To Foreignize   or   To Domesticate

That's the Question

Foreignization and domestication in the translation of verbal and visual text in Japanese manga

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Abstract

The aim of this MA Thesis is to study and compare domestication and foreignization in the manga translations of scanlation and official publications by analyzing and comparing the translations of the verbal and visual text of the original manga. This study is a comparative analysis of three translations of the same source text. The material employed in this study is the first volume of *Azumanga Daioh* (2000) along with the translated versions of the same volume in English by two English publishers, namely ADV Manga (2003) and Yen Press (2009) and the scanlation by Manga-Basket (2008). The translations have been analyzed using five categories of verbal and visual text, which are culture specific elements, wordplay, overall writing style, onomatopoeia and pictorial elements. By looking at the translation methods used in the five categories I will determine whether and to which degree the translations are foreignized or domesticated.

Keywords: Manga Translation, Foreignization, Domestication, Visual and Verbal Text, Scanlation

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1. Introduction

In Japan one can find a large variety of manga (Japanese comics) in almost any bookstore. It is one of the most popular media with a large domestic market. In the past decades there has been "an extraordinary growth in the international reception and consumption of manga and anime" (Bryce et al., 2010, 1) and nowadays, manga[1] is also becoming big business outside of Japan (Matsui, 2009; Yadao, 2009; Bainbridge and Norris, 2010). Translating manga with all its distinct Japanese characteristics such as cultural references, concepts, onomatopoeia and slang is not an easy task. Finding the right balance between foreign and domestic elements can lead to a translation that is able to attract a foreign market (Cooper-Chen, 2010; Goldberg, 2010; Drazen, 2011).

This thesis analyzes and compares the degree of foreignization and domestication[2] in the verbal and visual text of three English translations of a Japanese *manga.* The degree of foreignization and domestication in the English translations made by different translators will be examined through analyzing and comparing the officially translated version of the manga *Azumanga Daioh* published in 2003 by ADV Manga, the retranslated version published by Yen Press in 2009 and the unofficial translation made by fans, called 'scanlation' (which is the scanning, translating and editing of comics from one language into another).

The aim of this thesis is to find out to which degree domestication and foreignization are used by the different translators and for what purpose. Which foreignizing and domesticating translation methods do they use? Do they consistently follow a domesticating or foreginizing translation style in translating verbal and visual text? Which English translation among the three existing translations of the manga *Azumanga Daioh* is the most foreignizing according to the findings of the study?

Hopefully this thesis will contribute to the scholarship of manga translation by providing information regarding domestication and foreignization in manga translation, a field in which to date little research has been conducted. It is an attempt to provide more data on foreignization and domestication in manga translation and tries to show if the dominant claims made regarding translation style tendencies in manga are correct. My interest in this field stems from my love of manga in which readers can absorb and enjoy foreign elements such as language, culture and history and my fascination with the manner in which translators try to communicate these foreign

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1   Manga can be used as singular and plural. Differences in plural and singular forms are usually not indicated in Japanese, unless relevant.

2   An example of a foreignized translation (retaining *couleur locale* of the original work) would be: "Would you like some *takoyaki* in your *obentō*?"
    The same sentence in a domesticated translation (adapted to the target culture) would be translated as: "Would you like some *meatball sandwiches* as a *homemade lunch*?"

elements to the target audience.

2. Background Information:
To prevent us from getting lost in translation

Before discussing the different translations and translation methods, some information is provided to assist better understanding of the thesis. First, an explanation of foreignization and domestication will be given, including a consideration of the advantages and disadvantages of both translation styles.[3] Next, some perspective on the debate between foreignization and domestication as the rightful strategy in translation practices will be provided. In addition, the process of scanlation will be discussed and finally a short overview is presented on the problems that translators face when trying to render manga into another language.

2.1 Foreignization: In foreignization the translation remains as close as possible to the original text. The translator strives to achieve the most accurate representation of the cultural and linguistic content of the source text, producing a faithful translation of the original work (Ni, 2008; Gobivá, 2012). Maintaining the foreign identity of the original work in the translation can be achieved by retaining onomatopoeia, names, wordplay, puns, toponyms and culture specific items, references and customs instead of localizing them to make these elements the same as in the target language (Larsen, 2009). This results in a work that preserves the original work's voice, messages and meanings. Foreignized translations often "require more work on the part of the reader to learn about the circumstances of the original production in order to make sense of the translation" (LaPlante, 2008, 35). A foreignizing translation style is suited for a target audience of initiated readers that enjoy a source-oriented translation, are knowledgeable about the culture and wish to grasp cultural references and foreign flavor of the text (Ceglia and Valeri, 2000; Glodjovic, 2010). If taken too far foreignization may result in a work that is difficult to understand for the general readership or in an unnatural, non-fluent and slightly awkward text (Larsen, 2009).

2.2 Domestication: In domestication the foreignness of a text is minimized by making the text conform closely to the culture of the target language. This can be achieved through omitting culture specific terms and localizing and neutralizing cultural concepts to make them comply with the target language and culture (Munday, 2008; Drazen, 2011). In domestication some of the cultural uniqueness of the text is removed by replacing foreign terms, that are dependent on the linguistic, historical, social and political contexts of the source texts, with domestication alternatives. This is

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3   Foreignization and domestication refer to the global translation style employed by translators throughout the whole text. Translation methods are methods dealing with translating segments of the text.

because some of these terms are found to be difficult to understand for the average reader (Alan, 2007; Larsen, 2009). A domesticating translation style is often used when a Japanese manga is translated targeting a mass audience that includes readers whose background knowledge on the topic is limited or varies (Lu, 2008; Hanada, 2009; Bainbridge and Norris, 2010; Cooper-Chen, 2010). Domesticated translations often show a fluent, smooth and natural writing style that does not break with general concepts and values in the target culture and that is easier to understand and read than the more literal translations. The overall message and understanding of the story is deemed more important than preserving the foreign identity of the work (Glodjovic, 2010). By domesticating a text the translator risks to impose his own voice, sacrificing some of the cultural and stylistic messages of the original author's story. This process can "result in a wholly different work in terms of its style, message and content" (LaPlante, 2008, 33).

2.3 A Foreignizing and Domesticating Debate: Foreignization and domestication are strategies in translation regarding the degree in which translators make a text conform to the target culture (Brownlee and Bryce, 2009). There is an ongoing debate on the use of domestication and foreignization as the dominant translation style. The goal of this thesis is to look at the degree of foreignization used in translated manga and not to argue which style is better. This is because both translating in a foreignizing and domesticating manner can be successful depending on various factors such as the policies and translation tendencies of the publishing companies as well as the translator's intentions, the makeup and expectations of the target audience and the nature of the original text (Munday, 2008; Larsen, 2009; Glodjovic, 2010).

2.4 Scanlation: Apart from the officially translated publications made by official certified translators of publishing companies there are also scanlated manga. In scanlation manga fans themselves subtitle and distribute the original Japanese manga into the target language (Douglass, Huber and Manovich, 2011). Scanlation is often targeted at the hardcore fans that are interested in cultural references of the original work. Motives for scanlation range widely from sharing manga with others out of their love of manga to promoting manga to reach a wider audience and expand interest to the artist's work (Lee, 2009; Inose, 2012). In addition, scanlators are driven by the demand for manga exceeding the release of titles, the long time gap between releases in the publishing industry and the growing availability and possibilities of technology (Cooper-Chen, 2010). Manga scanlation entails the following process: first, the pages of the Japanese manga are scanned and send to a translator. Then, a translation is made and checked by a proofreader. After this, a 'cleaner' takes out the Japanese text and the translated words are edited into the speech

bubbles. In some scanlation groups the translation is checked for a second time by a quality controller and finally the scanlated version is released onto the internet (Muscar, 2006; Noda, 2008; Cooper-Chen, 2010). In the past few years the number of scanlation groups has increased rapidly (Lee, 2009). Currently, "the website www.manganews.net listes more than 500 scanlator groups" (Cooper-Chen, 2010, 59). There is also a great variety in scanlation groups varying in size from independent individual scanlators to big multi-national groups that can involve fifty members or more. Just as in official publishing companies, each of these groups have their own rules, norms, distinct motives, ethics and beliefs that influence their translation style. For example, translators who wish to expand the public interest in manga write translations that are easy to understand for a wider audience, while others aim for the hard-core fans and translate more literally (Muscar, 2006; Rampant, 2010).

2.5 Manga Translation: One difficulty in translating manga is that they often contain an abundance of cultural concepts, sound effects, distinctive vocabulary and slang (Gyllenfjell, 2013). Manga also have specific features that raise complex translation issues. In manga different semiotic systems are combined, namely those of word and image (Lee and Shaw, 2006; Cohn, 2010; Botts, n.d). Manga use a combination of verbal and visual language. The text in manga appears inside the speech balloons as well as in the pictures, because the text is intertwined with the illustrations (Jüngst, 2007; Unser-Schutz, 2011; Fujiwara, 2012). Onomatopoeia, for example, are integrated in the speech balloons but are also often used as background sounds. When translating, the translator must choose if he will retouch the artwork and words in the pictures or to leave the original untouched. The interdependence and interaction of image and text in pictorial and linguistic elements, such as words and onomatopoeia that are part of both the pictures and background settings as well as the speech balloons and boxes, is an important aspect that needs to be considered by a manga translator (Jüngst, 2004; Jüngst, 2007). The limited space available in the speech balloons and boxes is another difficulty. The translator must pay close attention to what number and which type of words he uses, as the space available for the translation is of the same length as the original text (Sell, 2011). Due to issues of available space, fitting in a translation may cause some loss of information or accuracy because an appropriate translation might take up too much space as a result of grammatical differences between the source and target language.

3. Literature Review

Scholars of Japanese manga have researched different aspects of manga theory, e.g. the place of manga in the comic market, the history of the overseas manga market, the visual language of manga, and the difference between manga and Western[4] comics. The translation of manga has also recently drawn scholarly attention (Laplante, 2008; Rampant, 2010; Inose, 2012). Studies on domestication and foreignization in manga translations, however, have often been neglected or have not been performed on an academic level. Comparisons between scanlation and official translation and between the earlier published and retranslated editions are also scarce. Little research has been done on translating the visual and verbal text of Japanese manga using foreignizing and domesticating translation approaches, and on the differences in translation methods scanlators and translators of publishing companies use to adhere to their translation approach. This literature review will focus on studies that discuss foreignization and domestication in scanlated manga and in manga translations of the older and the more recent official translations produced by publishing companies.

3.1 Manga translation in the early days

Many manga scholars argue that most of the older officially published translated manga are domesticated (Ceglia and Valeri, 2000; Muscar, 2006; Cooper-Chen, 2010; Wong, 2010; Pelliteri, 2011). According to Couch (2010) manga translators in the early days were more inclined to domesticating the text to make it appear a domestic product instead of a translated work by translating from the context of their own culture and removing the Japanese context. Malone (2010) states that up to the 1990's and 2000's the strategy of assimilating and adapting Japanese cultural products to conform to the Western comic market dominated in order to appeal to a large audience (Wong, 2010; Drazen, 2011). Japanese series were reworked for overseas markets by eliminating peculiarities[5] of the Japanese language (LaPlante, 2008; Matsui, 2009; Cooper-Chen, 2010; Goldberg, 2010; Pelliteri, 2011). Lu (2008), who has developed a theoretical framework for understanding the international success of anime[6] and has researched cultural identity in manga, argues that to eliminate typical Japanese characteristics from Japanese cultural products assures their marketability across cultures "because it allows a broader imaginary space of identification for

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4   The 'Western' market refers to the American and European (Italy, Spain, Germany, France, Dutch, Belgium, etc.) comic market.
5   Such as the systemized and broad variety of polite speech levels and the abundance of counters, honorific suffixes, homonyms and onomatopoeia (which will be discusses later in the thesis).
6   Anime is a term for Japanese animated movies and films, in a style similar to that of (and often derived from) manga.

people of various cultures, allowing more participation" (Lu, 2008, 177). In manga translations the dialogue is often adapted by publishing companies to suit traditional target language comics conventions to allow it to be read more like a target language comic and in order to attract comic readers who are not familiar with manga, because "western publishers and distributors sometimes find that staying too close to the original can get in the way of audience understanding" (Drazen, 2011, 139). Examples of domestication that are commonly found in manga translations of that period are replacing names of people or places with local alternatives, altering culture specific elements, rewriting some of the dialogue, deleting onomatopoeia and honorifics and substituting wordplay, jokes and puns with equivalents. "As such, translators are often criticized by fans for 'Americanizing' a text" (Rampant, 2010, 224).

3.2 Current manga translations

Recent literature shows that for the past few years there is a tendency for foreignization in manga translation (Couch, 2010; Malone, 2010). Several studies focus on the globalization of manga, the overseas manga market,[7] the changing translation policies in publication companies and the reasons for this phenomenon (Jüngst, 2004; LaPlante, 2008; Couch, 2010; Malone, 2010; Drazen, 2011; Pelliteri, 2011). Over the years the acceptance of Japanese manga, the expectations and make-up of the audience and the translation policy of manga translators in the publishing industry have changed (Jüngst, 2004; Couch, 2010; Wong, 2010). Around the year 2000 publishers started to take up new more foreignized translation strategies (Rampant, 2010, 229). As manga became more popularized and proved to be a commercial success, more fan-oriented and smaller publishing companies started to emerge that could "afford to take more risks bringing in more diverse readers to the audience" (Goldberg, 2010, 287; Malone, 2010). Publishing companies saw opportunities to market translated manga that were "more closely approximating the Japanese publications. This was particularly the case because a certain percentage of the fan base for these publications was interested in Japanese culture as well as manga and anime in particular" (Couch, 2010, 214). LaPlante's (2008, 53) study analyzes processes of translating visual and verbal elements and explains the phenomenon of changing wishes and expectations of manga readers as follows:

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7   According to Fukuhara (2009, 12) "sales of the graphic novels in Canada and the United States (both domestic comics and translated manga) were around 395 million dollars in 2008". The value of manga is estimated to be about 175 millions dollars, making up almost half of entire comic market (Kelts, 2007; Fukuhara, 2009). In 2005 manga (and *manwha*, Korean manga) sales represent about 50 percent of the comic market in Europe (Lee, 2009). Bryce, et al. (2008, 1) state that "European comic markets surpassed the US as the largest overseas market for manga". The scale of the French and German market alone (which amounts to 205 million dollars) is about the same size as that of America. In Germany manga constitutes 70 percent of the comic market. Manga is most popular in France, which makes up about 50 percent of European manga sales and manga represents around 30 percent of the French comic market (Comi Press, 2006; Bryce, et al., 2008).

As the market grew, American readers suddenly had access to *manga* that covered a much wider range of genres and themes than had been previously provided to them by American comics. This in turn attracted more and varied readers, many of whom may have had no previous interest in the comic medium. As time passed, it became clear that many readers of translated *manga* were interested in it because of its foreignness, and willing to put forth more effort toward reading the work on its own terms. As a result, translators began trying to preserve elements of this foreignness in translation.

Rampant's (2010) research focuses on the foreignization and domestication theory in translation strategies and explains what is involved in manga translation by discussing early and recent manga translations by publishing companies and scanlators. He argues that scanlators played a role in changing publishers' translation preferences (away from domestication of cultural elements), asserting that publishers started to adopt a foreignizing translation style "because of scanlators - or, basically, because of fan and consumer pressure" (231).

More recent publications have changed from the common domesticated translation style in favor of foreignization in a number of ways. For example, a common feature of these publications is that they often contain notes or glossaries at the end and preserve honorific suffixes[8] and onomatopoeia (with added English substitutions). The translations are not extremely filtered by invasive changes and mostly faithful to the original text, but "despite these changes the role of adaptor[9] is one that is still listed in the credits of most English language manga today" (Rampant, 2010, 230).

