use. Especially cultural notes would be useful for this purpose, because they provide the translator with a large amount of space to explain and potentially give examples. However, the downside of this approach is that it is mostly restricted to fan translations, because the stylistic guidelines of official publishers often do not allow the use of translator's notes or cultural notes because they distract the readers from the story (Fabbretti, 2016: 86). Additionally, since the explanation would only be given once and the actual language use itself would still be standardised, the impression readers have of the characters might not be affected in the desired way.

The second approach which could be used is to translate *yakuwarigo* with corresponding register types in English. As was seen in the previous section, *yakuwarigo* overlaps with register in some places, so register could be a good method of conveying the stereotypes associated with the character at hand. For example, the *yakuwarigo* type *yakuza* language could be translated with street language to evoke a similar violent impression of the character. The problem with this approach is that it requires a large amount of knowledge of different types of register and the stereotypes associated with them. Additionally, in many cases there might not be a register type which corresponds to the *yakuwarigo* type.

Finally, the third approach is to utilise a combination of symbols and font changes in the translation which could be associated with the *yakuwarigo* type. Examples of symbols would be punctuation marks like ellipses (...), tildes (~), stress marks (´), excessive exclamation points (!!!) or question marks (???), or even less conventional symbols such as music notes (♫). As for font changes, a number of telling fonts could be *Chiller*, *Monotype Corsiva*, or *Bahnschrift*. When selecting a font, however, it is important the text is still readable. Like the other approaches, this approach also has its downside. Associations with symbols or fonts are subjective, which means not every reader would have the exact same impression of the character.

These three approaches are all foreignising in nature, which causes one common fault. This fault lies with the equivalent effect on the reader, according to Nida's definition (Nida, 1964: 164-167). This is the case because a foreignising translation is meant to prioritise faithfulness to the source text over naturalness of the target text. For that reason, the target text reads

unnaturally which makes it hard to reach an equivalent effect in the first place. In other words, the level of markedness of these three translation approaches would be higher than the markedness of the original *yakuwarigo*. However, these three foreignising approaches would allow the translator to represent the *yakuwarigo* type of characters through various means, which would also make the characters more recognisable for the readers.

2.4: Conclusion

Translation is a complicated process which involves understanding the source culture and target culture and the differences in connotations of words and phrases, deciding on a translation strategy to suit the desired function of the target text and prioritising certain translation choices over others on the basis of said translation strategy. In the case of translating *yakuwarigo*, translators have to be creative in order to be able to find ways to convey the *yakuwarigo* type at hand to the readers despite there being no direct equivalences to fall back on. However, when it comes to *manga* translation, there are a few different ways of realising this, such as changing the font and making use of unusual punctuation and lexis. The presence of scanlation groups and their translation preferences suggests that there is an audience for this type of foreignisation in *manga* translation. If the *yakuwarigo* is translated successfully, characters will become more unique and interesting in the target text, and also be more similar to their originals.

This concludes the theoretical framework of this study. The findings of this chapter will be applied and tested in the following case study. The case study consists of two parts: an analysis and an annotated translation. In the next chapter, the methodology and materials for this case study will be laid out.

Chapter 3: Method and Materials

3.1: Method

The methodology of the analysis combines elements of Borodo's approach of comic analysis (Borodo, 2016) and Nord's translation-oriented text analysis (1997). Six of the main characters who appear in the first five volumes of the *Shaman King manga* will be selected for analysis. For the purpose of this study, a wide range of *yakuwarigo* types was favoured, so which characters were chosen depended on the type of *yakuwarigo* they use. To add to this, these characters also had to make enough appearances in the *manga* in order to be able to compile at least twenty utterances containing *yakuwarigo*. These characters will be explained in terms of their role in the story, personality traits and language use, supported by examples taken from the official *manga*. The visual aspect of the *manga* will be taken into account in the analysis. Regarding the language use, extra attention will be paid to first-person pronouns, second-person pronouns and sentence final particles, although it should be noted that second-person pronouns depend on the relationship between the speaker and the addressee and can therefore vary, and that sentence final particles are also not always bound to a specific *yakuwarigo* type. Japanese utterances will be transcribed using the Hepburn system of romanisation, followed by a gloss and a general translation. The results of this character analysis will be displayed in section 4.1.

Next, the translations of the selected utterances will be examined using the same method. The translation which has been selected for this study is the fan translation produced by the scanlation group *MangaProject* (Manga Updates, accessed on 17/05/2018). This translation has been selected as opposed to the official, published translation due to the fact that fan translations generally favour foreignisation over domestication (Huang and Archer, 2014: 472). Because of this inclination towards foreignisation, the translation might contain some traces of the *yakuwarigo* used in the source text, or some references to it which would not appear as often in an official translation. The translations of each utterance will be compared to the source text in order to determine which procedures have been used to deal with the *yakuwarigo* and which effects this has on the reader. The findings of the translation analysis will be provided in section 4.2. A qualitative analysis approach has been selected due to the subtleties involved in this research. This approach allows for a close examination of details as

opposed to a broad overview of patterns, and is therefore more compatible with analysing the impression a certain type of language provides.

Finally, the results of the analysis in chapter 4 will be compared to the findings of section 2.3, on the basis of which a translation approach will be selected and an annotated translation will be provided in chapter 5. In this annotated translation, ten to twelve *manga* scenes will be translated for each of the six aforementioned characters. For each scene, a short description of the situation will be given, followed by the source text and the fan translation, in turn followed by a newly proposed translation. The image of the scene with the proposed translation will also be provided. Translation choices which are related to *yakuwarigo* use will be annotated and justified based on previously acquired information and literary sources. Only text used by the character in question will be translated; all other irrelevant text which appears in the scene will be left unchanged from the fan translation.

3.2: Materials

The material which has been selected for this research is *Shaman King*. *Shaman King* is a fictional *manga* series written and illustrated by Hiroyuki Takei. The series was originally released in the magazine *Weekly Shōnen Jump* from 1998 to 2004, and compiled and published in 32 separate volumes in *tankōbon* format of around 200 pages each (Anime News Network, accessed on 17/05/2018). The genre of *Shaman King* is *shōnen*, which directly translates to ‘boys’. This genre is generally aimed at boys from around 12 to 18, and typically characterised by intense action scenes and adventurous stories (Huang and Archer, 2014: 473). The series was quite popular: over 26 million volumes have been sold in Japan, an *anime* adaptation and multiple game adaptations have been created and it has been translated in numerous languages, including English, German and Dutch (Anime News Network, accessed on 17/05/2018).

The story takes place in the year 1999, which marks the start of the shaman fight, a contest held every 500 years in which shamans battle each other for the title of shaman king. Shamans are people who serve as a medium between humans and spirits, both spirits of the deceased and spirits of nature. They can use the power of these spirits to gain all sorts of abilities. The shaman king the one who is able to come into contact with a God-like creature called the Great Spirit, and borrow their immense power to reshape the world. Throughout the story, the

readers get to know many kinds of characters with diverse backgrounds who all aspire to become shaman king for various reasons, including the main character. One of the overarching themes of the story is the expansion of civilisation at the expense of nature, which is an issue many of the major characters are concerned with, and which they want to solve in their own way. The story combines fiction and reality by dealing with the modern world and modern issues and adding the surreal concepts of shamans and spirits.

There are two reasons why this *manga* was selected for this study. First and foremost, it contains a wide diversity of characters who use *yakuwarigo*: almost all of the recurring characters use *yakuwarigo* in one form or another in a distinctive manner which makes them extremely recognisable, as will be seen in the following subsection. This wide usage of *yakuwarigo* means that there is plenty of material which can be analysed and compared. The second reason is that *Shaman King* is a *manga* series, meaning that aside from textual elements, visual elements also contribute to the interpretation of the story and the characters (Borodo, 2016: 69). Because of this, readers have a more complete image of the characters, making them even more recognisable. This makes the presence of *yakuwarigo* all the more interesting. Visual elements will also be taken into account in the analysis of the characters and their language use.

As was mentioned before, *Shaman King* is a *shōnen manga*, a genre which is typically targeted at boys from 12 to 18 years old. As for this specific *manga*, the main audience would probably be the same, but among readers would also be younger children attracted to the wide range of recognisable characters, and older readers who can appreciate the underlying themes of the *manga* such as care for nature and globalisation. It would not be a leap to imagine that girls of the same age range would also be a part of the audience, albeit in lower numbers (Huang and Archer, 2014: 473). According to Anime News Network (accessed on 17/05/2018), the *manga* contains ‘action’, ‘comedy’, ‘drama’ and ‘supernatural’ elements, which means that some more serious content as well as humorous content and action scenes. The ‘supernatural’ element is explained by the appearance of spirits and the powers of the shamans.

The textual elements of the *manga* can be divided in five types: dialogue in speech bubbles, character thoughts in thought bubbles, narration separate from characters, onomatopoeic sound effects and text on background items. In this study, only the character dialogue and

character thoughts will be analysed, seeing as only these types contain *yakuwarigo*. Almost all of the text can be attributed to dialogue. In the first chapter of the *manga* (55 pages), 456 textual elements were found in total. There were 302 instances of dialogue, 101 instances of onomatopoeia, 37 instances of character thought, 10 instances of text on background items and 6 instances of story narration not specific to one character. This means that character related text instances made up 339 out of 456, in other words around 75% of all textual elements.

The text used in dialogue and thought is extremely varied in terms of length. Some utterances only consist of a question mark, exclamation point or an ellipsis, while other utterances contain up to around 50 characters. In regards to the font, there is a standard font for dialogue, 'Wildwords' and a standard font for thoughts, which is sometimes put in bold or italics for emphasis. However, the font sometimes changes according to the situation to express different emotions. The illustration below is an example of this. The standard dialogue font can be observed in the top right panel, and the font is changed in the bottom panel to express horror.



Figure 2 - Font Change (*Shaman King*, Vol. 1, 1998: 13)

Finally, the style of the dialogue is quite varied. There are a few prevalent points which should be mentioned, however. First, the language used by almost every character in the *manga* is generally plain as opposed to formal, even towards characters upon the first meeting. This is quite unusual in actual contemporary Japanese, because the plain language is generally only used among people who are familiar with each other (Shibatani, 1990: 360). In this *manga*, formal language is hardly ever used, meaning that formal language use is marked. Second, words having to do with the powers of shamans are often written in katakana, the script type which is used for loanwords and to add stress (Robertson, 2017: 499). Examples of this are the words shaman (written as *shāman*), shaman king (written as *shāman kingu*) and Great Spirit (written as *gurēto supiritsu*). This signifies that these words are also exotic for Japanese readers. Other than this, the language use seems to be very dependent on the communication context and type of *yakuwarigo* which is used.

Chapter 4: Analysis

4.1: Character Analysis

The following character analysis will begin with the main character, and then be sorted according to time of appearance in the story. The information will be centred around the role in the story, personality traits and language use. The main question this chapter will attempt to answer is: “What kind of characters appear in the *Shaman King manga* and how is their *yakuwarigo* translated?”



Figure 3 - Yoh (*Shaman King*, Vol. 1, 1998: 56)

Yoh Asakura

Yoh is the main character of the *manga*. He is 13 years old, and he was raised by his grandfather in the countryside to become a shaman. He is extremely lazy. In fact, he aims to become shaman king because that would enable him to live an easy and comfortable life. He is also a gentle person. He cares deeply about his friends and considers spirits to be friends and partners as well, as opposed to tools for battle. He is also a pacifist in the sense that he prefers to avoid conflict if possible. His catchphrase is: it will work out somehow.

Despite the fact that Yoh is the main character of the story, his language is not limited to standard language. There are a few features to his language which stand out. First, he always uses the first-person pronoun *oira*. This pronoun is associated with characters with a rural background, mostly from Northern Japan (Shoji, 2016: 20). Something else which stands out is the fact that he often elongates his vowels, especially of the sentence final particle, with an em dash (—), a tilde (~) or additional vowels (*kaa* instead of *ka*). This gives him the air of a relaxed person. Finally, he sometimes shortens his words. For instance, the combination of a word ending with a vowel and *wa* sometimes becomes *-ya*; *yappari* (in any case) is shortened

to *yappa*; and the reflection of the negative, *nai*, is often reduced to an *n* like with *wakaran* (I do not understand) as opposed to the standard *wakaranai* which could be attributed to a light dialect. However, aside from these aspects, he still uses standard language for the most part. Refer to the sample sentences below for an illustration of this. The relevant *yakuwarigo* elements are highlighted and everything which is not highlighted can be assumed to be standard language.



Fu—n=...

we—ll=ELL

'Weeell...'

Soo=ka=

sore=de oira=no
that=INST I=GEN

ato=o tsuke-te-ta=no=ka
tracks=ACC chase-GER-PAST=COP=Q

'Ahaaa, so that's why you were following me.'

Sor=ya waru-i koto=o
that=TOP bad-NONPST thing=ACC
'then you did a bad thing, don't you thiink?

shi-ta=na=
do-PAST=SFP=EMD

Figure 4 - Yoh 1 (Shaman King, Vol. 1, 1998: 21)



Yappa shizen=wa kimochi.i-i=wa!
 in.any.event nature=TOP comfortable-NONPST=SFP=EXCLAM
 'In any event, nature feels good!'

Figure 5 - Yoh 2 (Shaman King, Vol. 1, 1998: 57)

The examples contain the first-person pronoun *oira*; vowels which are elongated with em dashes; the shortened form *sor-ya*, which is derived from *sore-wa*; and the use of the word *yappa* instead of *yappari*. All together they create the character image of a relaxed person from the countryside, although his *yakuwarigo* use is not extremely strong; he still uses standard language for the most part.



Figure 6 - Ryu (*Shaman King*, Vol. 1, 1998: 204)

Bokuto no Ryu (Wooden Sword Ryu)

Ryuusuke Umemiya, also referred to as Ryu or Wooden Sword Ryu, is a leader of a gang. He is aggressive and uses his wooden sword as a weapon against those who disrespect him or his gang, hence the nickname Wooden Sword Ryu.

However, he also has a surprising feminine side: he enjoys cooking, likes cute things and does not drink alcohol because he is still underage (17 years old). On top of this, he is looking for a ‘best place’ where he and his gang can finally be at home.

Throughout the story he changes from a violent enemy to a loyal companion of Yoh.

Ryu’s language is a good example of *yakuza* language, a rough mafia language, for a number of reasons. He uses the first-person pronoun *ore*, which is an informal masculine form (Kinsui, 2013: 78). Sometimes he expands on this by using *kono ore* (this me), which makes it sound a little more arrogant. At the same time, he speaks disrespectfully towards other people by sometimes using the condescending second-person pronoun *temee* aside from the more neutral form *omae* (Shoji, 2016: 23). Another trait of his language is that he often changes the sounds *ai*, *oi* and *ae* to *ee* and sometimes also *oo* to *aa* at the end of a word. These long vowels, and other vowels at the end of a word, are mostly written in *katakana* to place emphasis (Robertson, 2017: 499) and/or end with a small character for *tsu*, which indicates that the sound ends abruptly, in a staccato way. In fact, he uses *katakana* very frequently throughout his language. Finally, the expression *-te iru no* (doing ...) is generally shortened to *-ten...* and ... *to itte iru no* (saying that ...) is shortened to *tsutten....* Altogether his language use is rough, masculine and disrespectful towards others, and overlaps with Kinsui’s definition of *yakuza* language (Kinsui, 2013). In the following examples, all language elements which can be attributed to *yakuza* language are highlighted. To add to this, everything that is written in *katakana* for stress is underlined, and staccato sounds are denoted by the letter *h* after the vowels.



Oi-oi-oi nan na-n-da kono tongari.kun=waa
 hey-hey-hey what be-NOM-COP this pointy.boy=TOP
 'Hey, hey, hey, what's up with this pointy boy.'

Name-te-n-janee=zo kora
 underestimate-GER-NONPST-NEG=SFP hey.you
 'Don't you underestimate me.'

Temee kono.ore=ga dare da=ka wakat-te-n=no=ka
 you this.me=NOM who be=Q understand-GER-NONPST=NOM=Q
 'Do you have any idea who I am?'