3.3 Translations made by fans

There are few publications on scanlation, but the available research that has focused on the process of and translation tendencies in scanlation argue that scanlators try to preserve the original message and intent of the original work to the fullest by keeping the translated texts as close as possible to the original Japanese work (Lee, 2009; Inose, 2012). Several studies state that scanlators have a more foreignizing tendency when compared to professional official translators (Muscar, 2006; Noda, 2008; Lee, 2009; Couch, 2010; Rampant, 2010; Inose, 2012). Rampant (2010, 228) argues that because "scanlations are produced by manga fans for manga fans" most scanlators aim their

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8 The Japanese language employs a large number of honorific suffixes that are used to address and refer to people and can function as a mark of politeness. They imply social status, positions of seniority and levels of intimacy between people. Sometimes translators try to preserve these elements by leaving them untranslated, for example retaining the suffix -*san* (the rough equivalent of 'Mr' or 'Mrs') added to the name John, in John-*san*.

9 By this Rampant (2010) means that English adaptation of Japanese utterances is still commonly used as translation method.

translations at the source-oriented audience and not at the uninitiated reader, which, leads to a lot of foreignization.

For example scanlated manga often tend to retain onomatopoeia, cultural references and honorific suffixes so as to not alter the artwork and to not leave any information out, because the fan translators feel that changing the content could be considered an insult to the manga artists and their artwork (Cooper-Chen, 2010). They make literal translations and provide explanatory notes on culture specific items that could be difficult to understand for readers, thus giving extra information on the source culture and avoiding the loss of any meanings in the translation (Pelliteri, 2011; Inose, 2012). Sometimes they borrow popular Japanese words in their translations which are assumed familiar for most fans, such as *baka* ('idiot'), *konnichiwa* ('hello'), *banzai* ('hurrah'), etc (Jüngst, 2004; Inose, 2012).

As opposed to the translation strategies of the international distributors of manga that are more inclined to alter the content of the original work to make it more appropriate and easy to understand for the average reader, scanlators object to altering the contents of the original work to fit the target culture's comic conventions, concepts and values. Thus "scanlation groups view themselves as providing other fans with alternative, more authentic version of the work" (Bryce et al., 2010, 13).

Conclusion

It is evident that scanlators and older and more recent official publishing companies produce translations differing in degree of foreignization and domestication. This can partly be explained by the difference in the target reader audience. Whereas most scanlators aim their scanlation at hardcore fans by keeping close to the original work, early publications were geared towards readers that were unfamiliar with the medium and adapted foreign content to suit the local culture and reach a wider reading audience. Nowadays publishing companies are, similar to the scanlators, more inclined to keep close to the original work, in line with the wishes of the fans whose tastes have changed. Overall there seems to be a consensus that earlier published versions show a domesticating approach, whereas recent publications use fairly foreignized translations and that scanlations employ foreignizing translation methods to a very large extent. Despite these general claims on dominant translation styles in different translations of manga, very few studies have been performed to verify these statements (Ceglia and Valeri, 2000; Inose, 2012). It appears that the degree of foreignization and domestication in manga translations is still not a major subject of study. Such a study will be performed in this thesis.

4. Methodology

To answer the questions raised in the introduction, a comparative analysis of the verbal and visual text of the manga will be made. The text of a manga, just like in American and European cartoons, is split in two types of text, the visual and the verbal text. The verbal text consists of the dialogue written inside and outside the balloons (Ceglia and Valeri, 2000). The visual text is the text that is part of the picture in the frames such as onomatopoeia, words on posters, menus, clothes, etc. The translation methods used to translate the verbal and visual text will be discussed and a few exemplary illustrations of the manga showing differences in translation will be provided. Some attention will also be paid to cultural and linguistic differences of the source and target language. The source material for this thesis is the first volume of the Japanese manga *Azumanga Daioh* by Azuma Kiyohiki (2000) and three different translated versions of this manga. These versions are:

1. the official publication by ADV Manga in 2003
2. the retranslated omnibus version published by Yen Press in 2009
3. the scanlation by the scanlators of Manga-Basket[10] in 2008

The story is told in a four panel slice-of-life comedy manga and is about a group of Japanese high school girls living their daily lives, going on field trips, doing homework, eating snacks, etc. (Abbott, 2011). This manga has been chosen because the characters and the setting are not situated in Western culture and it contains many cultural concepts such as Japanese customs, backgrounds, geography, scenography, foods, expressions and puns. This makes an interesting subject for studying foreignization and domestication of the text.

In order to show the degree of foreignization and domestication between the translated versions, the focus of this analysis lies on the use of various translation techniques and the effect these techniques have on foreignizing the text. The types of translated text that were encountered and the translation methods used, have been divided into a number of categories. The translation is categorized into five categories of verbal and visual text, which are used as a standard to judge whether the translations are domesticated or foreignized (LaPlante, 2008; Couch, 2010). The degree of foreignization will be measured by analyzing the use foreignizing translation methods in the translations of the following categories:

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10 This scanlation group is currently inactive and no background information regarding their size or motives for scanlating manga could be found.

Verbal Text:

A) Culture specific elements

This chapter shows how Japanese culture specific terms, customs and honorific suffixes are translated.

B) Wordplay

This category contains the translation procedures of special expressions such as wordplay and tongue twisters. The use of regional dialects and foreign languages will also be examined.

C) Overall style

This section will look in-depth at the overall translation style of the text and considers how sentences are generally translated in terms of faithfulness to the original's sentence structure and writing style. Some Americanizations and changes that have been made to the content and the translation of speech styles and language registers that are particular to certain character types will be discussed as well.

Visual Text:

D) Onomatopoeia

This category examines how Japanese onomatopoeia used in the frames as background sound effects are translated.

E) Pictorial elements

This section pays attention to the translation of the text that is constrained inside the boundaries of the pictures (for example Japanese letterings on menus, billboards and notebooks).

When conducting this study, I did parallel close readings of the three translations and took notes on the translation of culture specific elements, wordplay, overall style (the manner in which the author writes the story), onomatopoeia and pictorial elements. The frequencies of the items encountered in these categories were identified, classified and listed in charts. In chapter 5.3 some exemplary sentences are given that show the general translation style of how the manga is translated as a whole by the different translated versions. The type and the frequency of the applied translation procedures in translating the five categories were also identified and calculated. There is not enough space to analyze all of them in this thesis, but they will all be taken into consideration in the concluding analysis for each respective translation.

Table 1. Translation Methods

Verbal Text		Visual Text	
Foreignizing translation methods	**Domesticating translation methods**	**Foreignizing translation methods**	**Domesticating translation methods**
Direct borrowing	Modulation	Non-Translation	Additional equivalent
Literal translation	Descriptive equivalent	Caption	Equivalent
	Cultural equivalent	Additional transcription	Omission
	Generalization	Transcription	
	Adaptation		
Additional Translation Method Notes		**Additional Translation Method** Explanation	

All translation techniques are explained in Appendix F (p. 78).

I have presented the translation methods in the table above (see 'Overview Translation Methods' in Appendix F for further information) and identified two foreignizing procedures and five domesticating translation procedures for the verbal text as well as four foreignizing and three domesticating translation procedures for the visual text. Two translation methods that are used to complement the translations have also been identified (Additional Translation Methods).

The translation methods of the text were identified using the theoretical translation models proposed by Newmark, along with Vinay and Darbelnet[11], as outlined and categorized in the following studies on translation procedures and strategies: Albir and Molina (2002), Ordudari (2007) and Munday (2008). Additionally, a few of the translations procedures identified in Ceglia and Valeri's (2000) research on the translation of visual elements in manga have been used in defining the translation methods for the visual text, with some new methods (such as Non-Translation and Additional equivalent). More translation methods exist, but these I found to be the most effective for the categories used in this study. The translation methods are presented in the table above and in Appendix F in descending order from most to least foreignizing or domesticating.

The analysis will address approximately three translation examples for each of the five categories in the verbal and visual text. In the analysis these exemplary sentences and pictures of the manga with their translation method will be extracted and the differences regarding the degree of foreignization of the translated text between the translated versions will be examined and

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11 Peter Newmark is one of the main figures in the development of translation theory during the twentieth century and proposes several translation methods in his study of biblical translation. Jean Paul Vinay and Jean Darbelnet were the first to propose a classification of translation techniques that had a clear methodological structure (Munday, 2008).

compared in further detail. More examples will be discussed if a translation is very representative of how the text is translated in the different versions.

The transcripts[12] (and the translation methods) of the translations in the analysis are also recorded in Appendices A-E. The Appendices provide a) the translations of all culture specific terms found in the text, b) some examples that deal with wordplay, puns and foreign languages as well as a few examples of dialect use, c) additional examples that give a feel of the overall translation style in the three versions, d) more additional examples of onomatopoeia translations, e) the translations of every pictorial element in the text, f) an overview of the translation methods used in this study, and g) a list of glossing abbreviations. The Japanese examples are glossed, following the conventions of the Leipzig Glossing Rules[13] (Hinds, 1998; Comrie, et al., 2008). The examples are displayed in chronological order based on the page numbers (placed in between brackets). The translation methods are identified in square brackets below the translations. The Japanese letterings in the Appendices on onomatopoeia and pictorial elements are transcribed and glossed, but the translation methods have not been placed below the examples to give a better overview of how the translations look visually.

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12 The revised Hepburn romanization style is used to transcribe Japanese texts into the Latin alphabet (Barry, 1991). There exist various variants of the Hepburn romanization system, of which the original and revised variants are the most widely used methods of transcription of Japanese.

13 Some other glosses are used as well in order to reach a more precise interpretation of the Japanese text.

5. Analysis of Verbal Text

5.1 Culture Specific Elements

Culture specific elements are one of the most troublesome factors in translation (Hanada, 2009). These elements are closely tied to distinctive cultural features and attitudes. They refer to objects, titles of people, places, foods, religion, customs and other cultural concepts that have a special cultural meaning in the source language or are only found in the source culture (Larsen, 2009; Glodjovic, 2010; Gibová, 2012; Gyllenfjell, 2013). These words often do not make sense or lose their meaning when rendered in the target language. In the manga 25 culture specific elements were found (see Appendix A).

Table 2. Culture specific elements

Translated version Translation technique	Scanlation	%	Yen Press	%	ADV Manga	%
Direct borrowing	12	48%	5	20%	0	0%
Literal translation	10	40%	9	36%	1	4%
Descriptive equivalent	0	0%	3	12%	0	0%
Cultural equivalent	1	4%	1	4%	1	4%
Generalization	1	4%	3	12%	9	36%
Adaptation	1	4%	4	16%	14	56%
Number	25	100%	25	100%	25	100%
Notes	8		17			

Table 2 shows that scanlation uses almost solely foreignizing techniques such as direct borrowing and literal translation. Yen Press uses a variety of foreignizing and domesticating methods. ADV manga chooses a domesticating approach and employs just one foreignizing method. Yen Press and the scanlation also add notes to their translations.[14] The culture specific elements are underlined in both the original and the translations and the translation method is identified in the brackets below. The Japanese letterings are glossed and added below the figures.

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14 The use of notes is not added as an independent translation method, because notes serve as additional explanations to already translated words and not as a separate method of translation. First, a word has to be translated and then a note can be added.

5.1.1 Culture specific terms

Figure 1. (Appendix A-24)

Japanese (148)	Scanlation	Yen Press	ADV Manga
Nakata yaru kara. *LN do because.* I'll be Nakata.	I'll be <u>Nakata.</u> *Note: There is a famous soccer player named Nakata. [direct borrowing with note]	I'm gonna be <u>Nakata.</u> *Note: Hidetoshi Nakata was the most prominent soccer player in Japan during the '90s and '00s. [direct borrowing with note]	Okay, I'm gonna be <u>Pele.</u> [adaptation]

The sentence of the person on the right in the figure above is uttered by someone who is playing a soccer game and wants to take the position in the field that the Japanese soccer player Hidetoshi Nakata occupied. Obviously, as this name is related to the Japanese soccer-scene and is unlikely to be recognizable for readers of the target culture, it should be explained in a footnote. To translate *Nakata* the scanlation and Yen Press chose to use a direct borrowing with a note to ensure the understanding of the text is not lost. The scanlation uses very short notes able to fit in the margins. Yen Press uses endnotes and actively tries to convey notions that may otherwise go unnoticed by supplying a generous amount of background information.[15] These notes can convey connotative values and explanatory information to the text, but "some people find extensive use of footnotes in translation intrusive and annoying, or visually undesirable" (Larsen, 2009, 10). Translators should be careful when using notes, though, because these can disrupt the flow of reading and it can be quite inconvenient to thumb back and forth to look up explanations when reading (Larsen, 2009). ADV manga uses Pelé as an alternative, a well-known Brazilian soccer-player, who is quite likely to be more familiar to readers of the target language.

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15 The endnotes used by Yen Press to explain foreign elements have been summarized and added to the translations in the Appendices.

Figure 2. (Appendix A-20)

Japanese (116)	Scanlation	Yen Press	ADV Manga
(image)	(image)	(image)	(image)
Anpan **tabenai?** *Anpan* *eat-Neg?* Would you like an anpan?	Would you like an <u>anpan</u>? [direct borrowing]	Feel like a <u>nice tasty piece of bread</u>? *Note: What Yukari offered Kagura was an *anpan*, a roll filled with jam made from red beans. [descriptive equivalent with note]	<u>Are you hungry</u>? [adaptation]

For the translation of *anpan* ('Japanese bread filled with red bean paste') the scanlation again employs a direct borrowing technique, but this time without an additional note. Perhaps the scanlator does not feel the need to explain what the word means because he assumes that the reader has a certain level of knowledge regarding the SL culture and is already familiar with this term. Other examples of such words that can be found in Appendix A are *katsudon* ('fried pork cutlet in a rice bowl') in Appendix A-7*, curry udon* ('curry noodles') in A-8*,* and *takoyaki* ('octopus balls') in A-5 (Alan, 2007; Jüngst, 2007; Inose, 2012). Direct borrowing techniques are used to preserve the foreign flavor of the text. The problem associated with this technique is that it can limit the comprehension of the text, because the Japanese words might not be common knowledge for the general (or even the initiated) readership. Not too many of these words should be left in Japanese since total incomprehension would be likely when the visual elements cannot provide enough of an explanation (Larsen, 2009). Some scanlated translations have indeed become quite questionable when foreign elements are included but left unexplained, such as *shiwasu* ('the Japanese archaic name for December') in Appendix A-25 and *UFO catchers* ('Japanese claw vending machines, where prizes, such as toys and plushies, are won by grabbing them with a claw') in A-23. Yen Press uses a descriptive equivalent with a note as translation method. The use of a footnote is recommendable, because *anpan* refers to a specific type of Japanese food that is not part of the staple diet in non-Asian societies and most English readers are likely to be unfamiliar with this term. The translation in the dialogue does not cover the full meaning of the food, but does portray it as something edible, which is what it was used for. In the manga there are not many cases in which descriptive equivalents are used as translation. This is probably due to the limited space available in

the speech bubbles. ADV opts to change the sentence into a different and more neutral question, probably because the average reader does not have any idea what *anpan* means and the translator could not find an equivalent that looks the same as the Japanese bread portrayed in the picture.

5.1.2 Culture specific customs

Figure 3. (Appendix A-15)

Japanese (79)	Scanlation	Yen Press	ADV Manga
	WE SHOULD-'VE BROU-GHT A MELON OR SOME-THING EXPENSIVE MELONS ARE POLITE GIFTS TO BRING ON FORMAL VISITS.	MAYBE WE OUGHT TO HAVE BROUGHT HER A MELON.	MAYBE WE SHOULD'VE BROUGHT A GIFT OR SOME-THING...
Meron *toka* **motte** *Melon* *such as* *bring-Conj* **kita** *hō ga yokatta* *come-Pst* *better-Pst* **kana?** *I wonder?* Should we have brought a melon or something?	We should've bought a melon or something. *Note: expensive melons are polite gifts to bring on formal visits [literal with note]	Maybe we ought to have brought her a melon. *Note: Watermelon is a decadent and particularly expensive midsummer treat suitable for gifts and special occasions. [literal with note]	Maybe we should've brought a gift or something. [generalization]

Different cultures have a diverse mix of traditions and customs that are not used in other parts of the world, for example in Japan there is the custom of bringing melons as gifts for formal visits, telling ghost stories in the summer (Appendix A-18) and cracking watermelons at the beach (Appendix A-16). The figure above is an example of a reference that has strong associations due to cultural factors and whose meaning is only understandable if these associations are known. Yen Press and the scanlation keep this foreign custom in their translation. The meaning of bringing a melon is given in an explanatory note to make sure the audience can make sense of this sentence. ADV did not refer to the specific gift ('the melon'), but to 'a gift' in the translation, making the text both smoother and easier to digest for the reader. This substitution is clearly used to avoid awkward cultural elements and to make the story as 'readable' as possible. ADV produces translations that gloss over cultural differences and sacrifices some of the foreignness of the text. This creates a fluent reading experience and a translation that "resonates naturally with the reader" (Larsen, 2009, 2). The loss of foreign elements can however also make the translation less detailed and less colorful.

5.1.3 Suffixes and name order

Figure 4.

Ex.	Japanese	Scanlation	Yen Press	ADV Manga
1. (7)	***Mihama Chiyo desu*** *LN FN Cop-Pol* I am Mihama Chiyo	I'm <u>Mihama</u> <u>Chiyo</u>	My name is <u>Chiyo</u> <u>Mihama</u>	I'm <u>Chiyo</u> <u>Mihama</u>
2. (9)	***Sakaki-<u>san</u> kakkoii*** *LN-Suff-Pol cool* Sakaki-san is cool	Sakaki-<u>san</u> is cool	Sakaki-<u>san</u> is cool	Sakaki's cool
3. (11)	***Bōsō Tomo-<u>chan</u>*** *Rampage FN-Suff* Wild Tomo-chan	Wild student Tomo-<u>chan</u>!	Tomo-<u>chan</u> gone wild!	Tomo gone wild
4. (62)	***Kurosawa-<u>sensei</u> okotta*** *LN-Suff-Pol angry-Pst* Kurosawa-sensei is angry	Kurosawa-<u>sensei</u> is mad	Kurosawa-<u>sensei</u> scolds	<u>Miss</u> Kurosawa got mad

The use of suffixes and honorifics is an integral and special facet of the Japanese language. They are systematically used to express the types of emotional and social distance and relationships between people (Jüngst, 2004). For example suffixes such as *-sensei,* are used to address teachers, *-senpai* for older students in school, *-san* for Mr. and Mrs., etc. (Jüngst, 2007; Gyllenfjell, 2013). Even though some of the character relationships will be lost, ADV manga chooses not to translate most of them. This is probably because they are nearly impossible to translate as similar cultural equivalents in English hardly exist. In scanlation and the more recent translations Japanese honorifics are normally retained (Rampant, 2010). This is also the case with their translations in *Azumanga Daioh*, resulting in many *-san*'s and *-sensei*'s in the text. Yen Press also provides notes explaining their usage. The name order in Japan also differs from most Western countries (see example 1 in figure 4). In Japan people are usually addressed by their family name instead of their personal name, which is more common in English and other Western languages. ADV manga and Yen Press use the English name order and scanlation uses the Japanese order in its translations.

Concluding remarks

The ADV manga sacrifices many culture specific elements by using equivalents and adaptations in favor of a more natural and fluent writing style, whereas Yen Press and especially the scanlation use more foreignizing methods such as literal translations and direct borrowings to preserve the foreign feel of the original text. More foreignization implies extra and more accurate information and a better representation of Japanese culture in the text, but can also cause confusion and make the text less accessible. The scanlated manga for example ends up with many culture-bound words in the text that could be awkward to read or difficult to understand. Even if the scanlator expects a readership that is accustomed to Japanese, some loanwords could still be unfamiliar to the readers. Yen Press's translation retains many suffixes, culture specific terms and customs, giving it a more 'Japanese' feel than the ADV manga, although some of these elements are sacrificed for cultural equivalents or adaptations. Yen Press and the scanlation also provide explanatory notes that give more specific information about how to interpret specific words or expressions when special knowledge of Japanese language is necessary to make sense of the text. These notes serve as a reminder that the story is set in Japan, bringing the reader closer to the Japanese culture.

5.2 Wordplay

The use of puns, wordplay and other special expressions are another real translation challenge, as they are often culture specific and very language dependent (Spanakaki, 2007; Stille, 2012). Two different strategies are applied to translate these types of expressions and wordplay in this manga, which are using cultural equivalents or literal translation. The scanlation aims at importing the original wordplays, puns and expressions, resorting to a very literal text, despite all the difficulties following on: making the text difficult to understand or sound stiff and unnatural. Whereas both published versions create entirely different expressions by using cultural equivalents. They remove the original expressions and replace them with a fitting translation. The translation methods of the published versions are direct consequences of a domesticating tendency. In Appendix B the translation methods are identified.[16]

5.2.1 Wordplay

Figure 5. (Appendix B-1-1)

Japanese (54)	Scanlation	Yen Press	ADV Manga

Marui.. Maru.. Maru... **Sō** **da** **kono ko** **no** **namae** **wa** **Maruko** **ni** **shiyō.**
Round.. Maru.. Maru... Right Cop this child Gen name Top Marco-N into do-Coh.
Arc..Marc..Marc... I know, we should call him Marco.
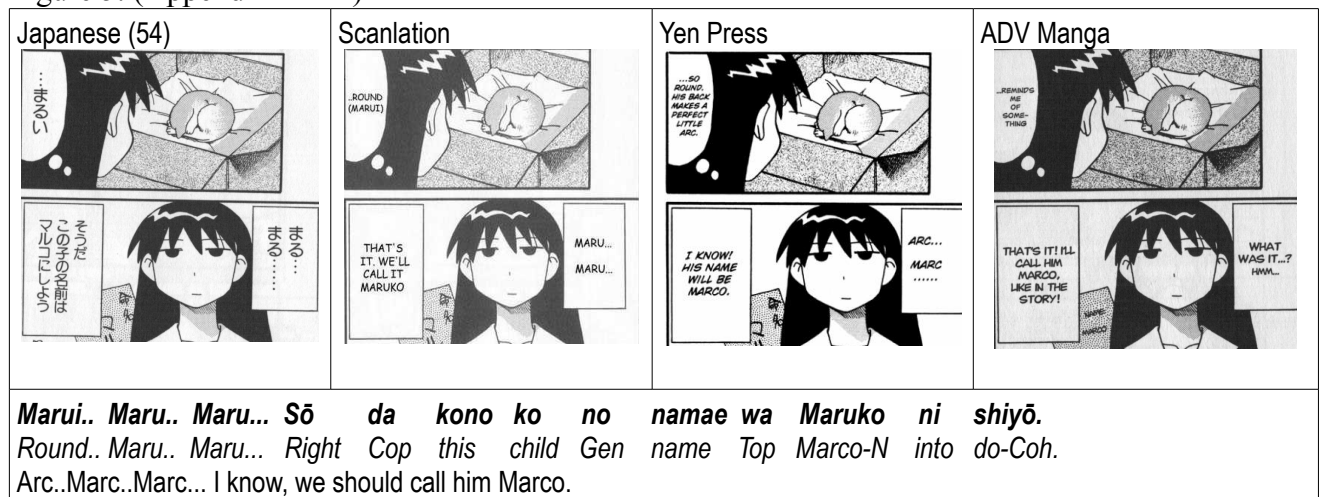
Word-plays are exceptionally difficult to translate into English as these depend on the Japanese writing system which is different from that of the English language[17] (Gustaffson, 2010; Verbruggen, 2010). In the figure above one of the main characters, Sakaki, is trying to pick a name for a cat. She decides to call the cat Maruko[18] as derived from *marui*, which is the Japanese verbal adjective for '(being) round'. In the scanlation the joke is translated very literally. The scanlation

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16 Due to the length of the texts in the forthcoming figures, the translations and translation methods will not be listed below the figures but in the Appendices.

17 Unlike the English language the Japanese language uses a mixture of three character sets: *kanji*, which are characters borrowed or adapted from Chinese writing and two syllabaries, *hiragana* and *katakana* (both consisting of 48 *kana's* or characters). *Hiragana* are used for words without kanji representation, such as grammatical particles and verb endings. Each *hiragana* has a *katakana* equivalent, which are mainly used for emphasis or writing loan words from European languages and animals.

18 The character set used for Maruko is the *katakana* alphabet, which is a syllabary.

tries to explain the wordplay by putting 'round' in the translation and placing *marui* in brackets, but this type of wordplay is still too difficult to understand for readers who might not know that the wordplay is related to the name Marco and the meaning of *marui*. Yen Press converts the name Maruko to the Latin alphabet and uses the descriptive equivalent "So round, his back makes a perfect little arc" to translate *marui*. Here, Sakaki takes the name Marco[19] from 'arc', which incorporates the original joke perfectly and fits the context well. In the ADV translation the cat is named Marco because of a book, which makes little sense. The wordplay, which is the link between the words for round and the cat's name is lost.

5.2.2 Japanese writing system

Figure 6. (Appendix B-1-2)

Japanese (84)	Scanlation	Yen Press	ADV Manga

'Ji'   tte   nā. Yō   hiragana   de [ji]   ya nakute   [ji][20]   tte   kaku   yankā.
Hemorrhoids Quot FP. Often hiragana   with 'ji' Top Neg-Conj 'ji'   Quot   write presumably?
About Hemorrhoids. You often write it with the hiragana "ji" and not "ji", right?
Futsū   [chi] ni tenten   nanka   tsukawahen[21]   yo   nā.

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19 Notice that the scanlator literally swaps the Japanese letterings for Maruko to the Latin alphabet, whereas Yen Press and ADV use the English pronunciation for the name, which is Marco.

20 The *hiragana* じ (*ji*) and ぢ (written as *ji* or sometimes *dji*) have the same pronunciation.

21 In Osaka dialect the standard negative verb ending -*nai* is replaced with -*hen*. The use of the Osaka dialect in the

> *Normally 'chi' on dots things like use-Neg FP FP.*
> Normally, you wouldn't use dots on 'chi', right?
> **Sonde kono mae jisho de shirabetara [ji] mo [ji] ni nattan yō.**
> *Then recently dictionary with look up-Cond 'ji' too 'ji' into become-Pst-FP FP.*
> And when I looked it up in the dictionary 'ji' had also become 'ji'.

The figure on the previous page is also obviously problematic to translate as it refers directly to the Japanese character set of *hiragana*.[22] This type of wordplay is very difficult to translate without completely changing the dialogue. The pun is impossible to carry over into English perfectly, because this character set is very different from the Latin alphabet[23] (Raab, 2005). Again, the scanlation opts for a literal translation and provides a faithful translation of this passage, retaining the Japanese syllables and the word *hiragana*. But without offering an explanation on what the *hiragana* alphabet consists of or on how 'hemorrhoids' is written in Japanese, this sentence is completely nonsensical and awkward to read. Yen Press and ADV Manga try to find a cultural equivalent by using the difficulty of writing 'hemorrhoids' in English as the joke. In this case their domesticating translation methods are easier to understand for the uninitiated readership than keeping extremely close to the source text. Although the literal meaning of the text is different from the original, the ADV and Yen Press editions find jokes that are understandable, carry the same feel and are somewhat similar to the original text. Sometimes Yen Press also provides endnotes with an explanation of the original pun, "so the reader can also have some sense of the joke that is lost in translation" (Lee and Shaw, 2006, 43).

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manga will be discussed later in this chapter.

22 Another similar translation example that makes references to Japanese counters can be found in Appendix B-1-2.

23 Unlike the English language, which has an alphabet of 23 letters, the Japanese language has (along with *kanji*) two *kana* syllabaries that have directly corresponding character sets for each of the 48 kana. For example 'ji' can be written as じ in hiragana and ジ in katakana.

5.2.3 Expressions and tongue twisters

Figure 7. (Appendix B-2-4)

Japanese (112)	Scanlation	Yen Press	ADV Manga
よく客食う柿だ―となりの柿は	THE PERSIMMONS NEXT DOOR ARE THE PERSIMMONS OFTEN EATEN BY GUESTS	PETER PIPER PICKLED A PICK OF PEPPERED PECKS.	HOW MUCH CHUCK WOULD A WOODCHUCK WOOD IF A CHUCKWOOD WOULD CHUCK WOOD.

Tonari	no	kaki	wa	yoku	kyaku	kuu	kaki	da.
Neighbour	Gen	persimmons	Top	often	guests	eat	persimmons	Cop.

The persimmons from the neighbors are often eaten by guests.

Differences in foreignization between the translated editions also arise when tongue twisters and other special expressions are used (Binsted and Takizawa, 1997; Alpha, 2007). For example the tongue twister in the figure above is translated extremely literally in the scanlation. The tongue-twister that was used as a pun in the strip is completely lost in the translation, leaving a sentence that is completely out of context (see also Appendix B-2-1). Using a strictly literal translation, all meaning is lost. The use of a more domesticating approach of using cultural equivalents, which is employed by Yen Press and ADV, seems more suitable. The literal meaning is lost, but the function of the text, which was a tongue twister passing as a joke, is more important and is retained in the published versions. The Appendix (B-2-5) shows that translators (in this case ADV manga) can also resort to including an entirely different type of pun to replace the original in case they could not think up one in English relating to the same subject (Spanakaki, 2007). Yen Press is able to replace the original pun with an English equivalent suitable to the context.

5.2.4 Dialect

In manga "certain regional dialects function as role language[24] to assign stereotypical traits to imaginary characters" (Hiramoto, 2010, 245). The difficulty of translating dialects is that when a domestic reader of the manga sees this dialect "all of the notions and preconceptions that he has of the residents of that region are brought to mind" (LaPlante, 2008, 40). The audience of the translated work however, has no preconception of these meanings and connotations. In the translated manga dialects are dealt with in two ways. These are making use of various dialects in the target language, used by Yen Press and ADV, or ignoring these types of speech and translating them to standard speech, used in the scanlation.

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24 The function of role languages will be explained in detail in chapter 5.3.4.

Figure 8. (Appendix B-3-2)

Japanese (29)	Scanlation	Yen Press	ADV Manga

Sonna ki   o   tsukatte, futsū   no   kotoba de shaberanakute ii   kara!
Such   attention Acc use-Conj, normal Gen   words with speak-Neg-Conj good because!
You don't need to be so uptight, you can speak the way you normally do!
'Yoroshū tanomimanganā' de   ii   yo. Hai!
'Nice to meet you'   with good FP. Go!
You can say 'Nice to meet you'. Go on!
...Yo... 'Yoroshū tanomimanganā' .
...Ni... 'Nice to meet you' .
...Ni... "Nice to meet you' .