Figure 7 - Ryu 1 (Shaman King, Vol. 2, 1999: 59)



Shitsuk-eeh|=tsu t-te-n=...
 persistent-NONPST=QUOT say-GER-NONPST=ELL
 'I'm saying you're persistent...'

Daraah=!=!
 aren't.I=EXCLAM=EXCLAM
 'Aren't I?!'

Figure 8 - Ryu 2 (Shaman King, Vol. 2, 1999: 121)

In these examples, the pronouns *kono ore* and *temee* are used, as well as the elongated parts *wa_a* (derived from *wa*), *ja ne_e* (derived from *ja nai*), *shitsukeeh* (derived from *shitsukoi*) and *daraah* (derived from *daroo*). Lastly, *ten* and *tsutten* are used instead of *te iru no* and *to itte iru no* respectively. His language does not reflect his feminine character traits.



Figure 9 - Amidamaru (*Shaman King*, Vol. 1, 1998: 100)

Amidamaru

Amidamaru is the spirit of a *samurai* who died 600 years ago. He is a very strong swordfighter with a loyal and honest personality, but due to a deceitful plot of the master he was working for during his lifetime, he became known as a bloodthirsty murderer after he passed away. Yoh helps Amidamaru clear his name and reunite with the friend he had been waiting for for 600 years. In return, Amidamaru vows to serve Yoh as his spirit. Their relationship quickly grows into a close friendship.

The *yakuwarigo* type Amidamaru uses is the *samurai* type as defined by Kinsui (2003). He uses the first-person pronoun *sessha*, the second-person pronoun *onushi* and the copula *de gozaru*, which are all commonly associated with *samurai* (Shoji, 2016: 23). It can be said that his speech is quite humble, and that it contains some elements of archaic Japanese. An example of his speech being humble is that when he calls someone by their name, Amidamaru almost always attaches the suffix *dono*, which is extremely formal and can be roughly translated to ‘master’, implying that the speaker is at the command of the listener. Also, he sometimes uses the humble form of verbs, even though in contemporary Japanese this is generally only done in extremely formal situations such as job interviews. In regards to his use of archaic Japanese, it is partly reflected in his choice of lexis. Amidamaru uses *yoi* (good) instead of the modern version *ii*, and *sayoo* (indeed) instead of *soo desu*, for instance. Also, in contemporary Japanese, negation is usually formed by adding *nai* to the stem, but Amidamaru uses the classical versions *nu* or *n*. In short, Amidamaru’s language shows signs of humble speech and of archaic Japanese, which all fit in the *samurai yakuwarigo* type well.

There is one more thing which is interesting about Amidamaru’s character, namely his font. In the beginning, when the audience do not know Amidamaru as anything else but a coldblooded murderer, he uses a font which can be described as eerie. As the story progresses

and Amidamaru becomes an ally of Yoh, his font changes to a more typical one. This will be illustrated with the following two examples: the first example shows the eerie font and the second shows the more typical font.



Kono-tabi=wa sessha=no kutsujoku=o haras-u kikai=o
 this-time=TOP I=GEN humiliation=ACC clear-NONPST opportunity=ACC
 atae-te-itadak-i kansha.itas-u de.goza-ru=!
 give-GER-receive-GER be.grateful-NONPST COP-NONPST=EXCLAM
 'I am grateful that you have given me the opportunity to clear my humiliation!'

Yoo-dono=!=!=!

Yoh-master=EXCLAM=EXCLAM=EXCLAM
 'Master Yoh!!!'

Figure 10 - Amidamaru 1 (Shaman King, Vol. 1, 1998: 42)



Sessha=mo dookan de.goza-ru=na
 I=also agree COP-NONPST=SFP
 'I agree.'

Figure 11 - Amidamaru 2 (Shaman King, Vol. 1, 1998: 107)

The use of the first-person pronoun *sessha*, the polite name suffix *dono*, and the copula *de gozaru* can be observed in these examples. Additionally, the verb *itasu* (to do) in the first example is the humble form of the verb *suru* with the same meaning. This illustrates the humble aspect of Amidamaru's language. With regards to the selection of font, a difference can be observed between the first and the second example. A little later on in the story, Amidamaru's font becomes the same as the standard font everyone else uses. It can be considered that this represents Amidamaru's transition from a mysterious character to an ally.



Figure 12 - Ren (Shaman King, Vol. 2, 1999: 26)

Ren Tao

Ren is a shaman from the influential Chinese Tao family. He was raised to believe that normal humans with no potential to be shamans sully the earth and should be eliminated, and that he, as a member of the Tao family most deserves to become shaman king. At the start of the story, he is cold-hearted and holds no regard for anyone but himself. However, later in the story his cold attitude changes as he befriends Yoh, and he also starts to regard his spirit as a partner as opposed to a tool. He still has his arrogant side, though.

Ren's language use combines elements of Ryu's language and Amidamaru's language. Like Ryu, he uses the masculine first-person pronoun *ore*, and occasionally *kono ore* (this me) which points to his arrogant personality. Additionally Ren also uses the imperative form quite often, which is considered extremely informal in standard Japanese. Finally, especially at the beginning of the story, he emphasises the perceived differences in stance between shamans and normal humans by referring to normal people as different types of insects or vermin, and makes frequent comments about killing them. However, whereas Ryu speaks very roughly by for instance changing his vowels to *ee* and *aa*, Ren's language is more refined. In fact, he often uses archaic words and conjugations in the same way Amidamaru does. He also ends negative words with *nu* or *n* instead of the standard *nai*, and he uses classical lexicon such as *beki* (should) which makes him sound refined and a little philosophical. In conclusion, Ren's language contains the arrogance of Ryu's language and the archaism of Amidamaru's language.



Fun

MIM

'Hmpf.'

Gyaagyaa wamek-u-na gaichuu-domo

MIM cry-NONPST-NIMP vermin-PL

'Don't cry like babies, you vermin.'

Ore=wa tada sono-kuruma=ga jama dat-ta dake-da
 I=TOP only that-car=NOM nuisance be-PST only-COP

'It was only that that car was in my way.'

Figure 13 - Ren 1 (Shaman King, Vol. 1, 1998: 152)



Omae=ga dooshitemo yokasa-nu-to i-u=no nara
 you=NOM no.matter.what hand.over-NEG-QUOT say-NONPST=NOM if
 'if you say you won't hand him over no matter what'

Chikaradzuk-u=demo ore=no mono=ni shi-te-ya-ru made-da
 use.force-NONPST=INSTR I=GEN thing=DAT do-GER-give-NONPST until-COP
 'I'll make you my thing through force.'

Figure 14 - Ren 2 (Shaman King, Vol. 1, 1998: 168)

In these examples, Ren refers to himself with the masculine first-person pronoun *ore*, and to others with the neutral second-person pronoun *omae*. In the first example, he is talking to normal people. He uses a negative imperative and he calls the people vermin, making it even more condescending by attaching the suffix *domo*, which is a derogative third-person plural form. In the second example he talks about making Amidamaru his spirit. He uses the negative *nu* instead of *nai* which sounds archaic, and the derogative verb *yaru* (to give), which makes the literal meaning of the sentence something like: “I’ll give you (the honourable opportunity) that I’ll make you my thing through force.”



Figure 15 - Yohmei (*Shaman King*, Vol. 5, 1999: 90)

Yohmei Asakura

Yohmei is Yoh’s grandfather, and also the one who raised him and taught him about spirits and shamanism. Yohmei is 80 years old and looks like a frail old man, but he is still an adept shaman. He also still runs a shaman school, although the number of students has dropped to a mere few students over the years. He is a strict man, and does not tolerate mistakes or laziness. As such, he frequently berates Yoh’s lazy and sometimes indifferent attitude. He is portrayed as a wise man despite his impatience with Yoh.

Yohmei’s language is a good example of elderly male language according to Kinsui’s definition (2003). The most typical characteristics of elderly male language are the first-person pronoun *washi* and the copula *ja*, and Yohmei uses both of them. As with Amidamaru’s and Ren’s language, Yohmei’s language also contains traces of archaic

Japanese, under which the use of the *n* or *nu* instead of *nai* in negation. This is also commonly attributed to the elderly male *yakuwarigo* type. To add to this, Yohmei’s language also contains a relatively large amount of *kanji*, or Chinese characters, as opposed to the phonetical alphabets *hiragana* and *katakana*. For example, the words *dekiru* (can) and *omae* (you) are written in *kanji*, whereas for most other characters in the story they would be written in *hiragana* and *katakana* respectively. In Japanese, *kanji* give the impression of academic prestige, much like Latin words do in English (Ezaki, 2010: 184). Therefore, characters like Yohmei who use a large number of *kanji* in their language come across as intellectual or wise.



Deki-mo-se-n uchi-kara deki-n=to omot-to-ru yatsu=ni=wa
 can-even-do-NEG point-from can-NEG=QUOT think-GER-NONPST people=DAT=TOP
 ‘People who think they can’t do it from the start’

Nani.goto.mo=!=!
 nothing-EXCLAM-EXCLAM
 Nothing!!

Deki-ru wake na-i ja-ro=ga=!=!
 can-NONPST reason is.not.there-NONPST COP-right=NOM=EXCLAM=EXCLAM
 ‘of course they would not be able to do it!!’

Figure 16 - Yohmei 1 (Shaman King, Vol. 2, 1999: 11,12)



Jaa omae=wa shoorai doo shi-ta-i=to i-u=no=ja
 so you=TOP future what do-DES-NONPST=QUOT say-NONPST=COP=COP
 ‘So what do you want to do in the future?’

Figure 17 - Yohmei 2 (Shaman King, Vol. 2, 1999: 15)

These two examples showed some typical characteristics of Yohmei’s language use. The copula *ja* appears in both examples. Additionally, the first example also shows the use of *n* instead of *nai* in negation and the gerund *toru*, which is derived from the standard Japanese gerund *te iru*. Finally, the words *dekiru* and *omae* have been written in *kanji*. All these elements contribute to his language fitting in the elderly man *yakuwarigo* type.



Figure 18 - Anna (Shaman King, Vol. 2, 1999: 25)

Anna Kyoyama

Anna is Yoh's fiancée. She is also an *itako*, a type of shaman who is able to summon spirits. She was trained by Yoh's grandmother and her spiritual powers are extremely strong. Anna's personality is just as strong as her spiritual powers: she is extremely bossy and makes people into her servants. In order to be able to become the future wife of the shaman king, she trains Yoh mercilessly. However, she does care about him deeply and worries for his safety. The same applies for Yoh, though he partly fears Anna, he also cares about her very much.

Anna uses female *yakuwarigo*. This means that she often uses the sentence final particles *wa* and sometimes also *kashira*, and that she often drops the copula. Out of the two main female first-person pronouns, Anna uses the informal one, *atashi* and she uses both the formal and informal second-person pronouns *anata* and *anta*. Another point of overlap between her language and female *yakuwarigo* are her use of the short version of the verb suffix *...te shimau* (to completely ...), namely *...chau*. However, there is one difference between female language and Anna's language: the level of formality. Female language is generally relatively formal compared to male language. However, Anna's language is not more formal at all. She addresses people with *anta* (you) or calls them names. Additionally, she does not use any formal verbs and when she requests something from someone, she drops the *kudasai* (please) at the end, or uses *nasai*, which is a more informal and more imperative version of *kudasai*. She also uses the form *te morau* quite frequently, which can be translated as: I will have you (do something for me). All in all, though she does use female *yakuwarigo*, her language is more direct and informal.



Kiyasu-ku hana-shi-kake-te-n

ja.nai=wa=yo

o-chibi-san

Familiar-ADV speak-GER-address-GER-NONPST NEG=SFP=SFP

HON-midget-HON

'Don't you speak so familiarly, midget.'

Figure 19 - Anna 1 (Shaman King, Vol. 2, 1999: 25)



Dakara Funbarigaoka=no ree=o yob-eba Yoo=no
 as.I.was.saying Funbarigaoka=GEN spirits=ACC summon-COND yoh=GEN
 koto-nanka zenbu waka-c-cha-u-n dakara
 things-like everything understand-GER-finish-NONPST-NOM therefore
 'As I was saying, it's because I can find out everything about Yoh if I summon the spirits from Funbarigaoka.'

Soo de-sho hisashiburi=ne Yoo
 That is-isn't.it long.time.no.see-Ø=SFP yoh
 'Isn't that right, Yoh? Long time no see.'

Mae=ni at-ta=no=wa shoogatsu=no Kino=no
 previous=PREP meet-PAST=NOM=TOP New.Year=GEN kino=GEN
 satogaeri=no toki dat-ta=kashira=?
 return.to.the.village=GEN time COP-PAST=SFP=Q
 'Was the last time we met during Kino's New Year's home visit?'

Figure 20 - Anna 2 (Shaman King, Vol. 2, 1999: 32)

Anna's language is represented by the two examples above. Here she used the feminine particles *wa* and *kashira*, she dropped a copula and replaced the verb suffix *te shimau* with *chau*, which all add up to her feminine impression. However, she also she used a plain negative form as a negative imperative and used the insult *ochibisan*. The *o* and the *san* of this word are actually honorifics, but combined with the word *chibi* (midget), they create a condescending impression.

Summary

The chart below summarises the main *yakuwarigo* elements of the language usage of the 6 characters who were analysed.

	<i>Yakuwarigo</i> Type	First-Person Pronoun	Second- Person Pronoun	Sentence Final Particles	General impression
Yoh	Rural / Standard male language	Oira	Omae Anta	Na, sa, wa, yo, ze, zo	Relaxed
Ryu	<i>Yakuza</i> language	Ore, kono ore	Omee Teme ^{e*1}	Yo, ze, zo	Arrogant Rough
Amida- maru	<i>Samurai</i> language	Sessha	Onushi Onore* Kisama*	Na, yo	Humble Archaic
Ren	Masculine language	Ore, kono ore	Omae Kimi Kisama*	Ne, na, yo, zo	Arrogant Archaic
Yohmei	Elderly male language	Washi	Omae	Wai, na, zo	Wise Archaic
Anna	Informal female language	Atashi	Anta Anata	Wa, ne, yo no, sa, kashira	Feminine Direct

Table 3 - Character Summary

All in all it can be concluded that the most of the characters fit in a specific *yakuwarigo* type, but have some character traits that are not quite expected judging by the *yakuwarigo* stereotype alone.

4.2: Translation Analysis

The previous section provided an analysis of the language use of the original Japanese *manga*, especially in regards to *yakuwarigo*. In this section, the translation of this language will be the focus. The translations of the utterances of each character will be examined, specifically in search of language elements, grammatical and lexical, which could be attributed to *yakuwarigo* type.

* Forms marked by an asterisk are only used in an intentionally derogative manner.

Yoh

In the source text, Yoh comes across as a relaxed person from the countryside, although he does not have a strong dialect. In the target text, this image is not as clear. Although there are some ways in which the translators have attempted to reflect the *yakuwarigo* image, in many cases the *yakuwarigo* was standardised. The first-person and second-person pronouns have been translated with 'I' and 'you' respectively almost each time, except for the rare case it was possible to leave out the pronoun completely. To add to this, Yoh always used perfect English sentences in the target text, so all of the shortened words which could be attributed to rural dialect were standardised in the translation.

As for the times the source text contained elongated vowels, the target text generally used an ellipsis sign at the end of the sentence. It can be said that this also carries the connotation of a relaxed person, as was also the case in the source text. However, the ellipsis was also sometimes used in the target text in places where there was no instance of an elongated vowel in the source text. This can be regarded as the translation procedure compensation, compensating for the loss in meaning in the case of the pronouns and dialect. The translators seem to have wanted to emphasise Yoh's relaxed nature by changing full stops to ellipses and exclamation points to full stops, which has the unfavourable side effect that it changes the tone of that individual utterance. Fortunately this effect is weakened by the visual element of *manga*, which is probably a factor as to why the translators have decided on it. The example below illustrates this.



Figure 21 - Yoh 3 (*Shaman King, Vol. 1, 1998: 106*)



Figure 22 - Yoh 4 (*Shaman King, Vol. 1, 2003: 106*)

Although the information given in both versions is almost the same, the exclamation marks in the source text emphasise more strongly how insensitive Yoh is being in this scene.

Additionally, in the source text, Yoh comes across as extremely inconsiderate, but also as eager to hear the answer. In contrast, though Yoh also sounds quite inconsiderate in the target text, but he does not sound nearly as eager. If it were not for the image, he would not sound eager at all. In this case, the translators prioritised showing Yoh's relaxed nature overall over his emotion in that particular scene.

Ryu

Whereas the source text portrays Ryu as a rough, masculine man without leaving any room for doubt, the target text is not so unambiguous. There are a few instances in which Ryu's language reflects his rough attitude in the target text. First, he uses swear words a few times, including 'hell' once and 'shit' twice, despite the fact that swear words are generally left out of translations. To add to this, Ryu sometimes drops the main verb of the sentence, for instance in the scene below:



Figure 23 - Ryu 3 (*Shaman King*, Vol. 1, 2003: 44)

In the left speech bubble, Ryu says “You still going on about that stupid Amidamaru guy?”, omitting the verb ‘are’. This is an example of marked language which makes Ryu sound a little less refined.

Other than the use of swear words and the occasional omissions of the main verb, however, most of Ryu's rough *yakuza* language has been standardised in the translation. As with Yoh's translation, it can be said that he generally uses grammatically correct, standard language. His use of interpunction in the translation is also largely unchanged from the source text. Finally, Ryu does not have a font unique to his character. Instead, he uses the font ‘Wildwords’, which can be considered the standard font in translated *manga* and is also used by most of the other characters in *Shaman King*. All in all, readers are probably still able to infer Ryu's menacing personality from the visual mode of the *manga*, but the textual mode barely contributes to his characterisation when compared to the source text.

Amidamaru

Whereas Yoh's and Ryu's translations did not contain many traces of the original *yakuwarigo* usage, Amidamaru's translation actually approached his *yakuwarigo* type relatively

accurately. The translators managed to make Amidamaru's character type apparent in three different ways. First, Amidamaru hardly ever uses contractions such as 'I'm', 'he'll' or 'can't'. Instead, he uses the full forms 'I am', 'he will' and 'cannot' respectively. This avoidance of contractions is usually limited to written language, and gives Amidamaru an air of formality. Second, it can be said that Amidamaru uses a relatively formal register, judging by his lexical choices, using words and phrases such as 'I decline', 'further cooperate' and 'shall'. This level of formality can be considered marked language, due to the fact that it is generally not expected in a *manga* speech bubble. Third, Amidamaru uses a different font than the other characters. As mentioned before, the standard font which has been selected by the translators of this *manga* is 'Wildwords'. However, Amidamaru uses the font Manga Temple. The illustration below shows the two different fonts in the same panel.



Figure 24 - Amidamaru 3 (*Shaman King*, Vol. 1, 2003: 149)

The right bubble shows Amidamaru's font, and Yoh's speech bubble, the middle one, shows the standard font. The difference is not extremely large, and the font does not change over time according to Amidamaru's relation to Yoh like in the original version, but the effect remains that Amidamaru stands out from other characters.

Through these three methods, the translators have managed to make Amidamaru's humble and archaic character traits quite noticeable. Amidamaru stands out from the other characters because of his font, and his language usage gives readers the impression that he comes from a different era similar to the way *yakuwarigo* did in the source text.

Ren

In the source text, Ren clearly comes across as an arrogant but refined person due to his archaic yet condescending demeanour. However, the target text is not as clear. Though there are still some elements to his language use which suggest his character type, the *yakuwarigo* from the source text has mostly been standardised in the translation. The only profound way in which the *yakuwarigo* comes through in the target text is in the avoidance of contractions, in the same way as Amidamaru's translation. However, in Ren's case contractions are still used around 50% of the time, which is much more frequently than with Amidamaru. This means that the impression of the language being similar to written language and thus refined is much less pronounced.

All references to normal humans as vermin were retained, as well as his nonchalant remarks about killing people, but this may not be an instance of *yakuwarigo* as much as it is a part of the contents of his speech. Other than that, both selection of font and punctuation are left unmarked. Ren's character traits of arrogance and refinement are completely reliant on the visual mode of the *manga* and the contents of his language. The image below shows the translation of illustration 'Ren 1'.



Figure 25 - Ren 3 (*Shaman King*, Vol. 1, 2003: 168)

In this translation, all elements of *yakuwarigo* have been removed. Though it is still possible to infer his menacing attitude from the image, the translation does not sound nearly as condescending as the source text does.

Yohmei

It can be said that Yohmei's language in the source text is a good example of elderly male language, which also complements his role in the story as the mentor of the main character.

However, in the target text his language barely reflects this role. Not only have all elements of the elderly male *yakuwarigo* type been standardised, the translators have also made him use the swear word ‘hell’ once, as can be seen in the illustration below.



Figure 26 - Yohmei 3 (*Shaman King*, Vol. 2, 2003: 11)

Although the character Yohmei in the source text comes across as a strict and sometimes impatient character, it would be hard to imagine him using swear words such as ‘hell’. In fact, this type of language usage directly conflicts with the intellectual tone of Yohmei in the source text.

Aside from this instance, Yohmei’s translation does not contain any remarkable language. It is standard, unmarked language without any noticeable changes made to interpunction or font. It would be possible to retain Yohmei’s intellectual image by using a large amount of Latin words in the translation, but there is a chance that the translators were unable to do so due to lack of space.

Anna

Although Anna’s translation does not contain any elements which could be considered feminine, Anna’s character traits of being direct and demanding are quite well preserved. There are a few ways through which the translators succeeded in conveying Anna’s matter-of-fact attitude.

One of the things that makes Anna's impression in the translation similar to the source text is that she sometimes refers to other people as 'you', especially when ordering them around. Aside from 'you', she also sometimes uses the word 'runt' to refer to others, which corresponds to her condescending attitude. Whenever Anna requests or expects something from someone, she does not say please or thank you. On the contrary, she states it as if there is no other option available. Refer to the illustration below for an example of this.



Figure 27 - Anna 3 (*Shaman King*, Vol. 2, 2003: 45)

Though it is a little difficult to see, the word 'will' in the left speech bubble has been written in bold, so as to stress it, on top of which 'whether you want it or not' has been added. This accurately reflects Anna's demanding attitude in the source text.

To add to this, the translators have also elected to change Anna's use of interpunction at some points. The images below show one of these instances.



Figure 28 - Anna 4 (*Shaman King*, Vol. 2, 1999: 30)



Figure 29 - Anna 5 (*Shaman King*, Vol. 2, 2003: 30)

These screenshots were taken from a scene at the beginning of a new chapter (which is also why the shading of the illustration is slightly different from normal). The original version uses an ellipsis and two exclamation marks, probably to signify a dramatic entrance of the chapter in which Anna reveals that she is Yoh's fiancée. However, in the target text she simply uses a full stop at the end of her sentence. While this takes away from the dramatic effect of the statement, it does make her sound as if she is simply stating a fact without any need for mincing her words, which fits her personality well. In fact, aside from this scene Anna hardly

ever uses exclamation marks at all in the source text. The translators have probably decided that it would be better to retain her overall impression even if it meant slightly straying from the source text in this particular scene.

All of these elements combined contribute to Anna's image of a direct girl who tends to state things matter-of-factly. On the other hand, nothing in the target text suggests that Anna speaks femininely.

4.3: Discussion

The *Shaman King manga*, many characters fit in a certain *yakuwarigo* category and it is possible to infer a number of character traits from each character based on their language usage. For example, Yohmei's language can be classified as elderly male language and he comes across as a wise old man. In the fan translation, these characters were translated with varying levels of success. In some cases, the translators succeeded in conveying one or more personality traits of a character through their language, especially in the translations of Amidamaru and Anna. A number of different techniques were used here to represent the *yakuwarigo* type at hand, such as changes in register, punctuation and font. However, the translators mostly resorted to standardisation overall, which resulted in a loss of character. This was the case for Yoh, Ryu, Ren and Yohmei, who all hardly had any remarkable features to their language.

By standardising the *yakuwarigo*, characters become less recognisable and unique, and the way readers view these characters also changes (Terada, 2015: 28). This unfavourable effect can be reduced by adapting elements such as register and font and making them more marked, as was seen in this analysis. While the text may become a little foreign and unnatural because of this marked language, characters not only become more diverse and interesting, but they will also be more similar to their originals.

There are a few things which can be noted about the annotated translation in the next chapter. First, a combination of marked font usage, interpunction, lexis and grammar will be used in order to reflect the original *yakuwarigo* type as much as possible. Something else which can be said is that the translation procedure 'compensation' will be quite prominent. This is because most of the actual features of the *yakuwarigo* will not be able to be translated into the target text, and this loss is compensated by changes elsewhere. Finally, this translation will not make use of translator's notes and/or cultural notes, due to the fact that they would not be available techniques for official translations. However, it should be noted that especially cultural notes would be a useful aid to explain the concept of *yakuwarigo* in addition to the other methods used in the translation. The ultimate goal of this translation is to reflect the personality and the function in the story of the characters at hand as much as possible, adopting a foreignising translation strategy.

Chapter 5: Annotated Translation

5.1: Yoh

Yoh - 1

Manta followed Yoh to find out if he would do something suspicious, only to find Yoh standing on a bridge looking at the river for hours.

A—h shizen to ittai ni naru tte kimochi i— na—h!	Ah! It feels so good to be one with nature!
² Ahhh ³ ... ⁴ It feels so good to be one with nature~ ⁵	



Translation 1 - Yoh 1 (Shaman King, Vol. 1, 2003: 21)

² **Font selection:** The font ‘Segoe Print’ has been selected for Yoh’s translation. It is slightly cursive and seems to be inspired by handwriting. Because of that, the font looks a little playful and relaxed, which fits Yoh’s relaxed attitude well.

³ **Ahhh:** In the source text, this interjection is written with an em dash (A—h) to represent the extended sound, mimicking a sigh of relief. Whereas the translation of ‘Ah’ represents the same sound, it seems shorter. Adding extra letters to the word extends the sound the same way the em dash does in the source text. Therefore, ‘Ahhh’ is closer to the source text than ‘Ah’. To add to this, the elongated sound makes the interjection seem more heartfelt.

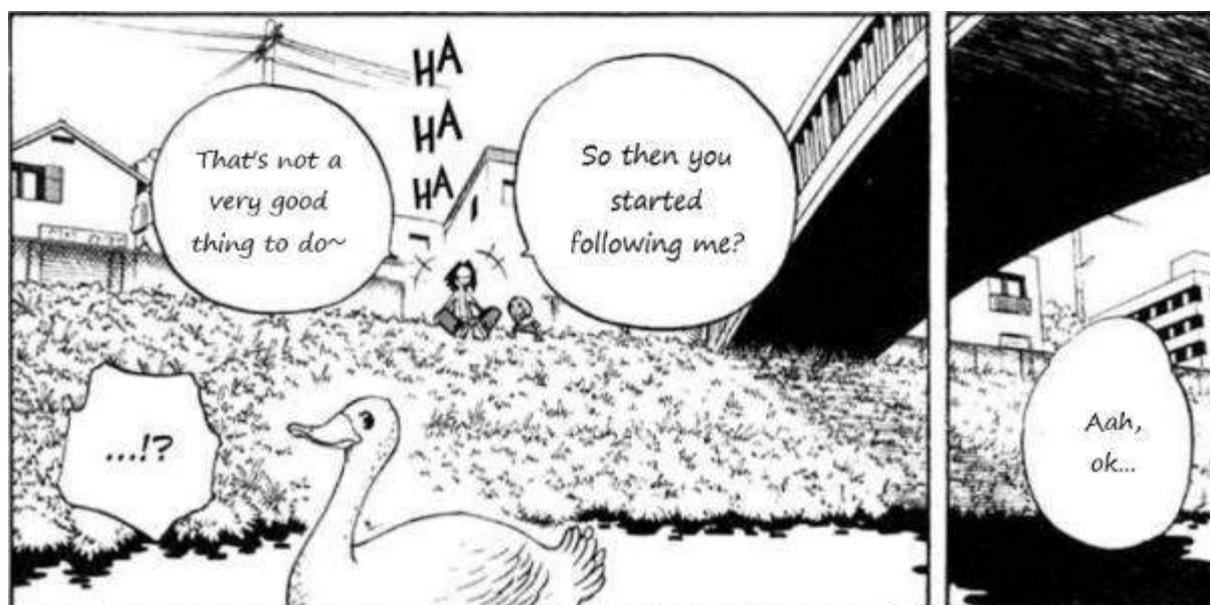
⁴ ...: One of the two symbols which is quite compatible with Yoh’s personality is the ellipsis. The ellipsis indicates a sentence or a word trailing off, which generally comes across as pensive or relaxed.

⁵ ~: In the previous note, the ellipsis was introduced as one of the two symbols compatible with Yoh’s personality. The other symbol would be the tilde. Using a tilde at the end of a sentence elongates the final sound, and gives the impression of being cheerful and easy-going. It is only used in casual situations, however, so the tilde will be avoided in serious situations. In this sentence, the tilde makes the utterance sound more carefree.

Yoh - 2

(Continuation of 1) Yoh finds out that Manta has been following him.

Fu-n...	- sigh -
Sooka— Sore de oira no ato o tsuiteta no ka	I see..so you were following me?
Sorya warui koto o shita na—	That's not a very good thing to do...
Aah, ok... ⁶	
So then you started following me? ⁷	
That's not a very good thing to do~ ⁸	



Translation 2 - Yoh 2 (Shaman King, Vol. 1, 2003: 21)

⁶ **Aah ok....:** The source text, 'fu-n' is an interjection which is often used at times something has just been explained to you, meaning something close to 'I get it now'. This interjection is a little difficult to translate due to the lack of direct equivalence in English. However, there are English interjections which can be used in the same situation, such as 'Aah'. The 'ok' has been added to make clear to readers that Yoh is responding to something which was said earlier, which might be necessary because that scene was not shown in the *manga*. Finally, the ellipsis adds a pensive overtone to the utterance. This translation sounds more relaxed than the fan translation '- sigh -', which makes it sound like Yoh is genuinely disappointed by Manta's actions. However, Yoh is not actually disappointed, as can be seen by the way he laughs it off in the image below. For this reason, the more relaxed translation 'Aah ok...' has been selected.

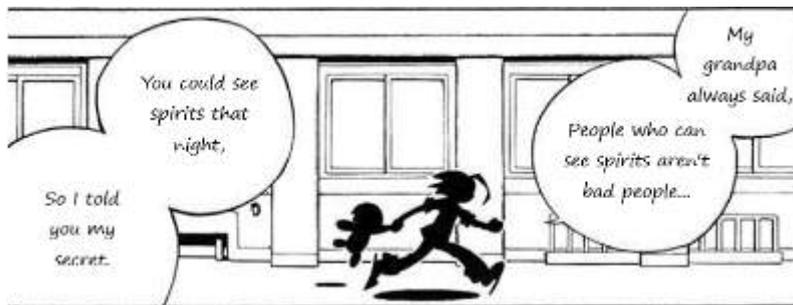
⁷ **you; me:** Unfortunately it is difficult to find alternatives for pronouns in English, so almost all variation in pronouns is lost in the translation. This loss could however be compensated for at other points in the translation, such as the font and punctuation usage.

⁸ ~: Whereas Yoh is scolding Manta for following him, he does not do so in a serious tone, more so in an amused tone. The fan translation opted for an ellipsis at the end of the sentence. However, this makes it sound as if the sentence was meant seriously, which is not the case. A tilde was used here so as not to make it clear to the readers that the sentence was not serious but rather amused.

Yoh - 3

Ryu and his gang have broken Amidamaru's grave and hurt Manta. Yoh goes to confront them and takes Manta with him because he considers him a friend.