At one point in the manga an exchange student from Osaka[25] (who was of course immediately nicknamed 'Osaka') arrives at a high school in Tokyo in which the story takes place. In the Japanese original she speaks with an Osaka accent.[26] This dialect is often used for characters that stereotypically tend to be more laid-back than people from Tokyo and are said to be stupid, "funny, frugal, food-loving [and] unsophisticated" (Hiramoto, 2010, 245). Yen Press also provides these stereotypes in a note. Linguistic features of this dialect are underlined in Appendix B-3. The scanlation simply removed Osaka's dialect and made her speak in standard English. ADV and Yen Press made localized versions for her accent. In Yen Press she has a Southern American English accent[27] and the ADV manga made her sound like she is from Brooklyn[28] (Azuma, 2007). They

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25 Osaka is a large city located on Japan's main island of Honshu, roughly in the centre of Japan. The dialect belongs to Western dialects, while Tokyo speech belongs to Eastern ones.

26 The Osaka dialect uses longer vowels and different verb endings, copula's and particles compared with the Tokyo standard (Hinds, 1988). Some examples of these differences include the use of certain copula *da → ya,* sentence particles *yo → de,* negative forms *-nai → -hen,* vocabulary *deshō → yanka* ('presumably') and contractions *chigau → chau* ('to be wrong').

27 This is because the Osaka and Southern dialect are both easily recognizable and distinguishable from the standard American and Japanese dialects and are associated with business-oriented cities and a country image (Hendrickson, 2000; Azuma, 2009).

28 This could be because people speaking with a Brooklynese accent are just as Osakans commonly associated with being loud, rude and uneducated (Hendrickson, 2000; Hiramoto, 2010).

'slurred' her speech, dropping 'g's and putting in words such as "watcha mean", "Ah ain't", "fudghedd about it", "how you doin'", 'teacha", etc. I find the neutralizing translation in the scanlation more preferable, because the connotations of the other dialects are not the same as those of the Osaka dialect. The localized dialects are, for example, unlike Osaka speech not associated with comedy or having great interest in good food and making money (Hendrickson, 2000; Azuma, 2009). In the translations the Brooklyn and Southern accents are also quite prominent while the accent of the character Osaka is actually fairly soft (Azuma, 2007). This might be the reason why the scanlation refers to a pseudo-Osaka dialect in brackets in figure 8.

5.2.5 Foreign languages

Aside from regional dialects, references to foreign countries and the use of foreign speech forms are also translated differently between the three editions.

Figure 9. (Appendix B-4-2)

Hai yoku dekimashita. Gotō-kun wa saikin ganbatteru wa nē.
Alright well Pot-Pst-Pol. LN-Suff Top lately work hard-Prog FP FP.
Good job! You've been working really hard lately Gotou.
Hai natsuyasumi ni kazoku de Amerika ni iku node.
Yes, summer vacation in family with America to go because.
Yes, because my family's going to Japan in the summer vacation.
Eigo wa yatte okō to...
English Top do-Conj already do-Coh Quot.
So I thought I'd do my best to learn some English.

For example, in ADV the profession of one of the main characters, Yukari, has changed from an English teacher to a Spanish one. The students speak Spanish in her class and references to America have been replaced by Spain (as shown in the figure above and in Appendix B-4-1). English visitors to Japan also suddenly speak a different language (see Appendix B-4-3), to give the audience a feeling that the story takes place in America. References to foreign countries are not changed in the

scanlation and Yen Press. Foreign speech use remains unchanged in the scanlation.[29] Yen Press grammatically corrects these utterances as is shown in the upper frame in figure 9.

Concluding remarks

As far as jokes, wordplay and expressions are concerned, the published versions translate quite liberally. They translate Japanese jokes and expressions by substituting them with English ones that work with a similar principle, preserving the feel of the original joke. Yen Press also sometimes explains the original jokes in footnotes as to not lose any information contained in the text. The foreignizing approach of the scanlation places the most emphasis on repeating the original message and meanings of these types of expressions, whilst the domesticating approach of Yen Press and ADV focuses on communicating the overall impression the text gives to the audience. These expressions benefit from a more domesticating translation. In order to be truly authentic the scanlation is more accurate, exact and faithful to the source material, but ends up with too many expressions and puns left unexplained or nonsensical, functioning only as references to Japanese culture. This makes the text hard to understand and/or sound stiff and forced.

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29 In the lower frame of the picture in the scanlation the order of the speech bubbles is changed, perhaps because the scanlator did not want to use a smaller font and could otherwise not fit the translation in the appropriate speech balloon.

5.3 Overall Style

The faithfulness of the translated versions to the original writing style and text structure will be discussed in this category. Style in literature refers to the language conventions used by the writer to construct a story. The author's choice of words, phrasing, dialogue, figurative speech and other forms of language are used to create style (Munday, 2008). This category pays attention to the degree in which the structures of sentences, sentence length and wording, etc., of the text has been altered as well as if overall the message of the text (which refers to the literal content and information) has been changed (Kolawole and Salawu, 2008). It also looks at Americanizations of the character dialogue and if the language register (politeness level) of the original is transmitted in the translations.

5.3.1 Writing style and text structure

Figure 10. (Appendix C-1-1)

Japanese (24)	Scanlation	Yen Press	ADV Manga

Yukari,   ano ne, watashi kuruma o   kaō   to   omou   no   yo.
FN,   umm FP, I   car   Acc buy-Coh   Quot   think   FP   FP.
Umm, Yukari I'm thinking about buying a car.
E!?   Okane   aru   no!? Jā   chōdai!

> *Eh!? Money exist Q!? In that case please!*
> What!? Do you have the money to buy that!? Well, give some to me!
> **Nande   da   yo... Kodomo ka?**
> *Why   Cop FP... Child   Q?*
> Why should I do that... Are you a kid?
> **Jā   gaisha   ni   shite!   Gaisha!   Yōroppa no!**
> *In that case foreign car into do-Imp! Foreign car! Europe Gen!*
> Then get a foreign cat! A foreign car! One from Europe!
> **Sonde   nichiyō ni   kashite!**
> *And then sunday on   lend-Imp!*
> And then lend it to me on Sundays!
> **...Anta sā...**
> *...You FP....*
> ...You're really...

Figure 11. (Appendix C-1-2)
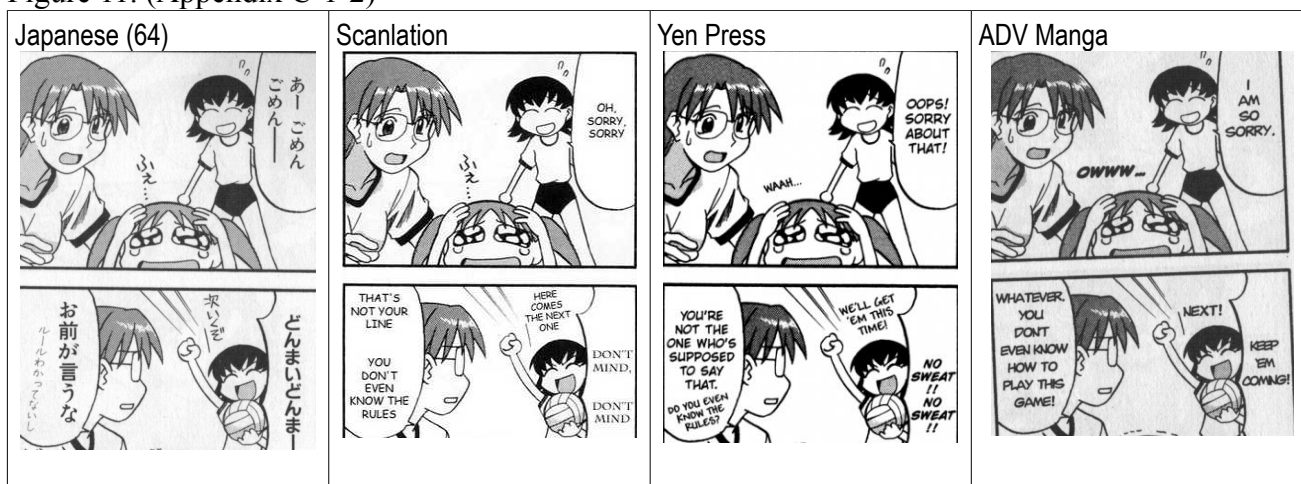
Japanese (64)	Scanlation	Yen Press	ADV Manga

> **A,   gomen, gomen. Donmai   donmāi.**
> *Ahh, sorry, sorry.   Don't mind, don't mind.*
> Oh, sorry, sorry. Don't mind it, don't mind.
> **Omae   ga   iuna.   Rūru   wakatte   nai   shi.**
> *You-Der Nom   say-Neg-Imp. Rules   know-Conj Neg   because.*
> You're not the one to talk. You don't even know the rules.

As illustrated above, the translations[30] in both figures vary in terms of the positioning of the words, word count, number of sentences and overall faithfulness to the original text.[31] According to several studies (Muscar, 2006; Bryce, et al., 2010; Rampant, 2010) scanlators in comparison to official translations, often pay more attention to the elements of the author's narrative form such as writing style, paragraph breaks, sentence length, word number, etc. In translating they try to "allow access to an English-speaking audience, but do not change the original work in any way, other than the text" (Muscar, 2006, 244). Indeed, in these figures the scanlation almost directly transfers the original writing style, translating very literally (almost word-for-word), followed closely by the Yen Press translation where the sentences run a bit more smoothly, but are still translated quite literally.

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30 Only the text written inside the speech balloons is glossed.

31 There is of course a dissimilarity in the form and structure of the two languages due to different grammatical structures, so it is impossible to completely preserve the phrasing in the translation.

ADV translates more freely, sentences are often separated from or combined with another and the positioning of the translated words often deviates from the original.

Overall, the scanlation carefully appreciates the original meaning of the Japanese manga and tries to fully reproduce the content of the original in a language style that is comparable to the original (Muscar, 2006). Bryce, et al. (2010, 13) argue that scanlators "tend to prioritize preserving the original text, even at the expense of including clunky sentences or excessively long subtitles". At times the scanlation tries to produce too literal sentences that sound unnatural. Yen Press sometimes rewords or changes the sentence structure to obtain a smoother writing style, while staying close to the original meaning of the text (see for example Appendix C-1-3). The ADV manga has more changes made to the text than the more Yen Press edition, which was done six years later. Some of these changes are unnecessary and considerably deviate from the original. For example the character Osaka speaks with a Brooklyn accent, the English teacher turns into a Spanish teacher, English foreigners become German foreigners, yens are dollars, foods have different names and words that deal with Japanese culture are completely rewritten or generalized (such as the translations of *anpan*, *melon* and *Nakata* that were discussed in chapter 5.1).

5.3.2 Americanizations

Figure 12.

Ex.	Japanese	Scanlation	Yen Press	ADV Manga
1.(48)	**Namae wa?** *Name Top?* What's its name? **Kuro. Hamusuta wa Hamu-chan.** *Black-N. Hamster Top Hamu-N-Suff.* Black. The hamster was called Ham-chan.	What is its name? Blacky. The hamster was Ham-chan. [literal]	Whatcha call 'em? Black. The hamster was Ham-chan. [literal]	What's the dog's name? Spot. The cat was Whiskers. [adaptation]
2. (96)	**A! Nande!?** *Ah! Why!?* Ah! Why!?	AH why!? [literal]	AH! Why? Why!? [literal]	Oh my god! Why god, why? [adaptation]
3.(160)	**Uta jōzu ya de.** *Sing good Cop FP.* You're good at singing.	You could be a singer. [modulation]	Like a pop star! [adaptation]	I thought you was Celine Dion or something [adaptation]

Apart from differences in the sentence structure, changes have also been made in the language register and Americanizations have been added to the dialogue in the ADV manga. Americanizations are swear words, stop words and references that are typically used in the American English language or refer to the American culture and are not used in the original text, such as adding the name of the famous Canadian singer 'Celine Dion' to the text in example 3, and substituting Japanese pet names (and the animals themselves) with generic American ones in example 1. In the figure above the Americanizations are underlined. The domesticating translation

style of the ADV edition is exaggerated into a form of Americanization. These Americanizations are consistently used and very noticeable in the entire text throughout the manga. ADV manga inserts several typically American colloquialisms, references and interjections into the dialogue that are not really appropriate for Japanese characters (Larsen, 2009). Some of these interjections feel slightly intrusive and out of place. In example 2 for example, *A! Nande!?* ('Ah! Why?') is replaced with "Why, god, why?". Other examples of Americanizations (including informal American speech) can be found underlined in Appendix C-2.

5.3.3 Language register

Language register[32] deals with the politeness level in the text (Petitt, 2005). This section examines whether the language is maintained or has become more colloquial (informal), standard (neutral) or formal (polite) in the translations. The Japanese language has various levels of politeness, such as polite, humble and respectful speech[33], which are used to indicate degrees of formality in language use. These speech types are typified by the use of special honorific or humble lexemes, pronouns and suffixes as well as polite and direct style copula and verb endings (Hinds, 1988; Bleiber, 2011). In English using more formal words ('enough' vs 'sufficient', 'find out' vs 'ascertain'), making polite requests and enquiries ('do the dishes' vs 'could you please do the dishes') and avoiding swear words and contractions ('I'm' vs 'I am') are used to make distinctions in formality. While the English language also uses different registers, its levels of politeness are not as formalized and grammaticalized as in Japanese, which has special polite and direct style verb endings and a larger variety of respectful and humble lexemes and formulations. For this reason there is frequently no English equivalent for the Japanese politeness levels (Haugh, 2004).

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32 Register can be defined as "the stylistic variation that occurs in a person's speech or writing in different social contexts. Typically, different registers vary according to their degree of formality" (Pettit, 2005, 50). Here it will be used to refer to the degree of formality in a character's language use.

33 These are five examples of often occurring situations that require the appropriate levels of politeness:

1. Insulting or rude speech is used when the speaker wants to show disdain to another or when speaking in a degrading manner to inferiors (e.g. rude second person pronoun *kisama* 'you', derogatory verbs such as *shiyagaru* 'do').

2. The direct style is used in informal and casual speech between people who are close, for example friends or family members (e.g. copula *da*, plain verb forms such as *suru* 'do').

3. In polite or formal conversations, such as between a student and a teacher or with strangers, polite style (*teineigo*) is used (e.g. copula *desu*, verb endings with *masu* such as *shimasu* 'do').

4. When the speaker refers to someone who is superior to the speaker, respectful language (*sonkeigo*) is used. In informal situations, such as co-workers referring to their boss, respectful-informal language (e.g. direct style respectful verb form *nasaru* 'do') is used. In a formal situation, such as assistants directly speaking to/addressing their boss, respectful-polite style will be used (e.g. polite style respectful verb form *nasaimasu* 'do').

5. Humble language (*kenjōgo*) is used if the speaker refers to his or her own action toward someone superior to the speaker. Humble-informal language (e.g. direct style humble verb form *itasu* 'do') is used in informal situations, such as an employee talking to somebody equal about an action he has performed in the interest of his superior. Humble-polite style language is used in formal situations, such as when an employee speaks of himself to someone higher up in social rank (e.g. polite style humble verb form *itashimasu* 'do')

Figure 13.

Ex.	Japanese	Scanlation	Yen Press	ADV Manga
4. (12)	**Hakatte** **nē** **yo.** *Measure-Conj Neg FP.* We weren't timing you.	We weren't keeping track. [literal]	Why would I be timing you? [modulation]	I wasn't timing, <u>you dork.</u> [adaptation]
5. (24)	**Nande da** **yo...** **Kodomo ka?** *Why Cop FP... Child Q?* Why should I do that... Are you a kid?	What the... Are you a child? [literal]	Why should I..? Are you a kid? [literal]	<u>What the hell!? You brat!!</u> [adaptation]

If we look at the register of the manga (which is usually direct style), ADV tries to do the register of the original justice by resorting to mostly colloquial and informal dialogue translations. However, the Japanese direct style in the manga implies a form of informal equality between colleagues or friends. ADV's dialogue that tends to use more vulgar speech seems more rough and rude, because of the added swear words and slang (such as "you dork" and "oh my god") than is implied by the direct style used in Japanese. ADV uses more colloquial expressions, interjections and swear words in contrast to Yen Press and scanlation, which prefer a more neutral language use. For example in example 5 Yen Press and the scanlation translate the sentence *nande da yo kodomo ka* in standard language whereas the ADV translation "What the hell? You brat!" takes a much more impolite turn than is justified by the register of the original. Again in example 4 the scanlation and Yen Press use a more neutral language compared to the original, whereas the ADV manga by adding 'you dork' in the translation, makes the register more rude.