Oira no jii-chan ga itteta	When I was a kid,
Ree o miru koto ga dekiru ningen ni warui yatsu wa inai tte	My grandfather told me that people who can see spirits aren't bad people...
Dakara ano yoru ree o mita omae ni wa	You could see the spirits that night,
Oira no himitsu o oshietanda	That's why I told you my secret.
Tomodachi dakara na!	And now we're friends!
Ii daro!	Ok?
My grandpa always said,	
People who can see spirits aren't bad people...	
You could see the spirits that night,	
So I told you my secret.	
And now we're friends~ ⁹	
Ok~?	



Translation 3 - Yoh 3 (Shaman King, Vol. 1, 2003: 38)

⁹ ~: In this scene, Yoh looks extremely delighted. This is the case because Manta is the first friend he ever made according to the story. The tilde emphasises his happiness in this case, as well as his carefree attitude as he is on his way to confront an entire gang.

Yoh - 4

Manta questions whether Yoh would be able to stand up to Ryu.

Aa! Tashika ni oira wa yowai zo!	Ah, yeah I'm weak, without a doubt.
Demo nantoka naru kara	But I can do something about that.
Yep, I'm definitely weak! ¹⁰	
But it'll work out somehow~ ¹¹	



Translation 4 - Yoh 4 (Shaman King, Vol. 1, 2003: 39)

¹⁰ !: When Manta questions Yoh's ability to fight, Yoh replies that he is weak extremely straightforwardly. An exclamation mark has been selected here as opposed to a full stop or an ellipsis to foreground this straightforwardness.

¹¹ it'll work out somehow~: The source text says 'nantoka naru', which can be considered Yoh's catchphrase based on how frequently he uses it. It roughly translates to 'it'll work out somehow', pointing to a positive and easy-going attitude, which can be highlighted through the tilde at the end of the sentence.

Yoh - 5

Yoh confronts Ryu about his violent behaviour. He starts off a little nervous but quickly gathers his confidence.

Sono ano yo no renchuu ga antara o meewaku da to ittorun desu	My friends in the next world say you've been annoying them.
Uhm... ¹² My friends in the next world say you've been annoying them. ¹³	



Translation 5 - Yoh 5 (Shaman King, Vol. 1, 2003: 41)

¹² **Uhm...:** The source text starts with 'Sono', (Uhm), which means that Yoh is a little nervous when he starts speaking. However, he then regains his composure and speaks seriously.

¹³ **::** Due to the serious ambience of the situation, a full stop fits better than a relaxed ellipsis or a cheerful tilde. In other words, it would be a little strange to emphasise Yoh's relaxed nature in this situation. On the other hand, the font stays the same, suggesting that Yoh's character has not changed.

Yoh - 6

Yoh is relaxing under a tree.

Yappa shizen wa kimochi ii wa!	Nature feels really nice.
<i>Nature always feels so niceee~¹⁴</i>	



Translation 6 - Yoh 6 (Shaman King, Vol. 1, 2003: 57)

¹⁴ **Niceee~:** The function of Yoh's utterance here is to express his love for nature and relaxing. The final sound has been elongated in the translation in order to represent the feeling of relief and to reflect Yoh's overall laid-back personality.

Yoh - 7

Manta tries to convince Yoh that Amidamaru is a dangerous spirit, but Yoh is certain that there is more to Amidamaru.

Kiiteru yo demo aitsu hontoo wa warui yatsu ja nai to omoun da	I am listening. But I don't really think he's that bad.
Datte aitsu to hitotsu ni natta toki nanka attakakatta kara sa	When I joined with him, I could tell that he's not evil.
<i>I'm listening, but I don't think he's a bad guy...</i>	
<i>'Cos¹⁵ when I joined with him it felt kinda warm~¹⁶</i>	



Translation 7 - Yoh 7 (Shaman King, Vol. 1, 2003: 63)

¹⁵ **‘Cos; kinda:** The words ‘cos’ and ‘kinda’ are short forms of ‘because’ and ‘kind of’ respectively, and fall in an informal register. These words have been selected to reflect the way Yoh shortens his words in the source text. These types of short forms also make Yoh appear more casual in the translation.

¹⁶ ~: This sentence has a somewhat dirty undertone, which is probably meant as a joke judging by the way Yoh laughs in the image. For this reason, the tilde, which is usually right for cheerful and carefree situations, seems to fit the ambiance perfectly.

Yoh - 8

Yoh is sleepy but Manta drags him off to school anyway.

ie kaette neru yo	I want to go home and sleep.
Nanka kyoo wa iya na yokan ga surun da yo na	I have a bad feeling about today.
<i>I'm going back to bed...¹⁷</i>	
<i>I kinda have a bad feeling about today...</i>	



Translation 8 - Yoh 8 (Shaman King, Vol. 1, 2003: 81)

¹⁷ ...: An ellipsis was used here twice to emphasise Yoh's sleepy mood in this scene. The ellipsis makes the sentences appear as if they were tracing off and can almost be interpreted as moaning. Yoh values his rest over everything so this attitude fits well.

Yoh - 9

Amidamaru has finally agreed to become Yoh's partner spirit.

Uihhihi hoka ni mo mikata fuetan da zo	Hehehe. I'm getting more and more friends too.
Hihih ¹⁸ , I'm getting more and more friends! ¹⁹	



Translation 9 - Yoh 9 (Shaman King, Vol. 1, 2003: 85)

¹⁸ **Hihih:** 'Hihih' is an onomatopoeia for laughter. There are many onomatopoeia to choose from, such as 'hahaha', 'fufufu' or 'bwahaha'. 'Hihih' was selected here because it is closest to the source text, but also because it is often associated with a stupid giggle, which fits this situation well.

¹⁹ **!:** An exclamation mark has been selected here instead of a tilde in order to stress how excited Yoh is in this scene.

Yoh - 10

Yoh is moving around frantically when it is extremely hot outside. Manta wonders if Yoh has gone insane.

Chigau zo Manta!	No Manta.
Oira wa atsusa to tatakatteiru no da	I'm fighting the heat!
No, Manta!	
I'm fighting the heat...! ²⁰	



Translation 10 - Yoh 10 (Shaman King, Vol. 1, 2003: 103)

²⁰ ...!: In this translation, an ellipsis was combined with an exclamation mark. The ellipsis was mostly used to reflect Yoh's relaxed nature, and the exclamation mark to fit the active situation and to make the utterance sound like a punchline. Additionally, the ellipsis and exclamation mark together can be interpreted as an increase in intensity, which is another reason why these two symbols fit the situation.

Yoh - 11

Yoh sees a famous boxer picking fights with people in the street. Manta explains to Yoh that the boxer has become aggressive ever since his teacher passed away. Yoh then becomes interested in this teacher and walks up to the boxer.

Anta no <u>shinda</u> shishoo ni kyoomi ga arunda!	I'm interested in your deceased teacher.
<u>Oira</u> ni bashi tto oshiete kurenai ka!?	Can you tell me about him?
<i>I'm interested in your dead²¹ teacher!</i>	
<i>Can you tell me about him...?!²²</i>	



Translation 11 - Yoh 11 (Shaman King, Vol. 1, 2003: 106)

²¹ **dead:** The reason this scene is funny is because Yoh is incredibly blunt here: he is walking up to someone he does not know and touches upon a subject which is probably still very delicate. In order to make Yoh come across as blunt as possible, the direct word 'dead' has been selected as opposed to the more euphemistic word 'deceased'. To add to this, it is also a direct equivalence of the word used in the source text, 'shinda'.

²² **...?!:** A combination of three symbols was used here: an ellipsis, a question mark and an exclamation mark. The question mark and the exclamation mark together create a tone of questioning eagerly. The ellipsis adds another layer of anticipation to this, and also makes Yoh sound a little more relaxed. Together they give the impression of genuine curiosity and eagerness, which is humorous in combination with the insensitive question.

Yoh - 12

Ren acknowledges Amidamaru's strength and wants him for himself. Yoh fights Ren over it, but despite losing the fight and getting hurt, Yoh still asserts he will not hand over Amidamaru because they are friends.

Amidamaru wa oira no tomodachi da ttsutten daroo ga	He's my friend...
Mada 'doogu' atsukai suru ki nanka omae wa!!	Yet you still treat him like an object.
<i>I'm telling you... Amidamaru is my friend!</i>	
<i>Are you still going to treat him like an object...?!²³</i>	



Translation 12 - Yoh 12 (Shaman King, Vol. 1, 2003: 189)

²³ ...?!: This scene is quite serious, it does not contain any jokes or anything to lighten the mood. For this reason, a tilde would not be appropriate. The question mark and the exclamation mark together add up to a shouting question, and the ellipsis adds the effect of anticipation or suspension.

5.2: Ryu

Ryu - 1

Ryu and his gang are loitering in a graveyard at night. Ryu kicks down the gravestone of Amidamaru and one of his gang members becomes nervous and warns him that Amidamaru is the spirit of a murderer. Ryu then smashes the gravestone in two with his wooden sword.

Fuh! Ree ga iru tten nara nanka yatte miro ttenda yo	Hmph! That was disappointing. If there are ghosts around why don't they do anything?
Kuyashikattara yo	In any case,
Doose te mo ashi mo neen daro? Kukuku...!	What could they do without arms or legs?
²⁴ Heh! If there are ghosts here, let 'em ²⁵ come at me!	
In any case...	
What could they do without arms or legs?!	



Translation 13 - Ryu 1 (Shaman King, Vol. 1, 2003: 33)

²⁴ **Font selection:** The font which was selected for Ryu is Gloucester MT Extra Condensed. It is a bold font with straight letters, which is why it looks a little rough and direct. Therefore, the font is compatible with Ryu's character.

²⁵ **'em:** "Em" is the short form of "them", and a colloquial form. Due to the fact that Ryu is using a rough type of language in the source text, a number of colloquial forms such as "em" have been selected to correspond to the rough language of the source text. Because Ryu is using *yakuza* language, so specific gang language, it would be possible to give Ryu a certain gang language or slang in the translation as well. However, in that case a choice would be necessary between different regional types of slang. To add to this, using slang in the translation might make the text too difficult to comprehend for a general public. Therefore, some neutral colloquial forms were selected for Ryu's translation.

Ryu - 2

Continuation of the previous scene. Ryu laughs frantically as he says this.

Fuhahahahahahaha! Zamaanee naa!!	HAHA HAHA!!
Shosen wa shinin ni kuchi nashi tte koto da ze—h!!	See!? The dead can't do anything!
BWAHAHAHAHA!²⁶ PATHETIC!²⁷	
Like they could speak up about it!!	



Translation 14 - Ryu 2 (Shaman King, Vol. 1, 2003: 33)

²⁶ **Bwahahaha!:** There is a large number of onomatopoeia for laughter available. The most common types of laughter which are associated with evil character types include 'muahaha', 'fufufu' and 'kukuku'. However, these three all seem to be affiliated with evil schemes. Ryu might function as an 'enemy' in the story according to Vogler's definition (Vogler, 2007), but he is simply violent as opposed to consciously scheming about harming Yoh. For that reason, the aforementioned onomatopoeia are not ideal translations. 'Bwahaha' is a type of laughter which is also generally used by enemy characters, and gives the impression of loud, almost maniacal laughter. In this scene, Ryu is in fact laughing so frantically that even his gang members look worried and the laugh in the source text is also quite long, so 'Bwahahahaha!', the extended version of 'Bwahaha', seems to fit perfectly here.

²⁷ **Caps lock:** This line was written in full caps to emphasise Ryu's frantic behaviour.

Ryu - 3

Yoh walks up to Ryu and his gang and tells them to leave the graveyard.

Buh!	Hmph!
Korosarete ano yo ni ikitee no ka koraa	I will kill you and send you to the next world!!
Hmpf!	
Do you wanna ²⁸ get sent off to the next world, bastard ²⁹ ?!	



Translation 15 - Ryu 3 (Shaman King, Vol. 1, 2003: 40)

²⁸ **wanna:** 'Wanna' is the short form of 'want to'. This form is a colloquial, just as 'em' is. According to the Oxford English Dictionary, 'wanna' is used in the United States as well as in the UK (OED, accessed on 24/06/2018). This means that the use of this word is not tied to a specific region.

²⁹ **bastard:** Judging by Ryu's use of *yakuza* language in the source text, it is hard to imagine him without using any profanity. Whether swear words like 'bastard' can be used in official translations depends on the guidelines of the publisher, with consideration of a potential young audience, so the insults might have to be reduced to 'brat' or 'punk'. However, as was seen in section 2.3, with fan translations the general audience is a little older than official translations, and the rules and norms around this type of profanity are less rigid. If the rules allow it, swear words such as 'bastard' would be most similar to the type of language Ryu uses in the source text.

Ryu - 4

Yoh teams up with the spirit Amidamaru. Ryu cannot see the spirit, but he hears Manta mention Amidamaru's name.

...Oioioi ...ii kagen ni shiro yo oi!	Hey, hey... that's enough already.
Mata Amidamaru to ka iu kuso no hanashi ka?	You still going on about that stupid Amidamaru guy?
Hey, hey... just shut up already!	
How long are you gonna ³⁰ keep talking about this Amidamaru ghost ³¹ ...?!	



Translation 16 - Ryu 4 (Shaman King, Vol. 1, 2003: 44)

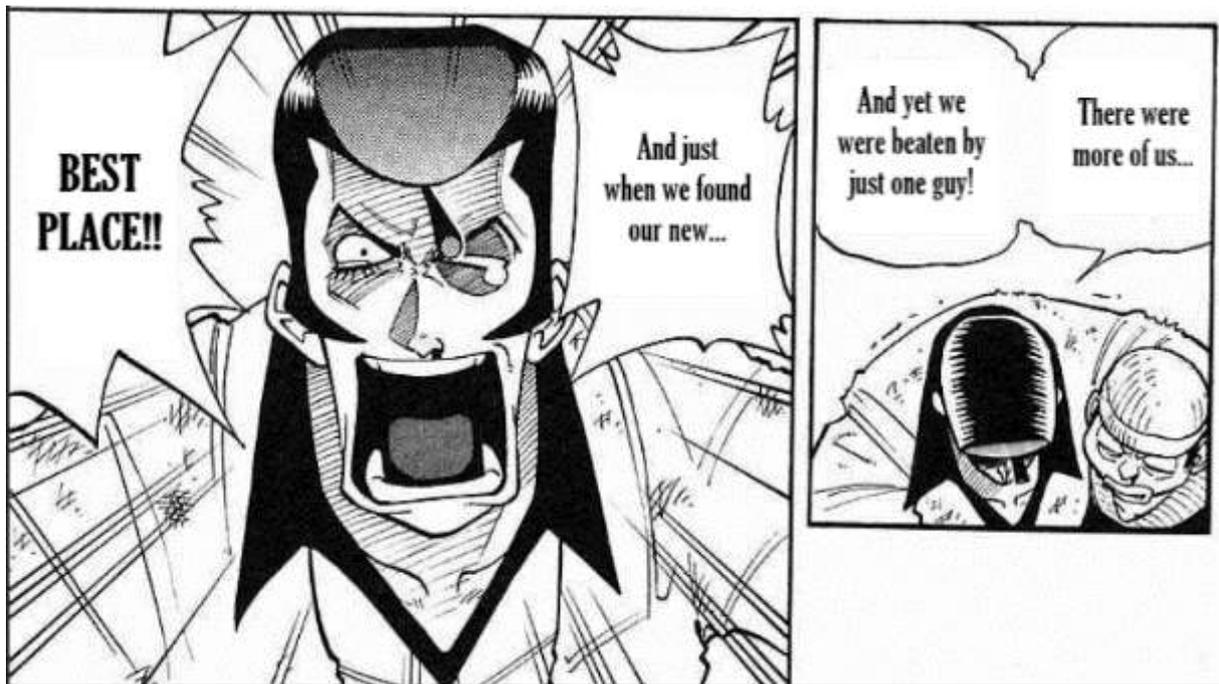
³⁰ **gonna:** 'Gonna' is comparable to 'wanna', which was explained a few notes earlier.

³¹ **ghost:** It is clear from the source text that Ryu does not have any respect for spirits at this point in the story; he has destroyed Amidamaru's tombstone and challenges all spirits to do something about it. The word 'ghost' has a less respectable connotation than 'spirit'. The word 'ghost' is usually used in combination with 'haunting' and 'horror', whereas 'spirit' is more often used to refer to the 'soul' of the deceased and sometimes also nature, which are more positive connotations (Oxford Learner's Dictionary, accessed on 24/06/2018). Due to Ryu's attitude towards spirits, 'ghost' fits better. Additionally, in the source text, Ryu also uses the English loan word 'goosuto' (ghost) instead of the Japanese word 'ree', which means 'spirit'. Thus, the word 'ghost' was selected in this translation.

Ryu - 5

Ryu and his gang found a new ‘best place’, but it turns out it was the old boxing gym where the famous boxer used to train. The boxer beat up the entire gang when he found them there.

Koredake no ooninzuu ga inagara...	There were more of us,
Tatta hitori ni yararechimau to wa nasakenee	And yet we were beaten by just one guy!
Sekkaku atarashii oretachi no!!	And just when we found our new...
Besuto pureesu o mitsuketa tte no ni yo—h!!	“BEST PLACE!!”
Even though there were more of us...	
We had our asses kicked ³² by just one guy...!	
And just when we found our new...	
BEST PLACE!!	



Translation 17 - Ryu 5 (Shaman King, Vol. 1, 2003: 109)

³² **our asses kicked:** This phrase, ‘we had our asses kicked’ sounds rougher than ‘we were beaten’, and therefore corresponds to Ryu’s *yakuwarigo* type better.

Ryu - 6

Ryu and his gang found a new 'best place' once more, but then they find a coffin inside. No one in his gang dares to open it.

Ttaku nasakenee yatsura da ze	You guys are pathetic.
Dore... ore ga nakami mite yaroo janee no yo	I'll check it out.
You guys are pathetic.	
Move... I'll do it myself ³³ .	



Translation 18 - Ryu 6 (Shaman King, Vol. 2, 2003: 57)

³³ **I'll do it myself:** In the source text, Ryu says 'mite yaroo', to his gang members, which is an extremely informal phrase, and can be roughly translated to 'I'll do you the favour of looking at it', emphasising that Ryu himself will do it. For this reason, 'I'll do it myself' was selected.

Ryu - 7

Ren enters the building that Ryu and his gang called their new 'best place', and tells them to leave because he bought the place from the owner.

Oioioi nan nanda kono tongari-kun waa	Hey, hey hey!
Nameten janee zo kora	What's with this pointy-haired kid?
Temee kono ore ga dare da ka wakatten no ka	Do you have any idea who I am?
Hey, hey hey!	
What's up with this pointy kid?	
Who do you think you're talkin' ³⁴ to?!	



Translation 19 - Ryu 7 (Shaman King, Vol. 2, 2003: 59)

³⁴ **talkin'**: 'Talkin'' is the short form of 'talking'. Similar to 'em' and 'gonna', this colloquial form was used over the standard form to reflect Ryu's rough language. Other continuous forms will also be shortened to '-in'' instead of '-ing'.

Ryu - 8

Manta is frantically looking for a sword that Yoh would be able to use in an ongoing battle. When he runs into Ryu and his gang, he grabs Ryu's wooden sword and holds onto it.

Temee wa ore no bokutoo daite	You're hugging my sword.
Ittai doo suru tsumori nanda AAAN!?	What on earth were you planning on doing!?
You're... ³⁵ holdin' my sword.	
What the hell ³⁶ are you tryin' to do, HEH?!	



Translation 20 - Ryu 8 (Shaman King, Vol. 2, 2003: 118)

³⁵ **You're...:** An ellipsis was added here to increase the level of suspense. Ryu is staring at Manta in disbelief, and it seems as if he needs a few seconds to convince himself someone is indeed holding his sword. This moment of hesitation is reflected in the ellipsis.

³⁶ **What the hell:** 'What the hell' is used as an intensifier here instead of 'what on earth', because it sounds stronger and more menacing.

Ryu - 9

Manta refuses to let go of the wooden sword, so Ryu punches him down.

Shitsukee ttsutten...	So rude...
Daraah!!	HAA!!
I'm tellin' you...	
Fuck off!! ³⁷	



Translation 21 - Ryu 9 (Shaman King, Vol. 2, 2003: 121)

³⁷ **Fuck off:** 'Fuck off' is a profanity which may or may not be an option to use, depending on the publisher of the translation. This type of language use would be in line with Ryu's *yakuwarigo* type, but it would also be possible to remove the profanity by changing it to 'lay off', 'move it' or something similar. This would mean a loss in terms of characterisation, but it would be compensated with the font use.

Ryu - 10

One of Ryu's gang members finds an old bowling hall and proposes it as the new 'best place'. However, Ryu questions whether that member truly understands what a 'best place' should be.

Besuto pureesu tte no wa yoo...	Our best place...
Asobiba nanka ja nee... Oretachi ga kokoro no soko kara yasurageru ansoku no chi no koto janakatta no ka?	It isn't just somewhere where we can have fun... It's a place where we can truly relax and be at peace, right?
Our best place...	
Isn't just any place to hang out... It's where we can be at peace from the bottom of our hearts, remember...? ³⁸	



Translation 22 - Ryu 10 (Shaman King, Vol. 3, 2003: 14)

³⁸ **remember...?:** This scene shows Ryu's emotional side. Despite his arrogant attitude, he values their search for a 'best place' over anything. For this reason, ellipses were used not only in places where the source text used them, but also at the end of the last line. These ellipses make what he is saying more dramatic; they leave a pause as if to provide some time to let his words sink in.

5.3: Amidamaru

Amidamaru - 1

Amidamaru appears after Yoh calls his name in order to take revenge on Ryu for destroying his tombstone.

Kono tabi wa sessha no kutsujoku o harasu kikai o ataete itadaki kansha itasu de gozaru!	I thank you for this chance to repay him for my earlier humiliation,
Yoo-dono!!!	Yoh-dono!!!
³⁹ I am ⁴⁰ grateful for this chance to repay him for my earlier humiliation... ⁴¹	
Master ⁴² Yoh!!!	



Translation 23 - Amidamaru 1 (Shaman King, Vol. 1, 2003: 40)

³⁹ **Font selection:** The font which has been chosen for Amidamaru at the start of the story is 'Chiller'. As the name of the font implies, it is meant to be a scary-looking font with letters that appear as if they could be written with blood. At the start of the story, for as far as the readers and all other characters know, Amidamaru is a cold-blooded murderer and a fearsome character. His original Japanese font also evokes the same creepy impression. However, His font changes to a more typical font quite early in the story.

⁴⁰ **I am:** As was seen in the analysis, Amidamaru hardly ever makes use of contractions such as 'I'm' in the fan translation, which makes him sound more formal. Due to the fact that this is comparable to Amidamaru's language use in the source text, this translation will also avoid contractions.

⁴¹ **...:** An ellipsis was used here instead of an exclamation mark in order to make the line more dramatic.

⁴² **Master Yoh:** Whether the suffix 'dono' is transferred or translated with an equivalence (In Vinay and Darbelnet's sense of the word) depends on the publisher of the source text. As was seen in chapter 2.3, scanlation groups generally prefer to transfer the suffix and explain the word in a translation note, and official publishers generally choose to translate the suffix. While the equivalence 'Master' was selected here, it could be changed according to the preferences of the publisher.

Amidamaru - 2

Amidamaru's spirit is possessing Yoh's body, which means that Yoh can use Amidamaru's skills as a samurai, and also sounds like him when he speaks. Together they have defeated all of Ryu's gang members with ease, and only Ryu is left standing.

Saa tsugi wa onore no ban da ga kakugo wa yoi de gozaru ka!?	Now it is your turn. Are you prepared?
<i>Now it is your turn... Are you prepared?!⁴³</i>	



Translation 24 - Amidamaru 2 (Shaman King, Vol. 1, 2003: 50)

⁴³ ...; ?!: The source text uses a question mark and an exclamation mark here, which makes the question sound more accentuated and threatening. In the translation, this was emphasised on even further by adding the ellipsis halfway through the sentence, which increases the sense of suspension. At this point in the story, Amidamaru is still regarded as an evil and dangerous spirit, and this use of punctuation will be in line with that sense of danger.

Amidamaru - 3

It seemed as if Yoh - and Amidamaru's spirit - was going to kill Ryu, but he merely cut off his hair.

Anshin shiro koroshi wa sen	Do not be concerned, I will not kill you.
Onushi no yoo na yatsu ni wareware no doorui to narete wa naran kara na	I do not want guys like you joining us.
Do not be concerned, I will not kill you.	
I do not wish ⁴⁴ people like you to become one of us...	



Translation 25 - Amidamaru 3 (Shaman King, Vol. 1, 2003: 54)

⁴⁴ **wish:** In terms of register, 'wish' is more formal than 'want'. In order to reflect Amidamaru's archaic language use in the source text, lexical choices were made by prioritising formal words such as 'wish'.

Amidamaru - 4

Yoh asks Amidamaru if he would like to become his partner spirit. However, Amidamaru refuses.

Sore nakushite onushi ni kyouryoku suru sujiai wa nai	Therefore, I have no reason to further cooperate with you.
Sessha koko o hanareru tsumori wa moootoo nai no de na	Nor do I intend to leave this place.
⁴⁵ I have no reason to further cooperate with you.	
Nor do I intend to leave this place.	



Translation 26 - Amidamaru 4 (Shaman King, Vol. 1, 2003: 62)

⁴⁵ **Font change:** From this point on, Amidamaru's font changes to a more typical font in the source text, which implies that Amidamaru's true nature has been revealed and now functions as an ally in the story. Therefore, from this point on the translation will also use a more typical font. The font which was selected is 'High Tower Text', a neat font which is in line with Amidamaru's archaic and humble language.

Amidamaru - 5

Amidamaru is looking out on the city. One of the other spirits in the graveyard is surprised that Amidamaru refused Yoh's request and asks him why.

Ore wa koko de hito o matteiru dake da	I am waiting for someone...
I'm just ⁴⁶ waiting for someone...	



Translation 27 - Amidamaru 5 (Shaman King, Vol. 1, 2003: 64)

⁴⁶ **I'm just:** 'I'm just' could be called casual language due to the fact that it contains a contraction and the word 'just' is not a very formal word. Seeing as Amidamaru's language so far has been extremely formal, it can be said that this casual language use is marked in this situation. The reason this marked language was chosen is that the source text contains similar marked language. In the source text, Amidamaru usually uses 'sessha' as singular first-person pronoun and 'de gozaru' as copula. However, in this utterance, he uses the more standard 'ore' and 'da' as first-person pronoun and copula respectively, making him sound like a standard person instead of an age-old samurai. It is possible that this was done to make him seem as a normal person who is merely thinking about his past, so that the audience is able to relate to him better. To replicate this impression, the translation also makes use of a more informal register.

Amidamaru - 6

Yoh found out that the reason Amidamaru did not want to leave the graveyard was because he was waiting for his friend whom he had not seen since the day he passed away. Yoh met up with this friend and helps them reunite. Amidamaru's friend then goes to heaven, and Amidamaru agrees to become Yoh's partner spirit.

Ima sugu ni demo okkakete tte bun nagutte yaritai tokoro da ga	I want to follow him to heaven and beat him up, but...
Dooyara sessha ga ano yo e ikeru no wa—	I think it's still a little early...
Moo sukoshi saki no koto ni naru rashii na	For me to go to heaven.
I want to follow him to heaven and beat him up...!	
But it appears that passing on to the next world...	
Will have to wait for a little bit longer.	



Translation 28 - Amidamaru 6 (Shaman King, Vol. 1, 2003: 79)

Amidamaru - 7

Amidamaru helps Yoh pass a kendo test at school by merging with him, and Manta then asks why he would do that.

Samurai to wa ongi aru kunshu ni tsuki shitagau mono nari	A samurai must repay his debt to his lord.
Yue!	Therefore...
Sessha Yoo-dono ni doko made mo tsuite yuku no de gozaru!	I shall go everywhere Yoh-dono does.
A samurai must repay his debt to his lord.	
Thus...	
I shall ⁴⁷ go everywhere Master Yoh does!	



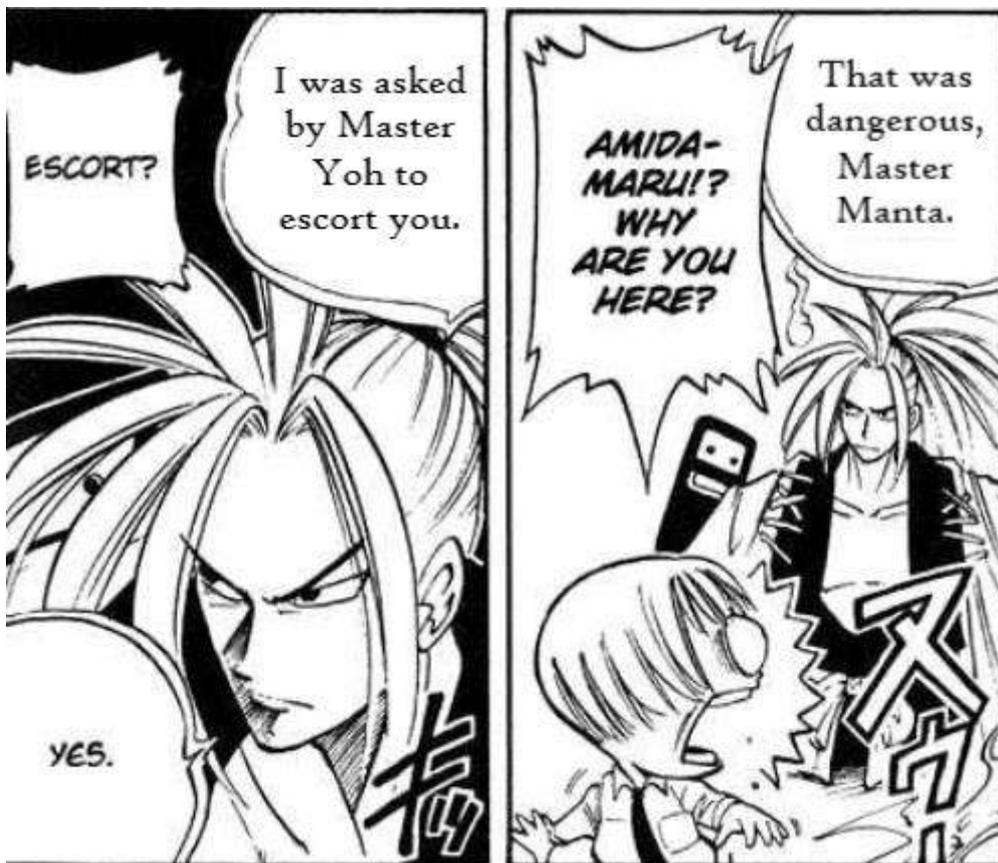
Translation 29 - Amidamaru 7 (Shaman King, Vol. 1, 2003: 85)

⁴⁷ **shall:** According to the Oxford Learner's Dictionary, 'shall' is a formal word and is becoming old-fashioned (Oxford Learner's Dictionary, accessed on 24/06/2018). Because this is exactly the impression Amidamaru gives in the source text, 'shall' has been used instead of 'will'.

Amidamaru - 8

Manta walks in the street and is saved by Amidamaru from getting hit by a falling billboard.

Abunai tokoro de gozatta na Manta-dono	This is a dangerous place, Manta-dono.
Yoo-dono ni tanomare Manta-dono no goee o shite ita de gozaru	I was asked by Yoh-dono to escort you.
Sayoo	Yes.
That was dangerous, Master Manta.	
I was asked by Master Yoh to escort you.	
Indeed ⁴⁸ .	



Translation 30 - Amidamaru 8 (Shaman King, Vol. 1, 2003: 90)

⁴⁸ **Indeed:** 'Indeed' has been selected here instead of 'yes' due to it being more formal.

Amidamaru - 9

Yoh is in the hospital after being hit by the boxer. Manta says it was an insane thing to do but Yoh says that he believes the boxer is a good person. Amidamaru agrees with Yoh.