Another example in which ADV sometimes makes the text too colloquial is found in the translation of the text of one of the main characters in the manga named Chiyo. This character always uses polite style in the Japanese original even with her close friends (e.g. the polite copula *desu* and *masu* verb ending) which in Japan characterises her as a young, cute and well-spoken girl. Yen Press and the scanlation neutralize her polite speech, but ADV Manga makes it much more colloquial by using contracted and abbreviated forms ("cuz", "cause") or non-standard spelling ("wanna", "gonna"), which is in contrast to her original Japanese characterisation.

Due to the differences in politeness levels and forms it is difficult to convey the exact register in the target language and create translations that belong to that same register (Haugh, 2004; Pettit, 2005). ADV tries to grasp the familiarity of most of the character dialogue of the original, but at the risk of making its translation too informal and even impolite. Yen Press and the scanlation often use translations in which the informality of most of the dialogue is toned down or neutralized, removing some of the expressiveness and colloquial elements and suppressing familiarity between characters. In doing so it gives a more standard rendering of the text at the expense of expressiveness in the original.

5.3.4 Role Language

Role language (or *yakuwarigo* in Japanese), a term coined by Kinsui[34] (2007, 97) "is a set of spoken language features, vocabulary, grammar, phonetic characteristics, etc., that are associated with a particular character type" (Hiramoto, 2010, 236), such as noblemen's and robot's speech or baby talk. It refers to the connection between a person's attributes (such as age, job occupation, place of residence, social position and gender) or character type (e.g. loud, lazy or rude personality) and the spoken language features of a character. In general manga and anime are media that tend "to convey rather stereotypical and simplistic stories in naturalized terms" (Hiramoto, 2010, 252). They often use role language, because this makes it easier for readers to interpret the type of role a character is playing based on that character's speech. *Yakuwarigo* is referred to by Kinsui as 'virtual language', meaning that it is a fictional language that chiefly appears in fictional works such as novels, manga, television drama shows etc. and is not a realistic portrayal of how Japanese people actually speak.

Types of role language that were used extensively to create certain character types in *Azumanga Daioh* were regional dialects, polite/impolite and female/male speech styles and, to a lesser degree, elderly male language.[35] Since the use of regional dialects and politeness have already been discussed in previous chapters, here our focus will be on the two other types of role language, i.e. gendered speech and elderly male speech. Observe for example the three extracted examples below. The lexical items used in role language to portray specific characters have been underlined.

Figure 14.

Ex.	Japanese	Scanlation	Yen Press	ADV Manga
6.(62)	**Kimi wa gakusei no koro to** *You Top student Gen period with* **kawattoran nā.** *change-Prog-Neg FP.* You haven't changed from when you were a student.	You haven't changed from when you were a student. [literal]	You're not a whit different from when you were a student. [literal]	You haven't changed a bit since you were a student yourself! [literal]
7.(103)	**Oretachi danshi ichidō wa** *Us young men all of us Top* **kandōshita.** *deeply moved-Pst.* Us guys were all deeply moved. **Anna sensei mita koto nē!!** *Such a teacher see-Pst thing Neg!!* We've never seen a teacher like him before!	He's moved all of us guys as one. I've never seen a teacher like that!! [literal]	It was a moving spectacle for the male half of the class! We've never had a teacher like him before!! [literal]	We, the entire male student population, were deeply moved! We've never had a teacher like him before! [literal]
8.(115)	**Watashi no kurasu ni wa Sakaki**	My class has	I've got Sakaki in my	We've got Sakaki in

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34 Kinsui is the editor of the book *The Horizon of Role language Research*, which is a published collection of papers on the concept of *yakuwarigo* and includes Kinsui's own study on the use of *yakuwarigo* in manga.

35 Although not discussed here, there are also other types of role language assigned to characters such as *aruyogo* (stereotype of Chinese people speaking Japanese), *seiyōjingo* (Westerner's Japanese speech) and *okama kotoba* (Japanese feminine language spoken by men).

I *Gen class* *in Top LN* **ga** **iru** <u>**no yo.**</u> *Nom* *exist* *FP FP.* I have Sakaki in my class. ***Uchi*** *ni mo hitori* ***sugoi*** *Our group in also one person amazing* ***no iru*** <u>***wa yo.***</u> *NM exist FP FP.* I also have an amazing athlete in my class.	Sakaki. There's a great athlete in my class too. [literal]	class. Well, we've got quite an athlete on our side too. [literal]	our class. We've got someone like that in our class too. [literal]

In the first example the school principle, an elderly male, scolds a teacher on her childlike behaviour. His type of speech employs several lexical markers that are stereotypically used by old men in Japanese fiction and is called *rōjingo* ('old men's language'). For example the negative *-n* is used in place of *-nai* and the progressive verb form *-toru* (contraction of *-teoru*) instead of *-teru* (contraction of the standard Japanese *-teiru*), as can be seen in the verb form *kawattoran* 'have not changed' (as opposed to the standard Japanese *kawatteinai*). Older men also often use *nā* or *nō* to end sentences. Example 7 represents *danseigo* or Japanese men's language. This is typified by the use of the masculine first pronoun *ore* and *-nē* as an alternative for the negative ending *-nai*. The last example is a conversation between two female teachers. They are having a competition on whose class will win the sports festival. They use *joseigo*[36] ('Japanese women's language'), employing language features that are typical of female speech such as the feminine final particle combinations *wayo* and *noyo*.

    In their summary of existing role languages in crosslinguistic studies, Teshigawara and Kinsui (2011) state that role languages are employed globally. Some features of English role language are for example the use of regional dialect, non-standard spelling and pidgin varieties. "However, no other language is known to have as many linguistic markers (especially lexical) that contribute to the formation and diversity of role language, as does Japanese" (Teshigawara and Kinsui, 2011, 37). Brownlee and Bryce (2009) and Hiramoto (2010), who have researched Japanese role language in translation, note that compared to English, Japanese distinguishes generational and gender differences with greater proficiency by utilising a wide variety of first personal pronouns, copulas and particles as signifiers of role language.[37] Gender, social status and age determine a character's speech style more strictly in Japan.

    Because the English language does not have such a large variety of typical speech styles that conform to a specific gender or age, the translators in this study have chosen, similarly to their

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36 Since *Azumanga Daioh* is a high school girls comedy manga, the dialogues contain a fair share of female speech. However, the school girls in the manga also often used male language when talking amongst each other. Teshigawara and Kinsui (2011, 52) hypothesize that this phenomenon might be the result of freer language norms in current society or could be seen as "an example of a new identity, created by shifting the existing language norms".

37 In his research on gendered speech styles in English, Broadbridge (2003) shows that while female conversation styles are believed to be more polite than male and to contain more tentative speech and less vulgar terms, there are no real prominent differences in language use.

translations of polite speech styles, to generalize these assigned styles of speech. One difference between the translations is that the ADV Manga and Yen Press translations sound a bit more idiomatic, when compared to the scanlation. The dialogues are rendered into standard English in order to produce authentic and natural dialogues. This is probably because, since there are fewer status- and gender-based expressions, overemphasizing gender, age and status does not sound realistic to the English reader and would risk alienating the reader from the text.

Concluding remarks

The scanlation delivers a literal translation, Yen Press produces a fairly faithful translation and ADV translates in an Americanizing way. Overall, the scanlation pays the most attention to the original text structure such as sentence lengths and wording as well as to reproducing the exact information of the text and translates the source text very literally. Yen Press follows the original text fairly closely, but is at times also quite domesticating. Yen Press and in particular the scanlation put emphasis on the linguistic features of the source text, which in the scanlation does not always lead to smooth, flowing and natural sounding sentences. ADV is quite liberal with the original text structure and conveys the dialogues in a deliberately more Americanized style. The Americanizations in the content, register and utterances of the character at times deviate markedly from the original text. Gender and age based speech styles are neutralized in all the translations.

6. Analysis of Visual Text

6.1 Onomatopoeia

The onomatopoeia in manga can cause a lot of distress for translators (Gyllenfjell, 2013). This is because compared to English, the Japanese language employs onomatopoetic expressions far more often and for a greater range of uses, referring to sounds of human emotions, feelings and conditions that sometimes have no corresponding equivalent in, for example, European and American languages (Jüngst, 2004). They are also integrated in the pictures making them difficult to change or retouch. Manga are often littered with onomatopoeic phrases and *Azumanga Daioh* is no exception to this (Lee and Shaw, 2006). They are continuously employed throughout the story, amounting to 196 in total. The visual texts are not transcribed nor are their translation methods listed in Appendices D and E in order to give an overview of the visual impact of how the translations overall look. In the table below you can find the translation techniques used by the translators:

Table 3. Onomatopoeia

Translated version Translation technique	Scanlation	%	Yen Press	%	ADV Manga	%
Non-Translation	102	52%	0	0%	0	0%
Equivalent	55	28%	29	15%	42	21%
Additional equivalent	0	0%	155	79%	154	79%
Transcription	12	6%	2	1%	0	0%
Additional transcription	0	0%	10	5%	0	0%
Omission	25	13%	0	0%	0	0%
Number	196	100%	196	100%	196	100%
Explanation					26	

All translation techniques are explained in Appendix F (p. 78).

6.1.1 Sound effects

The translators use various techniques to deal with these sound effects, such as leaving the Japanese onomatopoeia untranslated in the picture (Non-Translation), replacing them with a suitable English substitution (Equivalent) or transcription (Transcription) in the same visual style in cases where the sound effect can be cleanly removed without interrupting the rest of the picture. Other common means of dealing with onomatopoeia are to keep the sound effect intact while adding a small

equivalent or transliteration of the sound in an empty spot within the panel (Additional equivalent and Additional transcription), or by leaving the sound effect out altogether (Omission). A descriptive explanation of the sound (Explanation) can also be added in the translation.[38] The figures below provide examples of the translations methods used for the onomatopoeia in the manga.
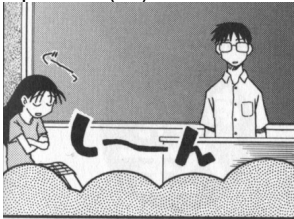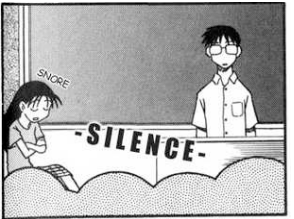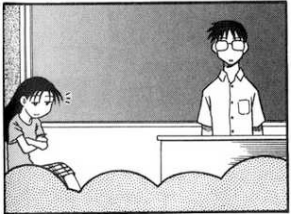
Figure 15.
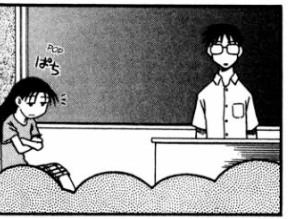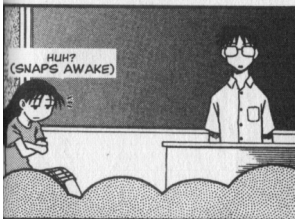
Japanese (92)	Scanlation	Yen Press	ADV Manga
ぐーっ *gū* (snoring) し～ん *shi~n* (sound of silence) ぱち *pachi* (blinking)	snore [equivalent] silence [equivalent] [omission]	ぐーっ zzzz [additional equivalent] し～ん quiet [additional equivalent] ぱち pop [additional equivalent]	zzzzz (sleeping) [equivalent with explanation] し～ん dead silence (crickets chirping) [additional equivalent with explanation] huh? (snaps awake) [equivalent with explanation]

Figure 15 shows that the scanlation uses a domesticating translation style. In the upper picture the Japanese sound effects are cleanly removed and replaced with English equivalents that are visually rendered in a similar style. In the lower picture the onomatopoeia is erased, leaving the picture clearly less vivid than when the teacher's act of snapping awake is accompanied by a sound (Lee and Shaw, 2006). Yen Press employs a foreignizing translation style by using additional equivalents leaving the onomatopoeia intact, while adding a tiny suitable English equivalent next to it, preserving the foreign flavor of the visual sound (LaPlante, 2008). ADV manga uses equivalents as translation method with added explanations that provide descriptions of the sound in brackets below

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38 Some of the findings in table 3 are quite contrary to other studies, for example in most of the earlier translated works making use of added small translations and explanations next to the original onomatopoeia was not really customary (Inose, 2012). Furthermore, the use of omission is something scanlators usually stay away from, as this interferes with the original artist's graphic design (Muscar, 2006; Lee, 2009; Rampant, 2010). In general terms scanlators are inclined to leave these expressions untranslated with original lettering or replace them with English equivalents (Lee, 2009; Rampant, 2010; Douglass, Huber and Manovich, 2011). In the scanlation of *Azumanga Daioh*, however, relatively many onomatopoeia are replaced and omitted.

the sound effect. In my opinion, this is an appropriate method in translating *shi~n* ('silence') as there is no sound for silence in English and leaving it untranslated could be opaque for readers. However, it seems redundant to translate as well as explain the other onomatopoeia, which are the noise of sleeping and the act of snapping awake, as that is already very obvious from the picture.

6.1.2 Various translation methods

Figure 16.

Japanese (154)	Scanlation	Yen Press	ADV Manga
かしゃ *kasha* (clicking) ガタ *gata* (rattling) うおお *uoo* (gaaah, unpleasant feeling)	klik [equivalent] ガタ [non-translation] uou [transcription]	かしゃ click [additional equivalent] ガタ tremble [additional equivalent] nawww [equivalent]	かしゃ snap (ponytails back on) [additional equivalent with explanation] ガタ clack clack (book rattling on desk) [additional equivalent with explanation] shutter (dream twitch) [equivalent with explanation]

In this figure the scanlation uses a combination of foreignizing and domesticating techniques, using non-translation, an equivalent and a transcription. The onomatopoeia ガタ *gata* ('rattling') is left untranslated in the picture. Leaving the onomatopoeia untranslated ensures that readers, even if they cannot read Japanese, can still appreciate the visual appeal and 'Japanese' feeling of the sound effect (Lee and Shaw, 2006). Yen Press and ADV manga use translation methods similar to the previous figure. In ADV's translation we can see that adding English equivalents and explanations to the original sound effect makes the picture very clustered. The added explanations seem too much and weaken the pace by layering on too much information. In the original Japanese these are simple and to the point panels, but they become too crowded in ADV's translation, which can become confusing for readers. The fan translation and Yen Press use a more minimalist approach and seem more straightforward.

6.1.3 Omission

Figure 17.

Japanese (26)	Scanlation	Yen Press	ADV Manga
じ～ん *ji~n* (deeply touched)	[omission]	じーん sniff [additional equivalent]	wow! [equivalent]

The scanlation omitted the onomatopoeia in this figure. This method is not preferable as the visual feel of the page as well as information on the situation is lost, which "makes the translated version less complete" (Lee and Shaw, 2006, 39). Omission can cause panels to become less vivid and some information or connotative atmosphere is lost.