Sessha mo dookan de gozaru na	I thought the same thing.
I am of the same opinion.	



Translation 31 - Amidamaru 9 (Shaman King, Vol. 1, 2003: 107)

Amidamaru - 10

Manta tells Yoh and Amidamaru about the encounter he had with Ren the day before. Ren has told him that he will take Amidamaru from Yoh.

Naruhodo sore de tsuyokute kakkooi sessha o waga mono ni shiyoo to shita de gozaru ka	I understand. He was impressed by my coolness and strength.
I see... He was impressed by my coolness and strength.	



Translation 32 - Amidamaru 10 (Shaman King, Vol. 1, 2003: 149)

Amidamaru - 11

Ren is fighting Yoh over Amidamaru, and Ren is winning. However, Amidamaru refuses to give up on Yoh and he is making a final stand, despite knowing that Ren is stronger than them.

Da ga shikashi!! Sessha ni wa moo...	I admit that I cannot do anything here...
Yoo-dono to iu miren ga kono yo ni aru de gozaru!	But you still have a future in this world!
However! Owing to Master Yoh...	
I still have a reason to stay in this world!⁴⁹	



Translation 33 - Amidamaru 11 (Shaman King, Vol. 1, 2003: 195)

⁴⁹ **Bold text:** The text in this scene was put in bold because of the intensity of the situation. Amidamaru is making his final stand against Ren in a desperate situation, and also revealing his emotional connection to Yoh. The bold text functions to accentuate this intensity.

5.4: Ren

Ren - 1

Ren meets Manta in the street and tells him to pass on a message to Yoh. The first part of the message is that his name is Ren. The second part is as follows.

Kisama no samurai no ree wa kono ore ga itadaku to na	And I will take his samurai spirit.
⁵⁰ And I will rid him of ⁵¹ his samurai spirit.	



Translation 34 - Ren 1 (Shaman King, Vol. 1, 2003: 146)

⁵⁰ **Font selection:** The font which has been selected for Ren is called 'Papyrus'. It fits Ren's character because it is elegant but also a little ominous in a way, owing to its unsaturated lines.

⁵¹ **rid him of:** Ren was raised to believe that he was destined to become Shaman King, and that he deserved to be treated with respect. For that reason, he has an extremely condescending attitude, which is reflected in his language through the way he commands people to fulfil his needs, among others. In this sentence, he asks Yoh to give him Amidamaru. The sentence was translated with 'I will rid him of his samurai spirit', because it can almost be interpreted as 'I will do him the honour of taking his spirit', which is in line with his condescending and arrogant attitude.

Ren - 2

Yoh, Manta and Amidamaru are sitting in a café when they hear the sound of a fight outside. They look out of the window and see that Ren is having a fight with some men because he kicked at a car. Ren says the following to the owner of the car.

Fun	Heh.
Gyaagyaa wameku na gaichuu domo	Stop yelling like that, you vermin.
Ore wa tada sono kuruma ga jama datta dake da	It's just that car was in my way.
Tsk ⁵² .	
Stop your troublesome ⁵³ yelling, you vermin.	
That car was simply in my way.	



Translation 35 - Ren 2 (Shaman King, Vol. 1, 2003: 152)

⁵² **Tsk:** The source text, 'fun', is an interjection which mimics a sigh of annoyance. In this situation, Ren is inconvenienced by a few people and he is extremely annoyed. In order to convey this sense of annoyance, the onomatopoeia 'tsk' was selected. This onomatopoeia reflects the clicking of the tongue and is usually used to show disdain or impatience. Additionally, it can also come across as arrogant. The fan translation of 'heh' could be misinterpreted as a smirk and therefore does not suit the situation as well as 'tsk' does.

⁵³ **troublesome:** The source text roughly translates to 'Don't yell like gyaa gyaa, you vermin', which sounds a little unnatural in English. The translation procedure transposition (according to Vinay and Darbelnet's (1995) definition) was applied here, which means the adverbial 'gyaa gyaa' was translated with to the adjective 'troublesome' in order to make the sentence more natural. The adjective 'troublesome' was selected to empathise Ren's nonchalant attitude here. He is not angry, he is merely annoyed, probably because he would not allow himself to get emotional over some normal humans.

Ren - 3

Yoh stops Ren from hurting someone, and Ren expresses his view of the modern world.

Kono sekai wa yogoresugiteiru... Soo wa omowanai ka?	Don't you think that this world has become foul?
Ore wa kono sekai o jooka suru shaman no oo ni naru beki ningen da	I am the person who will become king of shamans, who will purify this world.
Do you not ⁵⁴ agree this world has become corrupted?	
I am destined ⁵⁵ to become the king of shamans and cleanse this world.	



Translation 36 - Ren 3 (Shaman King, Vol. 1, 2003: 161)

⁵⁴ **Do you not:** As with the translation of Amidamaru, contractions will be avoided in order to convey Ren's formal language use in the source text.

⁵⁵ **destined:** The source text contains the word 'beki', which is an old-fashioned way of saying 'should', or 'be meant to'. This was translated with 'destined to', so as to leave no doubt whether Ren's self-confidence is substantial.

Ren - 4

Ren refers to spirits as tools, and Yoh calls him out on it with a grim face.

Nanda sono kao wa	What's with that look?
Ore wa tada shinjitsu o nobeta dake de wa nai ka	I'm simply stating the truth.
What is with that look?	
I am simply stating the truth.	



Translation 37 - Ren 4 (Shaman King, Vol. 1, 2003: 167)

Ren - 5

Ren claims he is the rightful owner of Amidamaru because he is able to draw out his full potential.

Omae wa dooshitemo yokosanu to iu no nara	If you say you won't give it to me...
Chikaraduku demo ore no mono ni shite yaru made da	Then I'll have to take it by force.
If you will still not hand it over...	
Then you leave me no choice ⁵⁶ but to use force.	



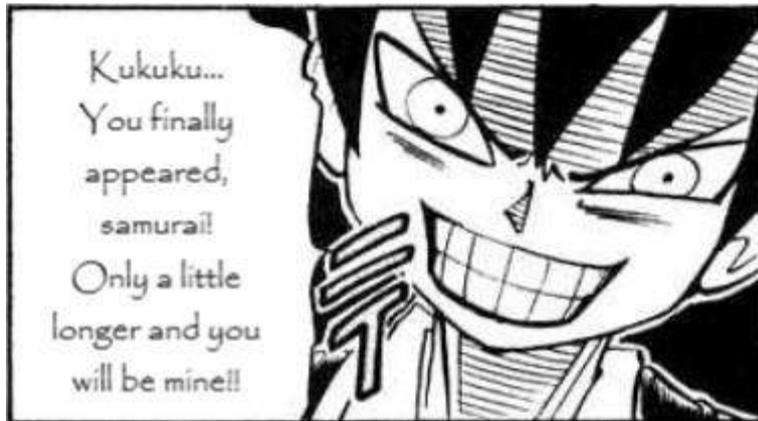
Translation 38 - Ren 5 (Shaman King, Vol. 1, 2003: 168)

⁵⁶ **you leave me no choice:** As was mentioned before, Ren has a condescending attitude towards others. This is reflected, for example, by the use of 'yaru' in the source text, which is an extremely derogative word that could be translated as 'give'. In this sentence, it could be interpreted as 'I will give you that I will take it by force', implying that it is somewhat of an honour. The translation 'you leave me no choice' was selected because it implies that Ren has been perfectly reasonable and was only driven to this point by Yoh's refusal. This attitude is comparable with Ren's attitude in the source text.

Ren - 6

Ren is fighting Yoh over Amidamaru.

Fufuh detekita na 'samurai'! Moo sugu mono ni dekiru to wa wakuwaku suru naa	Haha! You've finally came out, samurai! I'm excited! Soon you'll be mine!!
Kukuku ⁵⁷ ... You finally appeared, samurai! Only a little longer and you will be mine!! ⁵⁸	



Translation 39 - Ren 6 (Shaman King, Vol. 1, 2003: 171)

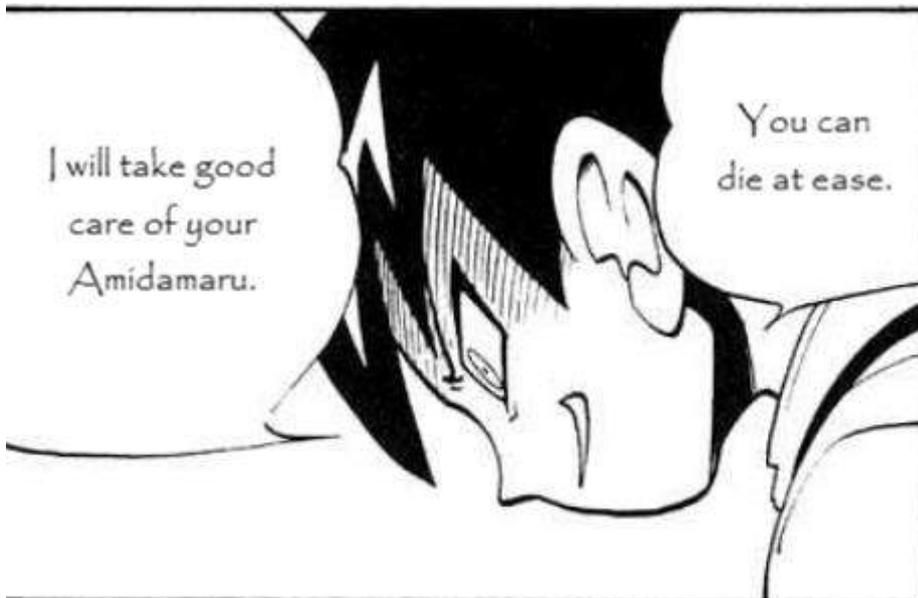
⁵⁷ **Kukuku:** 'Kukuku' is an onomatopoeia of laughter usually associated with an evil chuckle, which reflects Ren's function in the story at this point better than a more neutral laugh such as 'haha'.

⁵⁸ **!!:** Ren does not use exclamation marks often in the source text, which makes him appear cool and collected. However, at some points in the story he completely loses his temper to the point of looking maniacal. In this scene, Ren has reached such a point and is laughing as if he were a madman. In order to emphasise his insanity and contrast it to his usual collected behaviour, a few exclamation marks were added.

Ren - 7

The aforementioned fight is still going on, but at this point Yoh is injured quite seriously.

Anshin shite shinde yuke	Rest in peace.
Omae no Amidamaru wa ore ga joozu ni norikonashite yaru yo	I will look after Amidamaru.
You can die at ease.	
I will take good care ⁵⁹ of your Amidamaru.	



Translation 40 - Ren 7 (Shaman King, Vol. 1, 2003: 188)

⁵⁹ **take good care:** This is another point where Ren is making his word seem like he is doing Yoh a favour, also making use of the derogative word 'yaru'. 'I will take good care of your Amidamaru' has been chosen because it has the same connotation of doing a favour.

Ren - 8

Ren enters the building that he bought, and finds Ryu and his gang there. He is demanding them to leave, and he is in a bad mood because he was unable to take Amidamaru from Yoh.

Ore wa ima kigen ga waruin da	I'm getting impatient
Sassa to deteike.... shinitakunakattara na	Get out now... Unless you want to die.
I am in a rather bad mood.	
Get out now... unless you want to die.	



Translation 41 - Ren 8 (Shaman King, Vol. 2, 2003: 59)

Ren - 9

Ren reproaches his spirit, Bason, because Bason was supposed to not let anyone in his house. However, Bason was not able to do this because the people who entered, Ryu's gang, could not see him.

Eei!!	Enough!
Iiwake o surunah! Kono yakutatazu ga!!	You're useless!!
Enough!	
Stop making excuses, you waste of space ⁶⁰ !!	



Translation 42 - Ren 9 (Shaman King, Vol. 2, 2003: 61)

⁶⁰ **waste of space:** Ren always treats his spirit, Bason, like a servant, and often complains about his incapacity. The phrase 'waste of space' shows how useless Ren thinks Bason is.

Ren - 10

Ren has just cleared the first test to entering the Shaman Fight. The task was to land one single blow on an examiner, but instead of just landing one blow, Ren has killed the examiner and taken his proof of entry from the body.

Gookaku ni monku wa arumai	There should be no question to my qualifications!
assume that means pass ⁶¹ ... ⁶²	



Translation 43 - Ren 10 (Shaman King, Vol. 4, 2003: 107)

⁶¹ **I assume that means I pass:** The source text means something similar to ‘there are probably no complaints about my qualification’, meaning that he assumes he passes but has no one to confirm it for him because he killed the examiner. The fan translation has translated the source text quite literally, except that they changed the verb to ‘should’, made ‘qualification’ plural and added an exclamation mark. However, this potentially changes the entire interpretation of the sentence. The fan translation could be read as: ‘my skills are impeccable and should not be questioned’, as if the examiner had questioned his skill level and that is why Ren killed him. In this translation, the sentence was rephrased in order to convey what Ren is trying to say without question.

⁶² **...:** An ellipsis was added to the translation to make the sentence more dramatic, and in this case, eerier.

5.5: Yohmei

Yohmei - 1

These scenes are all set ten years back in the past. Yoh is four years old and he is practicing a basic shaman skill, summoning leaf spirits, but he fails to get any results. Yohmei is scolding him.

NAN JA SORYA!!	What the hell was that!?
⁶³ What was that supposed to be? ⁶⁴	



Translation 44 - Yohmei 1 (Shaman King, Vol. 2, 2003: 11)

⁶³ **Font selection:** Yohmei is portrayed as an old, wise man in the source text. Based on this, a font resembling calligraphy, such as 'Vivaldi' (*Vivaldi*) was considered, but it proved difficult to find a calligraphic font legible enough to use in a *manga*. Instead, the elegant and legible font 'Poor Richard' has been selected.

⁶⁴ **supposed to be?!:** The source text comes across quite strong due to its large font and double exclamation marks, which is probably why the translators of the fan translation have decided to add the intensifier 'hell'. However, this use of profanity is not in line with Yohmei's *yakuwarigo* in the source text, so it was not included in this translation. To compensate for this, the text was put in bold.

Yohmei - 2

Continuation of the previous scene.

Yoo omae wa moo shugyoo o hajimete 4 nen ni naru to iu no ni!!	Yoh, it's been 4 years since you started training,
Ima da ni chiree sae mo shookan dekin no ka!!	But you still can't even summon the spirits that dwell in the ground!?
How can it be that you have ⁶⁵ been training for four years...	
And you are still unable to even ⁶⁶ summon leaf spirits?!	



*NOTE : JII-CHAN (GRANDPA)

Translation 45 - Yohmei 2 (Shaman King, Vol. 2, 2003: 11)

⁶⁵ **you have:** As with the translations of Amidamaru and Ren, Yohmei's translation will also avoid contractions as much as possible, to convey the formal and archaic language use of Yohmei in the source text.

⁶⁶ **still; even:** In order to convey how simple Yohmei thinks the task is, and consequently how disappointed he is in Yoh, both 'still' and 'even' have been used in the translation.

Yohmei - 3

Yoh thinks the task is impossible to do in the first place and questions its usefulness.

.....
Deki mo sen uchi kara dekin to omottoru yatsu ni wa	If you don't think that you can do it...
NANIGOTO MO!!	Then...
DEKIRU WAKE NAI JARO GA!!	There's no way you'll ever be able to!
.....
If you think you cannot do it from the start...
There is no way!
You will ever be able to!!



Translation 46 - Yohmei 3 (Shaman King, Vol. 2, 2003: 11, 12)

Yohmei - 4

Yohmei has explained Yoh about the things you can do as a shaman using his other family members as examples.

Doo ja!! Kore demo mada shaaman no subarashisa ga wakaran no ka!!	Well!? Don't you understand the magnificence of being a shaman?
Omae mo daidai tsuduku shaaman ichizoku Asakurake no ichiin naraba!	You are a member of the Asakura clan, which have been shamans for generations.
Shikigami gurai masutaa suru no ja!!	So, you will master the shikigami!!
Well?! Can you still not see the magnificence of being a shaman?	
You are a member of the Asakura clan, who have been shamans for generations.	
At the very least learn to summon leaf spirits!!	



Translation 47 - Yohmei 4 (Shaman King, Vol. 2, 2003: 14)

Yohmei - 5

Yoh is not interested in any of the options Yohmei gave him, so Yohmei asks what it is he wants to do in the future.

Jaa omae wa shoorai dou shitai to iu no ja	So... What do you want to do in the future?
Then what do you want to do in the future...? ⁶⁷	



Translation 48 - Yohmei 5 (Shaman King, Vol. 2, 2003: 15)

⁶⁷ ...?: The ellipsis was added in front of the question mark here to increase the level of suspension for two reasons. First, it fits the image, which is a close-up of Yohmei's serious face, made even more dramatic through a large amount of shading. Second, it is to build up suspense for it to be torn down in the next scene, when Yoh gives an extremely carefree answer. The contrast between the seriousness of this scene and the lightness of the next scene is what makes it humorous. For this reason, the ellipsis was added.

Yohmei - 6

After Yoh replies that he only wants to relax for the rest of his life, Yohmei hits him and throws him in the river. After that, he sits down on the riverbank.

Fun!	Hmph!
Mattaku nasakenai koto ja wai	This is pathetic...
Omae ja nai Ima no yo no naka ja yo	Not you, this world...
Good grief. ⁶⁸	
This is truly pathetic.	
Not you, the world nowadays ⁶⁹ ...	



Translation 49 - Yohmei 6 (Shaman King, Vol. 2, 2003: 16)

⁶⁸ **Good grief:** Good grief is an exclamation of annoyance which is a little more refined than wordless interjections such as 'Hmph'.

⁶⁹ **nowadays:** Yohmei refers to the modern world here, about the way civilisation has been keeping expanding. Using the word 'nowadays', Yohmei sounds as an old man who has had a lifetime of experiences and who has seen the world change. This is in line with Yoh's wise appearance in the source text.

Yohmei - 7

Yohmei starts talking about the way the world is changing for the benefit of humans. He motions Yoh to follow him to a lookout point on the city, where a large number of tall buildings are visible.

Kocchi e kite miru ga ii Yoo	Come and have a look, Yoh.
Come and have a look, Yoh.	

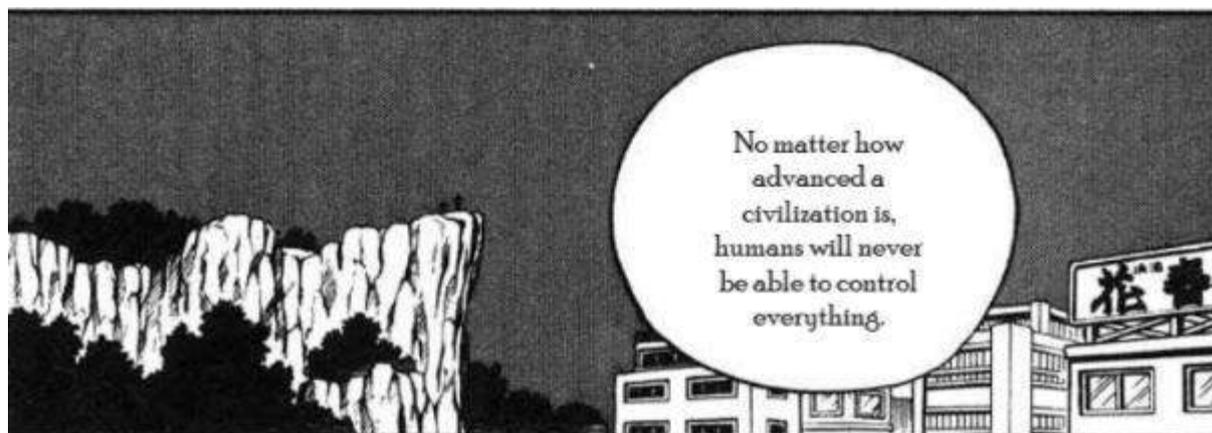


Translation 50 - Yohmei 7 (Shaman King, Vol. 2, 2003: 17)

Yohmei - 8

Yohmei is talking about civilisation and the limits of human progress, and the role of the Shaman King in all this.

Ikura bunmee ga hattatsu shita to wa ie chikyuuujoo no subete o haaku suru koto nado ningen ni wa dekin no ja yo	No matter how advanced a civilization is, people cannot control everything.
Regardless of how advanced a civilization is, humans ⁷⁰ will never be able to control everything.	



Translation 51 - Yohmei 8 (Shaman King, Vol. 2, 2003: 18)

⁷⁰ **humans:** In this utterance, Yohmei is contrasting mankind against nature. For this reason, the word ‘humans’, which is closer to ‘human kind’ than ‘people’ is, has been selected.

Yohmei - 9

At the end of his story, he suggests going back home.

Omae ni wa doo demo ii hanashi datta na	Anyhow, enough talk,
Saa kyoo wa moo osoi Ie kaette furo haitte neru zo	It's late, we should head back home...
..But ⁷¹ that probably does not interest you.	
It has already gotten late. We should go back home and get some rest.	



Translation 52 - Yohmei 9 (Shaman King, Vol. 2, 2003: 21)

⁷¹ **...But:** The ellipsis at the start of the sentence here is meant as a pause, which shows that Yohmei is finished with his story.

Yohmei - 10

Yoh is impressed by the way Shaman King sounds and decides he wants to become one.

Yohmei is extremely amused by this statement.

Hahhahhah	Haha haha haha haha!!!
Muri ja muri ja sonna no Naroo to omotte nareru mon ja nai	It's no good. You can't become something just by wanting to!
Hohohoho ⁷² !!!	
Give it up, this is not something you can become simply by wanting to!	



Translation 53 - Yohmei 10 (Shaman King, Vol. 2, 2003: 21)

⁷² **Hohohoho:** 'Hoho' is another onomatopoeia for laughter. This is a deep type of laughter, meaning it is usually used by people with a low voice, such as old men. Because 'hoho' is more specifically applicable to Yohmei than a general 'haha', it has been chosen for this translation.

5.6: Anna

Anna - 1

Yoh is in the hospital after his fight with Ren, together with Manta and Amidamaru. Anna enters his room without prior notice. Manta does not know her, so he says maybe she is in the wrong room.

Kiyasuku hanashikaketen janai wa yo ochibisan	Watch it, runt.
⁷³ Don't talk back to me ⁷⁴ , runt ⁷⁵ .	



Translation 54 - Anna 1 (Shaman King, Vol. 2, 2003: 25)

⁷³ **Font selection:** The font which has been selected for Anna is 'Tempus Sans ITC'. This is because it has a quite round shape overall, and appears a bit feminine because of it. However, while it has some round shapes, it also has some straight lines with sharp edges in some places. For this reason, it is perfect for Anna, who uses the female *yakuwarigo*, but is extremely direct to people to the point of being rude at many times.

⁷⁴ **Don't talk back to me:** This translation is a direct command, using the negative imperative form. Additionally, 'don't talk back to me' is a contemptuous phrase, because the speaker gets to decide what falls in the category 'talking back' herself. This is why it perfectly represents Anna's bossy attitude.

⁷⁵ **runt:** Though there is no direct equivalent for the Japanese insult '*ochibi-san*', 'runt' could be considered an equivalence (in Vinay and Darbelnet's sense of the word), because it is also an insult used for a small person. Unfortunately, the condescending tone of the honorifics combined with the insult is lost.

Anna - 2

Anna has just introduced herself as Yoh's fiancée.

Wake wa tomokaku Anta ni wa kyoo kara atashi no supesharu shugyoo koosu o jissen shite morau wa yo!	From today on, you'll undergo my special training course.
Atashi o shamankai no faasuto redi ni suru tame ni...!!	So that I can become first lady of the shaman world.
That aside, I'll have you ⁷⁶ follow my special training course from today on.	
In order to make me the first lady of the shaman world!	



Translation 55 - Anna 2 (Shaman King, Vol. 2, 2003: 30)

⁷⁶ **have you:** The source text here uses 'shite morau', which literally translates to: 'I will take that you do'. This phrase is used to talk about things you make people do, also in cases where the listener would not otherwise do it. Considering this meaning, 'I'll have you' is can be seen as equivalent because it is used in the same situations.

Anna - 3

Yoh asks how Anna found the hospital he is staying at and Anna explains that she did so by summoning the spirits living in the area.

Dakara Funbarigaoka no rei o yobeba yoo no koto nanka zenbu wakkacchaun dakara	I called the ghosts who live around Funbari Hill, and they told me all about you.
Soo desho, hisashiburi ne yoo	It's been a while, hasn't it?
Mae ni atta no wa shougatsu no kino no satogaeri no toki datta kashira?	The last time we saw each other was at your grandmother's at New Year's, right?
I called the spirits who live around Funbari Hill of course ⁷⁷ . They told me all about you.	
It's been a while, Yoh.	
The last time we met was at your grandmother's at New Year's, right?	



Translation 56 - Anna 3 (Shaman King, Vol. 2, 2003: 32)

⁷⁷ **of course:** In the source text, Anna speaks in a very matter-of-fact manner, as if everything she says is only natural. This is represented by the word 'dakara' in this scene. 'Dakara' usually means 'therefore', but it can also be used in cases where you are giving information which is thought to be obvious. For this reason, 'of course' was added to the translation. This is a transposition translation procedure.

Anna - 4

After introducing herself, Anna sits down.

Sore ni shitemo Tookyoo tte aruku dake de tsukareru no ne	Anyhow, I'm kind of tired from walking around Tokyo.
Anyhow, walking around Tokyo has made me kind of tired... ⁷⁸	



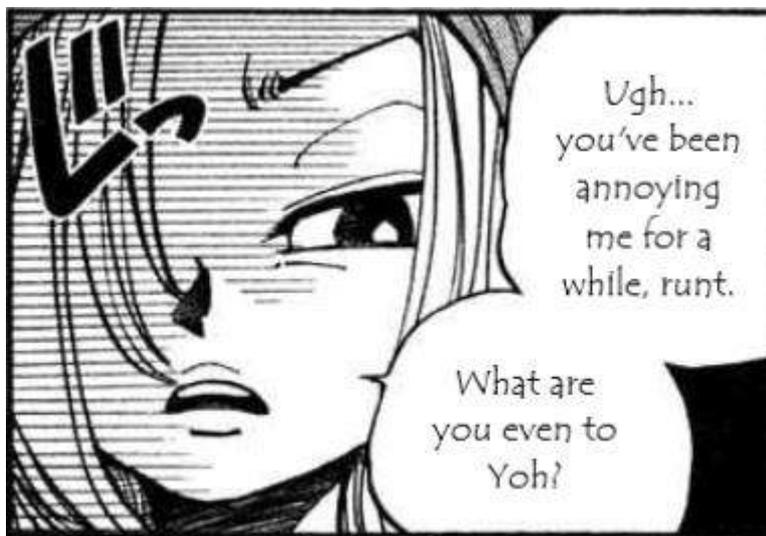
Translation 57 - Anna 4 (Shaman King, Vol. 2, 2003: 33)

⁷⁸ ...: Anna finishes the sentence in the source text with the particles 'no ne', which in this case indicate a subtle hint that she would like someone to take care of her as she recovers from her trip around Tokyo. Though there is no way to translate these particles to English, this loss of meaning was compensated with the ellipsis at the end. The ellipsis makes the sentence appear as if it is trailing off, which in this case could mean that she gives the others some extra time to offer her something themselves.

Anna - 5

Manta is bewildered at Anna's attitude. Anna tells him to go buy her some juice, but he refuses.

Nmoo... sakki kara gyaagyaa urusai ochibisan ne	You're pretty noisy, runt.
Anta koso Yoo no nanna no sa	What's your connection to Yoh?
Ugh... ⁷⁹ you've been annoying me for a while, runt.	
What are you even to Yoh?	



Translation 58 - Anna 5 (Shaman King, Vol. 2, 2003: 33)

⁷⁹ **Ugh...:** 'Ugh' is an interjection which is used to express annoyance or disgust. In this scene, Anna is both annoyed and almost disgusted by Manta's behaviour, who has not been showing the deference she expects from others. That is why this interjection has been selected.

Anna - 6

Manta says he is Yoh's friend.

<p>Ara soo Demo sonnan ja atashi ni sakaraccha ikenai wa ne</p>	<p>Really? Then you will have to obey me.</p>
<p>Ah, ok. In that case you'll have to obey me.</p>	



Translation 59- Anna 6 (Shaman King, Vol. 2, 2003: 34)

Anna - 7

Anna explains about the Shaman Fight which is about to happen, and urges Yoh to win.

Naze nara atashi wa shamankai no faasuto redi o mezasu onna	Because I aim to become the first lady of the shaman world...
Atashi no danna to naru ijoo wa iji demo shaman kingu ni natte morau wa yo	You will become shaman king, whether you want it or not.
Because I aim to become the first lady of the shaman world...	
I'll have you become ⁸⁰ shaman king, whether you want it or not.	



Translation 60 - Anna 7 (Shaman King, Vol. 2, 2003: 45)

⁸⁰ **have you become:** This construction also appeared a few notes earlier, using the word 'morau', this time 'natte morau' (I will take that you become). Again, it was translated with the construction 'I'll have you'.

Anna - 8

Continuation of the previous scene. Anna wants Yoh to become shaman king so that she can live a comfortable life as first lady.

Soshite atashi ni raku o sasete choodai	So from now on I'll be staying here.
So that I can live a comfortable life ⁸¹ .	



Translation 61 - Anna 8 (Shaman King, Vol. 2, 2003: 45)

⁸¹ **So that I can live a comfortable life:** Anna is saying that she wants Yoh, her future husband, to become shaman king because then she can live a comfortable life. This is humorous because this is also Yoh's reason for wanting to become shaman king. The same way of phrasing would also be used at times where Yoh explains why he wants to be come shaman king.

Anna - 9

Yoh and Manta are at school. Anna has been making Yoh do all sorts of physical training, so Yoh is relieved to finally have some time without her. However, as he is complaining about her training schedule, she enters the classroom as a transfer student.

Amai	You're too soft.
Anta kyoo ichinichijuu denki isu ne	Today you'll do the light chair all day.
You're too soft.	
Today you'll do the light chair all day. ⁸²	



Translation 62 - Anna 9 (Shaman King, Vol. 2, 2003: 54)

⁸² **you'll do:** Just as in the source text, this sentence contains a command phrased as if it were a statement. This reflects Anna's attitude of not tolerating any defiance.

Anna - 10

Yoh, Manta, Amidamaru and Anna run into Jun, Ren's older sister. Her aim is to defeat Yoh and take Amidamaru because her little brother did not succeed to do this. When she prepares for battle, Anna notices the spell tags she carries and recognises the type of shaman she is.

SAGARINASAI, YOO!!	Get back, Yoh!! That woman! She's a shaman!
SONO ONNA! SHAAMAN YO!	But she's an unusual one!
SHIKAMO TONDEMONAI BAKEMONO O KATTEIRU WA!!	She raises monsters!!
GET BACK, YOH!! ⁸³ THAT WOMAN, SHE'S A SHAMAN!	
BUT SHE'S A HORRIFIC ONE!	
SHE RAISES MONSTERS!!	



Translation 63 - Anna 10 (Shaman King, Vol. 2, 2003: 78)

⁸³ !!: Anna is generally not very emotional, aside from annoyance. However, she really does care about Yoh and whenever he is in danger, Anna becomes extremely worried about him. These sentences were all written in full caps and with an abundance of exclamation marks to reflect her emotion, contrasting with her usual lack of any strong emotion.

Chapter 6: Conclusion

This thesis has examined the possibility of translating *yakuwarigo* from Japanese to English using a foreignising translation strategy, aiming to answer the research question: “to what extent is it possible to translate *yakuwarigo* from Japanese to English with a foreignising translation strategy?”. This question is answered from the angle of *manga* translation.