Concluding remarks

It was surprising to find so many domesticating methods for translating onomatopoeia in the scanlation in contrast with its approach of the verbal text. Generally, the scanlation employs the most foreignizing translation techniques of the three editions, however, on the topic of translating onomatopoeia this is a different story. On the one hand, it still reflects a foreignizing tendency, keeping more than half of the onomatopoeia untranslatedin Japanese, leaving it to the ingenuity of the audience to deduce their meaning. On the other hand, the scanlation omits more than 10 percent of the onomatopoeia and replaces most of the others with English equivalents. Yen Press and ADV manga follow a more foreignizing approach and mostly use the additional equivalent translation technique, leaving the Japanese onomatopoeia in the text as to preserve the visual language while adding an English sound equivalent (e.g. a target language onomatopoeia, verb or noun). ADV manga also adds explanations that provide direct descriptions on what is taking place in the frame.

6.2 Pictorial Elements

Pictorial elements refer to the text that is contained inside the boundaries of the pictures. These are for example texts and inscriptions written on clothing, billboards, bracelets, shop signs, brochures, magazines, etc. (Ceglia and Valeri, 2000). In *Azumanga Daioh* 33 of these elements were identified and they are shown in Appendix E. Below you can find the translation techniques used by the translators. No pictorial element has been omitted.

Table 4. Pictorial Elements

Translated version Translation technique	Scanlation	%	Yen Press	%	ADV Manga	%
Non-Translation	12	36%	0	0%	13	40%
Equivalent	20	61%	2	6%	11	33%
Additional Equivalent	1	3%	0	0%	9	27%
Captions	0	0%	31	94%	0	0%
Number	33	100%	33	100%	33	100%

6.2.1 Translation types in the pictures

Figure 18.

Japanese (140)	Scanlation	Yen Press	ADV Manga
一コ Y 100 *Ikko Y100* (One piece 100 yen) オリジナル ぬいぐるみ *Orijinaru nuigurumi* (Original plushie) ネコ *Neko* (Cat)	100 yen each [equivalent] Original stuffed Animals [equivalent] Cat group [equivalent]	一コ Y 100 Small sign: Y 100 each [caption] オリジナル ぬいぐるみ Sign: Original plushies [caption] ネコ Armband: Cat squad [caption]	S 1,00 [equivalent] オリジナル ぬいぐるみ Handmade stuffed animals [additional equivalent] ネコ [non-translation]

This figure shows three pictorial elements that are translated using all the different translation methods employed in the study for translating these types of visual texts. In the Yen Press edition the Japanese inscriptions showing the texts on the sign, price tag and armband are left as they are with an added translation note (Caption) between the frames. Yen Press's translation is the most

foreignized, using almost solely captions as translation method, leaving the visual text and the artwork completely unaltered. The same inscriptions in the frame undergo various translation types in ADV manga, which are using an equivalent for the price tag, an additional equivalent below the sign that says 'オリジナル ぬいぐるみ' *orijinaru nuigurumi* ('original plushie') and leaving the armband untranslated. In the scanlation English equivalents dominate the cartoons.

Figure 19.
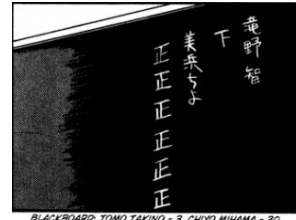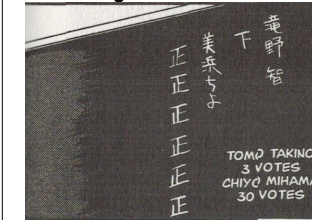
Japanese (94)	Scanlation	Yen Press	ADV Manga
滝野智 *Takino Tomo* 下 *Ge* (Tally marks, 3) 美浜ちよ *Mihama Chiyo* 正正正正正正 *Sei, sei, sei, sei, sei, sei* (Tally marks, 5)	Ryuuno[39] Tomo 3 Mihama Chiyo 30 [equivalent]	滝野智 下 美浜ちよ 正正正正正正 Blackboard: Tomo Takino – 3 Chiyo Mihama – 30 [caption]	滝野智 下 美浜ちよ 正正正正正正 Tomo Takino 3 votes Chiyo Mihama 30 votes [additional equivalent]

Figure 19 is an example in which the scanlation completely modifies the original Japanese artwork by replacing the numbers and names. Yen Press leaves the Japanese names and numbers unchanged and provides a translation note between the frames. ADV manga adds an additional translation.

6.2.2 Inconsistency

The translation methods of the visual text (onomatopoeia and pictorial elements) are inconsistently used. ADV manga and the scanlation use an interesting mix of partly foreignized, partly domesticated translations within the same frames. Explanations for these inconsistencies could be that some visual texts are completely integrated in the pictures and difficult to retouch or that there are no equivalents for certain types of visual text. It could also be that sometimes a translation is impossible to fit in the limited space available, because Japanese *kanji* (ideographic characters) are capable of containing more information and needing less space in comparison to the Latin alphabet. Another reason could be that at times publishers or translators may decide that the visual element of some of the onomatopoeia and pictorial elements in the manga can serve just as well as a translation

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39 The family name 滝野 (*Takino*) is translated incorrectly in the scanlation. This mistake is probably caused by the similarities between the kanji 滝 (*taki*) and 竜 (*ryū*).

and that leaving them as a visual part of the frame is better than erasing or replacing them as "retouching the art and replacing the sound word - as well as shop names, labels and street signs - takes time, skill and ultimately money" (Cooper-Chen, 2010, 53; Jüngst, 2004; LaPlante, 2008). These observations can perhaps help explain why some pictures involve both Japanese and English inscriptions. In the end it seems that "some substantial inconsistencies [will] occur despite the overall foreignizing or domesticating principle of the translators" (Ceglia and Valeri, 2000, 7).

Concluding remarks

The scanlation does not often seek domestication methods in the case of verbal text, but with regards to the visual text it assuredly does. The scanlation uses mostly domesticating methods by using equivalents for the pictorial elements, instead of keeping the original in the texts. The remaining inscriptions are kept in the picture without translation. ADV manga is slightly less domesticating in that it uses more equivalents accompanying the original text. Yen Press's behavior is a direct consequence of a foreignizing tendency, the original Japanese inscriptions are retained in the frames accompanied by a footnote below the panel with a translation of the pictorial element. This preserves the carefully constructed visual language and pictures within the frame. The scanlation and ADV manga share a more domesticating approach, by erasing many of the Japanese signs and replacing them with translations.

7. Discussion

The translated manga editions make excellent case study material to study differences between translation policies of officially published translations and scanlation as well as the evolving process of translation tendencies throughout the years by comparing the older and retranslated published versions. This study is useful because scholars often make comments about foreignization in manga translation by scanlators or official publications, but this has not been studied in detail nor have translations been compared with one another in terms of different categories in one study. The research findings seem to be consistent with the hypothesis of previous conducted studies regarding translation styles in scanlation and officially translated manga. Taking a quick glance at the manga selection in the American Book Store however makes one realize that there is a large variety of types of translation in manga (with a differing degree of domestication and foreignization). These vary according to the translation policies of the publication companies.

This thesis is a case study of only one manga and will, because of the great variety of publishing companies and scanlators that work with different translation policies, not be representative for every manga out there. Similarly, the scanlation group and publishing companies used in this study are not representative of all different scanlation groups and publishing companies, but to reflect the general atmosphere. The study indicates that it is desirable to conduct further studies for accumulating more data from other manga translations in order to confirm the results of the present study and to go into further detail on explaining domesticating and foreignizing tendencies in translated manga.

One limitation of this MA thesis is that qualitative primary sources such as surveys and interviews, that could provide more insight on the reasons for the translation approaches on the visual and verbal text adopted by scanlators and official translators, are absent. How the different translated versions are received by the fans and the general opinion of manga consumers on translations made by fans and official translators is also not examined in this thesis. Quantitative empirical data on these areas remain still largely unexplored within translation studies and provides a fruitful topic for future studies. In-depth research regarding the changing wishes and expectations of manga readers and changing attitudes of publication companies and scanlators should also be taken into consideration to see how translation tendencies will develop for future manga. Future research could explore these factors, because research into manga translation can contribute to enhance the quality of translations, which is relevant considering that manga sales in foreign countries increase year by year.

8. Conclusion

This study focused on the differences of the domesticating and foreignizing translations between the officially published translations and the scanlation. Though naturally there are a few exceptions in each of the translations examined, overall the scanlation is, apart from the visual text, clearly the most foreignizing and ADV manga edition the most domesticating. Despite some domesticating translations of the dialogue and wordplay, Yen Press can be considered a quite foreignized translation. In conducting the research, numerous examples of both foreignizing and domesticating translation methods have been found. Some, such as literal translations, direct borrowings and cultural equivalents are used frequently, while others such as descriptive equivalents and transcriptions are less common. A significant number of added notes and substitutions are also used in the texts.

Scanlation

In terms of comparing the degree of foreignization between the translated versions, the scanlation demonstrates the most adherence to the literal meanings of the source material. The scanlation goes a long way in preserving the original texts. From the beginning, it provides a literal translation of passages containing expressions, puns and cultural elements, keeping in line with its foreignizing policy. The scanlation uses mostly foreignizing translation methods, such as literal translation and direct borrowing, retaining many foreign elements and leaving most of the text unadapted. Some of the extremely literal translations work, but others are probably distractingly unfamiliar to English-speaking readers. The scanlated manga can even be considered too foreignizing, because there are several sentences that read awkwardly or are very alienating for the uninitiated readership.

ADV Manga

ADV manga's translation goes to the other direction, by making perhaps too many adjustments for English-speaking readers. Foreign flavor is often lost by accommodating the text to the tastes of American audiences. In addition to systematically glossing over culture specific terms it also contains a few added references to American culture and Americanizes several sentences and pages. It tends to use more informal speech in its translations as opposed to a more standard rendering of the original's character dialogue as was used in the Yen Press and scanlation editions. By using a lot of adaptations and localized translations it sometimes seems as if the story is taking place in America instead of Japan. ADV often replaces culture specific items with something neutral or

local, removing part of the cultural uniqueness of the work and making the text considerably less foreign. The domesticating translation style is probably employed to make the story as easy to read as possible for a large audience.

Yen Press

Overall, Yen Press's edition is a foreignizing translation. One can say that the translation of Yen Press reads the best overall. The translation remains largely faithful to the original work in terms of content and writing style. It makes thoughtful changes to the text when a literal translation might seem stiff or would lead to odd phrasing that disrupts the pace of reading, by using more familiar expressions and cultural phenomena to create more domesticated dialogues. References to culture specific customs and items, such as anime, foods and seasonal activities are kept as direct borrowings in the translations and are explained in notes. In some cases the choice for stressing the natural flow of the text takes precedence over the literal meaning in an attempt to make the text more accessible, but for the most part it keeps close to the original manga.

Visual Text

Among the three translations, Yen Press is the most foreignizing in its approach of translating the visual text, occasionally using equivalents but mostly retaining the words. The only seemingly deliberate domesticating moves in the scanlation lie in the translation of the visual text. Rather than using mainly foreignizing translation the scanlator also frequently omits or replaces the visual text. This is quite remarkable considering the scanlation's foreignizing approach in the rest of the manga. ADV manga mainly uses equivalents and added equivalents to translate these types of texts. The scanlation and ADV manga use both domesticating and foreignizing methods for the visual text, and do so inconsistently throughout the manga, which might be confusing to readers. Whereas the other translators also choose to use equivalents or even omission, Yen Press generally does not attempt to domesticate these visual texts. It keeps the visual text in Japanese with added English equivalents to onomatopoeia and captions to the pictorial elements. These additional translations work well in conveying the meaning of these texts, without sacrificing their visual element.

In the end, the research demonstrates that contemporary manga translators and scanlators are concerned with preserving foreign elements in the translation of Japanese manga. They are willing to retain culture specific elements either as direct borrowings or through the use of added information in notes. The scanlation especially is concerned with keeping as close as possible to the source text in order to be truly authentic, while Yen Press stays fairly close to the original text, but

is also concerned with making the text more accessible for the average reader by providing more easily readable translations. ADV manga makes domesticating choices that move the reader away from the Japanese culture to their own and manipulates some of the contents to suit the expectations of the American readership. The scanlation seems best suited for the die-hard fans, but taking accuracy and readability in account the Yen Press approach can be considered the most adequate. As is consistent with the research mentioned in the literature review, it seems that there has been a change of attitude from a domesticating to a foreignizing approach over time and the scanlators can be considered the most foreignizing manga translators. However, a larger scale study on translated manga with different topics and genres from other scanlators and official translators is needed to provide more generalized results on domestication and foreignization in manga translation.

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Appendix A

Culture Specific Elements

Ex.	Japanese		
1. (8)	*Obentō wa nandaka tanoshii desu.* *Boxed lunch Top somewhat fun Cop-Pol.* Boxed lunches are kind of fun.		
	Scanlation	Yen Press	ADV Manga
	They gave us lunch in grade school. So it's sort of fun to have <u>bentou.</u> *Note: lunch box [direct borrowing with note]	It's nice to eat a <u>homemade lunch</u> instead of the elementary school cafeteria food. [adaptation]	<u>Homemade lunches</u>! I always ate in the cafeteria in elementary school. [adaptation]
2. (9)	Japanese		
	Nuigurumiya-san *Plushie seller-Suff-Pol* Plushie seller		
	Scanlation	Yen Press	ADV Manga
	Stuffed-animal seller [literal]	Plushie sales-person [literal]	Sales person at toy store [generalization]
3. (16)	Japanese		
	Rorikon da *Lolicon[40] Cop* He's a pervert		
	Scanlation	Yen Press	ADV Manga
	Pedophile [adaptation]	He likes 'em young [adaptation]	He likes 'em young [adaptation]
4. (27)	Japanese		
	Po●To Petto tte nan darō? *Post Pet … Quot what I wonder?* What is a Post Pet?		
	Scanlation	Yen Press	ADV Manga
	What is a <u>post pet</u>? [direct borrowing]	I wonder what a <u>P-pet</u> is *Note: A reference to the Japanese e-mail service, 'PostPet', a comprehensive program that gives its users the ability to raise electronic 'pets' who interact and deliver mail. [direct borrowing with note]	What's an <u>E-Pet</u>? [adaptation]
5. (30)	Japanese		
	Ōsakajin nara takoyaki ga haitteru hazu yo. *Person from Osaka in case takoyaki Nom contain-Prog should FP.* If you're from Osaka there should be takoyaki in it.		
	Scanlation	Yen Press	ADV Manga
	If you're from Osaka there should be <u>takoyaki</u> in it! Eh...just because I'm from Osaka.	If you're a real Osakan, you've gotta have <u>takoyaki</u> in there. Huh..? J-Just 'cuz Ah'm from	There should be a <u>meatball sandwich</u> in there. That's a stereotype.

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40 *Lolicon* is used to describe individuals who are (sexually) attracted to girls of a young age because of their underdeveloped feminine features. It can also refer to the attraction itself.