The thesis consisted of two main parts: a theoretical framework and a case study. In the theoretical framework, a number of different theories and arguments concerning translation, *yakuwarigo* and *manga* translation were brought forward. It was seen that translation is a complicated process involving many different steps and choices (Nord, 1997: 59-62). As for *yakuwarigo*, it is a type of language use which evokes the image of a certain kind of character (Kinsui, 2013). Due to the fact that it is constructed by making use of the wide variation of pronouns, particles and copulas of the Japanese language, it often has no direct equivalences in English and is challenging to translate. One of the mediums *yakuwarigo* is most often used in is *manga*. There is a large audience for *manga* interested in the Japanese culture, who therefore prefer a foreignising translation. Yet, *yakuwarigo* is generally standardised in the translation, leaving the audience in the dark about its existence and simultaneously removing an element of uniqueness from the characters (Terada, 2015: 28).

The case study served to test these findings and analyse the practical feasibility of a foreignising translation of *yakuwarigo*. First, six characters of the *Shaman King manga* were analysed in terms of their *yakuwarigo* usage and the extent to which this was retained or standardised in the translation. It was found that while the effect of *yakuwarigo* was visible at some points in the translation, it was mostly standardised, leaving some opportunities to emphasise the characters’ personality traits. In the second part of the case study, an annotated translation was made. So as to retain the effects of *yakuwarigo* as much as possible, a number of different approaches and procedures were applied, such as adapting the font, punctuation and lexical choices to the character’s personality.

To answer the main question of this thesis, it can be said that it is largely possible to translate *yakuwarigo* with a foreignising translation strategy. It will never be possible to perfectly translate all instances of *yakuwarigo* due to the lack of equivalences, and the exact interpretation of the language usage is subjective, so the extent to which the translation has

the same effect on readers as the source text does may vary from person to person. However, through the use of the translation procedure compensation, the nature of characters can be represented by their language usage fairly well, in a similar way *yakuwarigo* functions in Japanese. Looking at the annotated translation in chapter 5, the characters all evoke an image of a certain type of person through their language to some extent. Because of this, the way the main character Yoh speaks is very different from the way Amidamaru speaks, for example. This would be the case even without considering the visual mode of the *manga*.

Whereas there is quite some literature available on *yakuwarigo*, hardly any research has been done on the topic of *yakuwarigo* in translation. This thesis is an attempt to shed light on this topic, but it should be noted that the scope of research was quite limited. The case study was focused solely on *manga* translation, which means that other mediums such as *anime* have not been considered. Additionally, the possibilities of translating *yakuwarigo* with specific regional dialects or registers have not yet been explored in detail. Further research into these subjects will be necessary to be able to get a clearer view of *yakuwarigo* in translation. On the other hand, this thesis succeeded in providing a number of different insights in the feasibility of translating *yakuwarigo* with a foreignising approach. Even though the English language does not have as many ways of tailoring the language to perfectly fit the character as the Japanese language does, it can still bend itself in unexpected ways to provide different ways of speaking for each character.

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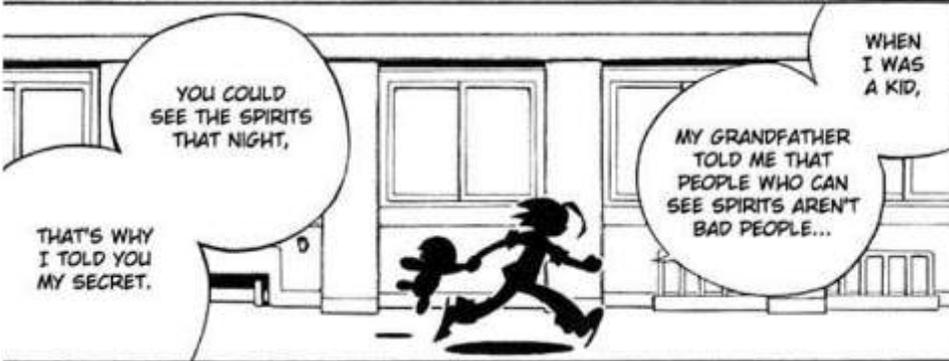
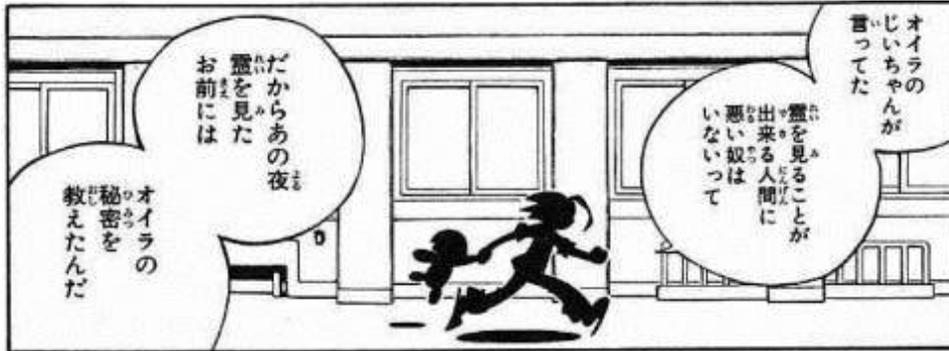
Appendix



Appendix 1 - Yoh 1 (Shaman King, Vol. 1, 1998; 2003: 21)



Appendix 2 - Yoh 2 (Shaman King, Vol. 1, 1998; 2003: 21)



Appendix 3 - Yoh 3 (Shaman King, Vol. 1, 1998; 2003: 38)



Appendix 4 - Yoh 4 (Shaman King, Vol. 1, 1998; 2003: 39)



Appendix 5 - Yoh 5 (Shaman King, Vol. 1, 1998; 2003: 41)



Appendix 6 - Yoh 6 (Shaman King, Vol. 1, 1998; 2003: 57)



Appendix 7 - Yoh 7 (Shaman King, Vol. 1, 1998; 2003: 63)



Appendix 8 - Yoh 8 (Shaman King, Vol. 1, 1998; 2003: 81)

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Appendix 9 - Yoh 9 (Shaman King, Vol. 1, 1998; 2003: 85)



Appendix 10 - Yoh 10 (Shaman King, Vol. 1, 1998; 2003: 103)



Appendix 11 - Yoh 11 (Shaman King, Vol. 1, 1998; 2003: 106)



Appendix 12 - Yoh 12 (Shaman King, Vol. 1, 1998; 2003: 189)



Appendix 13 - Ryu 1 (Shaman King, Vol. 1, 1998; 2003: 33)



Appendix 14 - Ryu 2 (Shaman King, Vol. 1, 1998; 2003: 33)



Appendix 15 - Ryu 3 (Shaman King, Vol. 1, 1998; 2003: 40)



Appendix 16 - Ryu 4 (Shaman King, Vol. 1, 1998; 2003: 44)



Appendix 17 - Ryu 5 (Shaman King, Vol. 1, 1998; 2003: 109)



Appendix 18 - Ryu 6 (Shaman King, Vol. 2, 1999; 2003: 57)



Appendix 19 - Ryu 7 (Shaman King, Vol. 2, 1999; 2003: 59)



Appendix 20 - Ryu 8 (Shaman King, Vol. 2, 1999; 2003: 118)



Appendix 21 - Ryu 9 (Shaman King, Vol. 2, 1999; 2003: 121)



Appendix 22 - Ryu 10 (Shaman King, Vol. 3, 1999; 2003: 14)

3.14



Appendix 23 - Amidamaru 1 (Shaman King, Vol. 1, 1998; 2003: 40)



Appendix 24 - Amidamaru 2 (Shaman King, Vol. 1, 1998; 2003: 50)

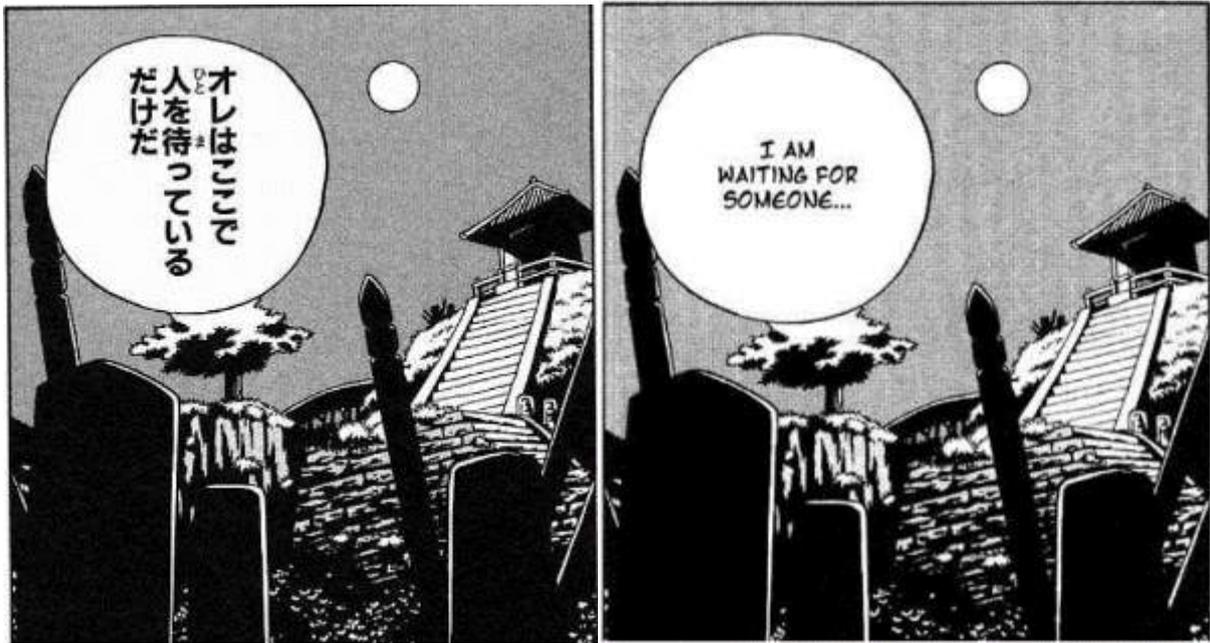


Appendix 25 - Amidamaru 3 (Shaman King, Vol. 1, 1998; 2003: 54)

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Appendix 26 - Amidamaru 4 (Shaman King, Vol. 1, 1998; 2003: 62)



Appendix 27 - Amidamaru 5 (Shaman King, Vol. 1, 1998; 2003: 64)



Appendix 28 - Amidamaru 6 (Shaman King, Vol. 1, 1998; 2003: 79)



Appendix 29 - Amidamaru 7 (Shaman King, Vol. 1, 1998; 2003: 85)



Appendix 30 - Amidamaru 8 (Shaman King, Vol. 1, 1998; 2003: 90)



Appendix 31 - Amidamaru 9 (Shaman King, Vol. 1, 1998; 2003: 107)



Appendix 32 - Amidamaru 10 (Shaman King, Vol. 1, 1998; 2003: 149)



Appendix 33 - Amidamaru 11 (Shaman King, Vol. 1, 1998; 2003: 195)



Appendix 34 - Ren 1 (Shaman King, Vol. 1, 1998; 2003: 146)



Appendix 35 - Ren 2 (Shaman King, Vol. 1, 1998; 2003: 152)



Appendix 36 - Ren 3 (Shaman King, Vol. 1, 1998; 2003: 161)



Appendix 37 - Ren 4 (Shaman King, Vol. 1, 1998; 2003: 167)



Appendix 38 - Ren 5 (Shaman King, Vol. 1, 1998; 2003: 168)



Appendix 39 - Ren 6 (Shaman King, Vol. 1, 1998; 2003: 171)



Appendix 40 - Ren 7 (Shaman King, Vol. 1, 1998; 2003: 188)



Appendix 41 - Ren 8 (Shaman King, Vol. 2, 1999; 2003: 59)



Appendix 42 - Ren 9 (Shaman King, Vol. 2, 1999; 2003: 61)



Appendix 43 - Ren 10 (Shaman King, Vol. 4, 1999; 2003: 107)



Appendix 44 - Yohmei 1 (Shaman King, Vol. 2, 1999; 2003: 11)



*NOTE : JII-CHAN (GRANDPA)

Appendix 45 - Yohmei 2 (Shaman King, Vol. 2, 1999; 2003: 11)





Appendix 49 - Yohmei 6 (Shaman King, Vol. 2, 1999; 2003: 16)



Appendix 50 - Yohmei 7 (Shaman King, Vol. 2, 1999; 2003: 17)



Appendix 51 - Yohmei 8 (Shaman King, Vol. 2, 1999; 2003: 18)



Appendix 52 - Yohmei 9 (Shaman King, Vol. 2, 1999; 2003: 21)



Appendix 55 - Anna 2 (Shaman King, Vol. 2, 1999; 2003: 30)



Appendix 56 - Anna 3 (Shaman King, Vol. 2, 1999; 2003: 32)



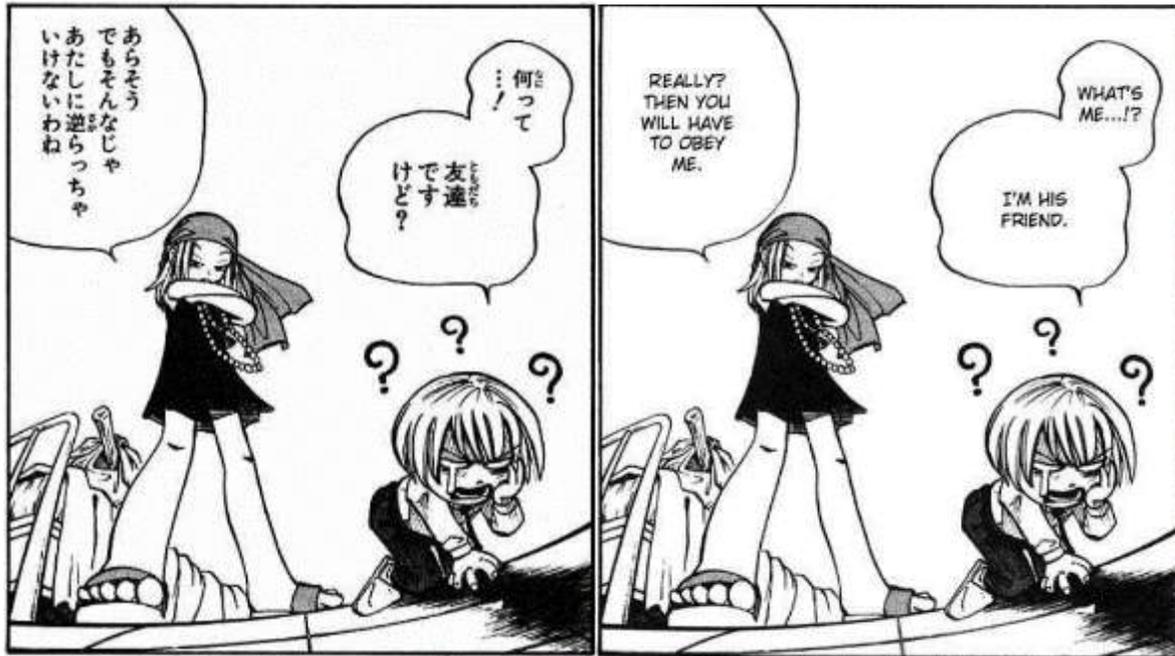
Appendix 57 - Anna 4 (Shaman King, Vol. 2, 1999; 2003: 33)



Appendix 58 - Anna 5 (Shaman King, Vol. 2, 1999; 2003: 33)



Appendix 59 - Anna 6 (Shaman King, Vol. 2, 1999; 2003: 33)



Appendix 60 - Anna 7 (Shaman King, Vol. 2, 1999; 2003: 34)



Appendix 61 - Anna 8 (Shaman King, Vol. 2, 1999; 2003: 45)



Appendix 62 - Anna 9 (Shaman King, Vol. 2, 1999; 2003: 45)



Appendix 63 - Anna 10 (Shaman King, Vol. 2, 1999; 2003: 54)



Appendix 64 - Anna 11 (Shaman King, Vol. 2, 1999; 2003: 78)