	*Note: stereotypical Osaka junk food. [direct borrowing with note]	Osaka don't mean... *Note: Octopus dumpling, a speciality form Osaka and extremely popular. [direct borrowing with note]	[adaptation]

6. (37)	Japanese		
	***Shōtengai no fukubiki* de atattan desu.** *Shopping district Gen lottery at hit-Pst-FP Cop-Pol.* It won it at a lottery in the shop district.		
	Scanlation	Yen Press	ADV Manga
	I won it at a <u>store give away</u>. *Note: stores give away prizes at random as a promotion [literal with note]	I won it at a <u>raffle</u>. [generalization]	I won it at the <u>mall</u>. [generalization]

7. (47)	Japanese		
	Nani tanonda? Watashi katsudon. *What order-Pst? I katsudon.* What did you order? I got katsudon.		
	Scanlation	Yen Press	ADV Manga
	what'd you get? I got <u>katsu-don</u>. [direct borrowing]	what'd you order? I got <u>katsudon</u>. *Note: literally meaning 'cutlet bowl', this dish features deep-fried pork cutlet topped with egg and served over a bowl of rice. [direct borrowing with note]	What'd you get? I got <u>pork chops</u>! [generalization]

8. (47)	Japanese		
	A!! karē-udon dā!! *A!! Karee-udon Cop!!* Wah!! Those are curry noodles!!		
	Scanlation	Yen Press	ADV Manga
	Wah, it's <u>curry udon</u>!! [direct borrowing]	Ack!! That's <u>curry udon</u>!! *Note: A popular udon dish served in a soup broth made with Japanese curry powder. [direct borrowing with note]	Hey!! you got <u>curry noodles</u>, didn't you?!! [generalization]

9. (54)	Japanese		
	Maruko to ieba [haha o tazunete san zen ri]. *Maruko-N Quot say-Cond 'Mother Acc visit-Conj three thousand miles'.* When I hear Marco, I think of 'Three thousand leagues in Search of Mother'.		
	Scanlation	Yen Press	ADV Manga
	Maruko makes me think of <u>'Three thousand Leagues in Search of Mother'</u>. Will he also go on a trip searching for his mother? [literal]	Maybe he'll be like Marco from <u>3000 leagues in Search of Mother</u> and go off on a journey to find his own. *Note: Marco is the protagonist of *3000 Leagues in Search of Mother*, a well-known anime series from the 1970's. [literal with note]	Little Marco in <u>cuore</u>...He was looking for his mommie too. Just like this little guy! [adaptation]

10. (54)	Japanese		
	Hai! Nicchoku no hito ga esa agetari... *Yes! Day duty Gen person Nom food give.*		

Yes! The person on day duty can give feed it.		

Scanlation	Yen Press	ADV Manga
The duty officer will feed it. [literal]	Yes! The person on daily duty can feed it. *Note: Part of the student responsibilities within the Japanese class system is the *nicchoku*, or 'day duty', a role that places certain tasks on a student. [literal with note]	Yeah! We can switch days for feeding him. [adaptation]

	Japanese	

11. (55)

Gohan ni miso shiru kaketa non tte
Rice on miso soup put-Pst NM Quot
That stuff where you put rice over miso soup

12. (55)

[nekomanma] yū yaro? Nande yarō?
'cat food' call presumably? Why I wonder?
You call that 'cat food' right? Why is that?

Scanlation	Yen Press	ADV Manga
Rice with miso soup poured on is called 'cat manma'. Why is that? Didn't they feed that to cats long ago? [literal + direct borrowing]	Know when you pour miso soup over rice? Why do we call that stuff 'cat food'? Didn't they feed that to cats in the past? *Note: The act of adding miso soup or some other kind of broth to a bowl of rice is called *neko manma*, or 'cat food'. [literal + literal with note]	You know them cattails that grow next to the river? Why do they call 'em that, I wonda? I guess 'cuz they look like cat's tails. [adaptation + adaptation]

13. (55)	Japanese	

A, jōdan! Amerikan jōku da yō! Amerikan?
A, joke! American joke Cop FP! American?
It's a joke! An American joke! American?

Scanlation	Yen Press	ADV Manga
It's a joke! American humor! American? [literal]	Uh, I mean, it was a joke. That's an American style joke. American-style? *Note: 'American joke' is often used in Japanese to describe some sort of jest that nobody understands or finds funny. [descriptive equivalent with note]	You wouldn't!!! Of course not! Just joking! Well it's not funny. [generalization]

14. (67)	Japanese	

Yoshi! Batsu toshite sensei to manzai shiyō.
Okay! Punishment as teacher with comedy routine do-Imp.
Okay! As punishment you have to do a comedy routine with me.

Scanlation	Yen Press	ADV Manga
Okay! As punishment you have to do manzai with me. *Note: *Manzai* is slapstick two-man comedy, commonly associated with Osaka. [direct borrowing with note]	I know! As punishment, you'll have to do a comedy routine with me! *Note: The most popular form of comedy in Japan, *manzai* is typically performed by two people, the *boke* (clown) and the *tsukkomi* (straight man)	All right, as punishment you have to do a stand-up act with me. [generalization]

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		[generalization with note]	
15. (79)	Japanese		

Meron* toka *motte* *kita* *hō ga yokatta* *kana?
Melon such as bring-Conj come-Pst better-Pst I wonder?
Should we have brought a melon or something?

Scanlation	Yen Press	ADV Manga
We should've bought a <u>melon</u> or something. *Note: expensive melons are polite gifts to bring on formal visits [literal with note]	Maybe we ought to have brought her a <u>melon.</u> *Note: Watermelon is a decadent and particularly expensive midsummer treat suitable for gifts and special occasions. [literal with note]	Maybe we should've brought a <u>gift</u> or something. [generalization]

16. (83)	Japanese		

Umi* da! *Suikawari* *shiyō* *zē.
Sea Cop! Watermelon splitting do-Coh FP.
It's the sea! Let's do watermelon splitting.

Scanlation	Yen Press	ADV Manga
The beach! Let's <u>split a watermelon!</u> [literal]	We're at the beach! You know what that means: <u>Watermelon splitting.</u> *Note: A common game played at the beach, similar to piñata, in which the player is blindfolded, given a stick or bat, spun around until dizzy, then attempts to break the melon. [literal with note]	Wow! The beach! Let's <u>crack open some watermelon.</u> [literal]

17. (84)	Japanese		

'Ji'*   *tte*   *nā. Yō* *hiragana* *de [ji] ya* *nakute*   *[ji] tte*   *kaku* *yankā.
Hemorrhoids Quot FP. Often hiragana with 'ji' Top Neg-Conj 'ji' Quot write presumably?
About Hemorrhoids. We often write it with the hiragana "ji" and not "ji", right?

Scanlation	Yen Press	ADV Manga
About hemorrhoids. You don't write it in <u>hiragana</u> as 'ji', you write it as 'dji'. [direct borrowing]	You know them hemorrhoids. <u>Some folks call 'em</u> 'hemorrhoids', but others call 'em the 'roids'. [adaptation]	Hey, you know about hemorrhoids. You know <u>people call it</u> hemorrhoids, but some people call it the 'roids'. [adaptation]

18. (86)	Japanese		

Natsu*   *wa*   *kaidan*   *ya*   *de-.
Summer   Top   ghost stories Cop FP.
Summer is the time for ghost stories.

Scanlation	Yen Press	ADV Manga
Summer is for the <u>ghost stories.</u> [literal]	Summer's the season for <u>Ghooost Stooories.</u> *Note: In Japan, telling ghost stories is considered a summertime activity. [literal with note]	OK. Let's tell some <u>scary stories!</u> [generalization]

19.(112)	Japanese		

Anta*   *tsukkomi* *jōzu* *desu*   *nā.
You-Der comebacks good Cop-Pol FP.
Hey, you are pretty good with the comebacks, aren't you.

Scanlation	Yen Press	ADV Manga

You're pretty good at the two-man comedy. [generalization]	Well, aren't you just a whiz with the comebacks! *Note: The humor in *manzai* is often derived by a simple pattern in: the *boke* makes a silly or bizarre statement and the *tsukkomi* corrects him, often fiercely. The routines are fast-paced, punchy and exaggerated. [generalization with note]	Heh, you're pretty good with the jokes, there. [adaptation]

20.(116)	Japanese		

***Anpan* tabenai?**
Anpan eat-Neg?
Would you like an anpan?

Scanlation	Yen Press	ADV Manga
Would you like an anpan? [direct borrowing]	Feel like a nice tasty piece of bread? *Note: What Yukari offered Kagura was an *anpan*, a roll filled with jam made from red beans. [descriptive equivalent with note]	Are you hungry? [adaptation]

21.(124)	Japanese		

ichiman en
Ten thousand yen
10,000 yen.

Scanlation	Yen Press	ADV Manga
10,000 yen [literal]	Y10,000 [literal]	100 bucks [cultural equivalent]

22.(130)	Japanese		

Kissaten
Tea house
Tea house

Scanlation	Yen Press	ADV Manga
Tea house [cultural equivalent]	Coffee house [cultural equivalent]	Concession stand [adaptation]

23.(133)	Japanese		

(talking about stuffed animals)
UFO kyaccha* *de* *totta* *yatsu* *nara* *motteru* *ze.
UFO catchers with take-Pst things-Der in case carry-Prog FP.
I took the ones I won at the crane machine with me.

Scanlation	Yen Press	ADV Manga
I'll bring my UFO catchers. *Note: UFO catchers are the stuffed animals you win in an arcade game. [direct borrowing with note]	I've got one or two that I won playing the claw game at the arcade. [descriptive equivalent]	I got a bunch of them from the video arcade. [generalization]

24.(148)	Japanese		

Nakata* *yaru* *kara.
LN do because.
I'll be Nakata.

Scanlation	Yen Press	ADV Manga
I'll be Nakata. *Note: There is a famous soccer	I'm gonna be Nakata. *Note: Hidetoshi Nakata was the	Okay, I'm gonna be Pele. [adaptation]

	player named Nakata. [direct borrowing with note]	most prominent soccer player in Japan during the '90s and '00s. [direct borrowing with note]	
25.(155)	<u>Japanese</u>		

Hora 12 gatsu no koto nantsu tta kke? Shi, Shirasu?		
Look twelfth month Gen thing what call-Pst Q? Shi, Shirasu?		
What's December called again?		
Sore o iu nara [shiwasu] desu yo.		
That Acc say in case 'shiwasu' Cop-Pol FP.		
It is called 'shiwasu'.		

<u>Scanlation</u>	<u>Yen Press</u>	<u>ADV Manga</u>
What's the 12th month called again? Shirasu? It's called <u>shiwasu.</u> *Note: The Japanese have names for months, but don't use them anymore. [direct borrowing with note]	Hey what's the birthstone for december again, turgoys? I think you're talking about <u>turquoise.</u> [adaptation]	How was the trench test? Um, don't you mean the <u>'french' test?</u> [adaptation]

Appendix B

Wordplay

B-1: Wordplay and the Japanese writing system

Ex.	Japanese		
1. (54)	*(trying to make up a name for a cat)* **Marui.. Maru.. Maru... Sō da kono ko no namae wa Maruko ni shiyō.** *Round.. Maru.. Maru... Right Cop this child Gen name Top Maruko-N into do-Coh.* Arc..Marc..Marc... I know, we should call him Marco.		
	Scanlation	Yen Press	ADV Manga
	Round (marui). Maru. Maru. That's it. We'll call it Maruko. [literal]	So round, his back makes a perfect little arc. arc...marc...I know! His name will be Marco! [descriptive equivalent]	Reminds me of something... what was it...? Hmm... That's it. I'll call him Marco, like in the story [adaptation]
2. (67)	Japanese		
	Pantsu icchō no [chō] tte nani? *Panties one pair Gen 'pair' Quot what?* Why do we call it a 'pair' of panties? **Ichi [mai] to chau no?** *One 'flat object' with differ Q?* Why isn't it just a 'panty'? **Kyojū toka icchō tte iu yo ne.** *Gun something like one pair Quot say FP FP.* I mean we don't say a 'pair' of guns, right?		
	Scanlation	Yen Press	ADV Manga
	What's the kanji for 'pair' in a pair of pants. It's different from 'one flat' right? You use the same kanji for one gun right. [literal]	How come y'all call it a 'pair' of panties? Shouldn't it just be a 'panty'? A shotgun has two barrels, but we don't call it a 'pair' of guns. *Note: The original joke in this strip refers to linguistic counters. Osaka is wondering what connection there could be between panties and weapons due to the identical counters. [cultural equivalent with note]	Hey, a pair of panties...? Why do we say 'pair' if it's only one? A double-barreled shotgun's got two barrels, but we don't say 'a pair of guns'. [cultural equivalent]
3. (84)	Japanese		
	'Ji' tte nā. Yō hiragana de [ji] ya nakute [ji] tte kaku yankā. *Hemorrhoids Quot FP. Often hiragana with 'ji' Top Neg-Conj 'ji' Quot write presumably?* About Hemorrhoids. We often write it with the hiragana "ji" and not "ji", right? **Futsū [chi] ni tenten nanka tsukawahen yo nā.** *Normally 'chi' on dots things like use-Neg FP FP.* Normally, you wouldn't use dots on 'chi', right? **Sonde kono mae jisho de shirabetara [ji] mo [ji] ni nattan yō.** *Then recently dictionary with look up-Cond 'ji' too 'ji' into become-Pst-FP FP.* And when I looked it up in the dictionary 'ji' had also become 'ji'.		
	Scanlation	Yen Press	ADV Manga

| | About hemorhoids. You don't write it in hiragana as 'ji', you write it as 'dji'. You don't usually see the hiragana 'dji'. When I looked in a dictionary recently, hemorhoids had become 'ji'. [literal] | You know them hemorrhoids. Some folks call 'em 'hemorrhoids', but others call 'em the 'roids'. Why does the one not have an 'h' in it? Which one's right? Would it be under 'h' or 'r' in the dictionary? [cultural equivalent] | Hey, you know about hemorrhoids. You know people call it hemorroids, but some people call it the 'roids'. Which on is it? If I look it up in the dictionary, would it be under hemorrhoids or the 'roids'. [cultural equivalent] |

B-2: Expressions and Tongue Twisters

Ex.	Japanese		
1. (16)	*Basu gasu basu hasu, basu gasu baku haku, gasu baku haku haku* *Bus gas bus hasu, bus gas baku haku, gas baku haku haku.* Bus gas bus hasu, bus gas baku haku, gas baku haku haku.		
	Scanlation	Yen Press	ADV Manga
	Basu gasu bakuhatsu basu gasu bakuhatsu basu gasu bakuhatsu. *Note: basu gasu bakuhatsu = bus gas explosion [literal]	She sells sheshells, see shells seesells, sheshaw seesaw. [cultural equivalent]	Rubber baby buggy bumper, rubber baby ruggy bumber, ruggy rumper baby rumper. [cultural equivalent]
2. (69)	Japanese		
	Onna san nin yoreba kashimashii tte yatsu. *Woman three persons visit-Cond noisy Quot thing-Der.* They say "when three women come together it becomes noisy."		
	Scanlation	Yen Press	ADV Manga
	They say 'any three women are noisy.' [literal]	'It's always noisy where three women gather.' [literal]	'The more the merrier.' [cultural equivalent]
3.(102)	Japanese		
	(thunder is rumbling loudly in the background) *So.. so.. Kaminari tte heso toru yan?* *Right..Right.. Thunder Quot belly button pull presumably?* Hey, they say 'thunder will take your belly button', right?		
	Scanlation	Yen Press	ADV Manga
	They say 'thunder is taking your navel.' *Note: 'Thunder is taking your navel' is a phrase meaning 'something bad is going to happen to you'. It has nothing to do with thunder. [literal]	Say, ain't the god of lightnin' s'posed to pull out your belly-button? *Note: The Japanese god of lightning is said to eat or steal the bellybuttons of exposed stomachs. [literal with note]	Hey, you remember that old story about the god of lightning comin' down to steal your belly button? [literal]
4.(112)	Japanese		
	Tonari no kaki wa yoku kyaku kuu kaki da. *Neighbour Gen persimmons Top often guests eat persimmons Cop.* The persimmons from the neighbors are often eaten by guests.		
	Scanlation	Yen Press	ADV Manga
	The persimmons next door are the persimmons often eaten by guests. [literal]	Peter piper pickled a pick of peppered pecks. [cultural equivalent]	How much chuck would a wood-chuck wood if a chuck-wood would chuck wood. [cultural equivalent]
5.(155)	Japanese		

Hora 12 gatsu no koto nantsu tta kke? Shi, Shirasu? *Look twelfth month Gen thing what call-Pst Q? Shi, Shirasu?* What's december called again? ***Sore o iu nara [shiwasu] desu yo.*** *That Acc say in case 'shiwasu' Cop-Pol FP.* It is called 'shiwasu'.	

Scanlation	Yen Press	ADV Manga
What's the 12th month called again? Shirasu? It's called shiwasu. *Note: The Japanese have names for months, but don't use them anymore [literal]	Hey what's the birthstone for december again, turgoys? I think you're talking about turquoise. [cultural equivalent]	How was the trench test? Um, don't you mean the 'french' test? [adaptation]

B-3: Dialect

Ex.	Japanese
1. (29)	***Nande ya nen.*** *Why Cop FP.* What the hell?

Scanlation	Yen Press	ADV Manga
"What the hell." *Note: 'what the hell' (*nande ya nen*) is a stereotypical line from Osaka two-man comedy.	"Whut yew mean." *Note: The interjection '*nande ya nen'* is the most basic and generic form of *tsukkomi* put-down.	"Fughedd aboudit."

Ex.	Japanese
2. (29)	Japanese

Sonna ki o tsukatte, futsū no kotoba de shaberanakute ii kara! *Such attention Acc use-Conj, normal Gen words with speak-Neg-Conj good because!* You don't need to be so uptight, you can speak the way you normally do! ***'Yoroshū tanomimanganā' de ii yo. Hai!*** *'Nice to meet you' with good FP. Go!* You can say 'Nice to meet you'. Go on! ***...Yo... 'Yoroshū tanomimanganā'.*** *...Ni... 'Nice to meet you'.* ...Ni... "Nice to meet you'.	

Scanlation	Yen Press	ADV Manga
You don't have to push yourself and speak normal Japanese! You can say "nice to meet you" in Osaka dialect! Go! Nice to meet you (in pseudo osaka dialect). *Note: Dialect is probably too strong a word, since there isn't much difference between the way people in Tokyo speak. But people in Tokyo (like Yukari) think it's more different than it actually is.	Don't be uptight on account of us! Talk the way you normally would! Go on, break out a "how's yew 'uns doin'? Right pleasure ta meet yew 'uns"! Come on! H-How's yew 'uns doin'? Right pleasure to meet yew 'uns... *Note: To speakers of standard Japanese, Osaka speech sounds faster, rougher and livelier. In translation we opted to have Osaka speak with something of a Southern accent.	Relax! Speak like yourself! You can say "yo, how you doin'?" if you want. Go ahead say it! Yo how you doin'.

Ex.	Japanese
3. (46)	Japanese

A, Eigo no kyōkasho wasuretoru. Dō shiyō. *A, English Gen textbook forget-Prog. What do-Coh.*	

	Oh, I forgot my English textbook. What should I do?
	Hokano kurasu ni tomodachi mo <u>orahen</u> shī. Sō yā! Ōsaka no toki
	Other classes in friends yet exist-Neg because. Right Cop! Osaka Gen time
	I don't have any friends in the other classes. That's right!
	no kyōkasho to machigaete motte kita <u>yūtara</u> yurushite moraeru kamo.
	Gen textbook with mistake-Conj bring-Conj come-Pst say-Cond forgive-Conj receive-Pot perhaps.
	Perhaps she will let me of easy if I say I have accidentally brought the English textbook I used in Osaka with me.

Scanlation	Yen Press	ADV Manga
Oh, I forgot my English text. I don't have friends in other classes, either. That's it! if I say I made a mistake and brought the English text in Osaka it'll be okay.	Oh no, Ah forgot mah English book. What'll ah do? Ah don't know anyone from the other classes. Maybe Ah'll get of easy if Ah say Ah brought mah book from Osaka by accident!	Oh no! I fughot my English book! What should I do? I do not know anybody in my uhtha classes, neitha! That's it! I'll tell the teacha I accidentally brought one from Osaka. Maybe she'l let it go...

B-4: Foreign Languages

Ex.	Japanese		
1. (11)	*(reading an English text)* ***"Jisu izu Japan, zatto izu Tōkio."*** *"This is Japan, that is Tokyo."* "This is Japan, that is Tokyo."		

	Scanlation	Yen Press	ADV Manga
	"This is Japan. That is Tokyo." [literal]	"Zisu isu Japan. Zatto izu Tokio." [literal]	"Me llamo <<su nombre>>. Como te llamas?" [adaptation]

Ex.	Japanese		
2. (24)	***"To horses in the English language than to any other animal, dogs included."*** ***Hai yoku dekimashita. Gotō-kun wa saikin ganbatteru wa nē.*** *Alright well Pot-Pst-Pol. LN-Suff Top lately work hard-Prog FP FP.* Good job! You've been working really hard lately Gotou. ***Hai natsuyasumi ni kazoku de Amerika ni iku node.*** *Yes, summer vacation in family with America to go because.* Yes, because my family's going to Japan in the summer vacation. ***Eigo wa yatte okō to...*** *English Top do-Conj already do-Coh Quot.* *So I thought I'd do my best to learn some English.*		

	Scanlation	Yen Press	ADV Manga
	"To horses in the English language than to any other animal, dogs included." Yes that's very good. You've been trying very hard lately Goutou-kun. Yeah cause my family is going to America for the summer vacation. And I wanted to be able to speak English... [literal]	"To horses in the English language, dogs included." Very well done. You've made great progress recently, Goto-kun. Well my family's going to America for summer vacation. So... I figured I'd try to pick up a little English. [modulation]	"...y los gatos son incluidos en la especie de Felino..." Good job, Goto! I can tell you've been studying more. Thanks. I'm studying hard because... I'm going to Spain soon! [adaptation]

3.(139)	Japanese		

	(spoken to by a English foreigner) **"Hallo pretty girl! How are you? What kind of character do you play? Or is this costume something for religion of Japan? I mean..."** ***Nani yūten no?*** *What say-Pst Q?* What did you say?

Scanlation	Yen Press	ADV Manga
"Hallo pretty girl! How are you? What kind of character do you play? Or is this costume something for religion of Japan? I mean..." What are you saying? [literal]	<Hey there, pretty girl! How are you? What are you supposed to be? Is your costume, like, some kind of religious Japanese thing?> What're you sayin'? [modulation]	"Hallo, madchen. Wie geht as dir? Was sind deine arhen? Oder sind deine arhe natural? Du bist sehr schon!" Que? [adaptation]

Appendix C

Overall Style

C-1: Writing style and text structure

Ex.	Japanese		
1. (24)	***Yukari, ano ne, watashi kuruma o kaō to omou no yo.*** *FN, umm FP, I car Acc buy-Coh Quot think FP FP.* Umm, Yukari I'm thinking about buying a car. ***E!? Okane aru no!? Jā chōdai!*** *Eh!? Money exist Q? In that case please!* What!? Do you have the money to buy that!? Well, give some to me! ***Nande da yo... Kodomo ka?*** *Why Cop FP... Child Q?* Why should I do that... Are you a kid? ***Jā gaisha ni shite! Gaisha! Yōroppa no!*** *In that case foreign car into do-Imp! Foreign car! Europe Gen!* Then get a foreign cat! A foreign car! One from Europe! ***Sonde nichiyō ni kashite!*** *And then sunday on lend-Imp!* And then lent it to me on Sundays! ***...Anta sā...*** *...You FP....* ...You're really...		
	Scanlation	Yen Press	ADV Manga
	Yukari, I'm thinking of buying a car. What!? You've got money!? Give it to me! What the... Are you a child? Then get a foreign car! Foreign! A European one! And lend it to me on sundays! ..You're... [literal]	Guess what, Yukari? I'm thinking of buying a car. If you've got money for that, give me some! Why should I..? Are you a kid? Then get a foreign car! A fancy import! From Europe! And then let me use it on Sundays! …why, you... [modulation]	I'm thinking about buying a car. What? If you can afford a car, then how 'bout a loan? What the hell!? You brat!! Buy a luxury import! So I can drive it on Sundays! The car's for ME! (adaptation)
2. (64)	Japanese		
	A, gomen, gomen. Donmai donmāi. *Ahh, sorry, sorry. Don't mind, don't mind.* Oh, sorry, sorry. Don't mind it, don't mind. ***Omae ga iuna. Rūru wakatte nai shi.*** *You-Der Nom say-Neg-Imp. Rules know-Conj Neg because.* You're not the one to talk. You don't even know the rules.		
	Scanlation	Yen Press	ADV Manga
	Oh sorry, sorry. Don't mind, don't mind. That's not your line. You don't even know the rules.	Oops! Sorry about that! No sweat!! no sweat!! You're not the one who's supposed to say that. Do you even know the rules?	I am so sorry. Keep 'em coming! Whatever. You don't even know how to play this game! [adaptation]

3. (97)	Japanese		
	(the teacher Yukari is driving a car) **Yukari-sensei. Tomete kudasai. Tomete kudasai. Motto chanto.** *FN-Suff-Pol. Stop-Conj please. Stop-Conj please. More properly.* Miss Yukari. Please stop. Please stop. Drive more properly. **Gomennasai. Sumimasen. Dame. Shinimasu.** *Excuse me-Pol. Sorry-Pol. Hopeless. Die-Pol.* I am sorry. I am so sorry. It's hopeless. I am going to die. **Ā, Ojii-chan ga, Ojii-chan ga. Nigete!** *A, Old man-Suff Nom, Old man-Suff Nom. Run-Imp!* Ooh...The old man, the old man. Run! **Chiyo-Chan! Chiyo-Chan!!** *FN-Suff! FN-Suff!!* Chiyo-chan! Chiyo-chan!!		
	Scanlation	Yen Press	ADV Manga
	Yukari-sensei... Please stop...Please stop... Properly. I'm sorry... Forgive me...It's hopeless... I'm dead Ooh... The old man... The old man. Run! Chiyo-chan! Chiyo-chan! [literal]	Yukari-sensei. Stop. Stop the car... Drive like a normal person. I'm sorry. I'm sorry for every bad thing I ever did. I don't want to die. Noooo... Look out for the old man... Run for your life!! Chiyo-chan! Chiyo-chan!! [modulation]	Miss Yukari. Please stop. Please stop. Will you please- I'm sorry. I'm sorry. It's all over! I'm gonna die! Ahh Grandpa, grandpa! Watch out! Chiyo-chan! Turn away from the light!! [modulation]

C-2: Americanizations

Ex.	Japanese		
1. (48)	*(talking about pets)* **Namae wa? Kuro. Hamusuta wa Hamu-chan.** *Name Top? Black-N. Hamster Top Hamu-N-Suff.* What's its name? Black. The hamster was called Ham-chan.		
	Scanlation	Yen Press	ADV Manga
	What is its name? Blacky. The hamster was Ham-chan. [literal]	Whatcha call 'em? Black. The hamster was Ham-chan. [literal]	What's the dog's name? Spot. The cat was Whiskers. [adaptation]
2. (51)	Japanese		
	Kusō! Hotondo kaette yagaru! *Shit! Almost all leave-Conj Aux-Der!* Shit! Those guys have already gone home!		
	Scanlation	Yen Press	ADV Manga
	Shit! Most of them have left already! [literal]	Aww, crap! I was afraid they'd all be gone! [modulation]	Shit! The little creeps've already gone home! [adaptation]
3. (62)	Japanese		
	Mō sukoshi kyōshi toshite no jikaku o motta hō ga ii zo. *A little more teacher as Gen awareness Acc have-Pst better FP.*		

	You should be more conscious of your role as a teacher.		
	Scanlation	Yen Press	ADV Manga
	You should be more conscious of your role as a teacher. [literal]	I'd like to see you act more like an educator. [modulation]	You'd better start acting more like a teacher, <u>missie.</u> [adaptation]
4. (66)	Japanese		
	Ōsaka Ōsaka, Za hitochigai!! *Osaka-N Osaka-N, waah wrong person!!* Osaka Osaka, wahh that's the wrong person!!		
	Scanlation	Yen Press	ADV Manga
	Osaka Osaka (za, wrong person) [literal]	Osaka! Osaka! (Not her! <u>Total brain fart</u>!!) … [adaptation]	Osaka Osaka!! (Ah you are... the wrong person!!) [functional equivalent]
5. (69)	Japanese		
	Anta urusai. *You loud.* You're loud.		
	Scanlation	Yen Press	ADV Manga
	You're annoying. [literal]	You're loud. [literal]	You're <u>loud as hell</u>!! [adaptation]
6.(100)	Japanese		
	Ā! Ā! Ŏ, dōran shitoru, dōran shitoru. *Aa! Aa! Oh, commotion do-Prog, commotion do-Prog.* Aaaah! Aaaah! Oh, She's panicking, she's panicking.		
	Scanlation	Yen Press	ADV Manga
	Ahh! Ahh! Oh, she's shocked, she's shocked. [literal]	Aaaah! Aaaah! Look at her panic. [modulation]	<u>Ohman Ohman Ohman...</u> She is so <u>freaking out</u>... [adaptation]
7.(115)	Japanese		
	Aitsu sugoi rashii ja nai? *That person-Der amazing seems Top Neg?* I heard that girl is the best.		
	Scanlation	Yen Press	ADV Manga
	Isn't she great? [literal]	I hear she's quite the athletic. [modulation]	And I heard <u>she kicks major ass.</u> [adaptation]
8.(117)	Japanese		
	Iinchō! Minna ni gekirei no kotoba o! *Class representative! Everyone to encouragement Gen words Acc!* Class representative! Give us some encouraging words!		
	Scanlation	Yen Press	ADV Manga
	Class rep. Give us some words of encouragement. [literal]	C'mon class prez! A speech to <u>pump up the gang</u>! [adaptation]	<u>Madam president</u>! A few words to rally the troops! [adaptation]

Appendix D

Onomatopoeia

Ex.	Japanese	Scanlation	Yen Press	ADV Manga
1. (6)	ええ *ee* (grunting)	eh?	what?	ええ oh man
2. (6)	うー *ū* (growling)	うー	grrrr	うー arrgggh
3. (7)	えー *ē* (grunting)	eh??	えー eeeh!?	えー grumble
4. (8)	うう *uu* (sobbing)	wah	boo-hoo	sniff
5. (9)	ヒリ *hiri* (fluttering)	[omission]	ヒリ whisper	whisper
6. (12)	すた *suta* (walking quickly)	[omission]	すた stomp	hmph
7. (46)	てん *ten* (putting something down)	てん	てん ten	てん plop
8. (48)	ガーン *gān* (shock)	ガーン	ガーン shock	ガーン throbbing headache
9. (57)	バッ *ba* (sudden movement)	バッ	バッ leap	バッ zip
10. (58)	うわーん *uwān* (crying)	うわーん	うわーん uwaaan	うわーん
11. (63)	がー *gā* (movement of something mechanical)	がー	がー vrrr	がー whirr
12. (64)	ボト *boto* (falling down)	ボト	ボト plop	ボト plop
13. (64)	ふえ *fue* (sobbing)	ふえ	waaah	owwww
14. (75)	わー *wā* (delight)	わー	wheeee	wee
15. (85)	ヒュ *hyu* (swift movement)	ヒュ	ヒュ zoom	ヒュ shooo (bottle rockets shooting in air)
16. (110)	ガタッ *gata* (clattering)	ガタッ	ガタッ thump	ガタッ skkrrraa (chair scooting as she stands)
17. (110)	ぴょん *pyon* (bouncing)	ぴょん	ぴょん hop	ぴょん bounce
18. (110)	キーンコーン *kīnkōn* (ringing schoolbell)	riiing	キーンコーン ding-dong	キーンコーン bbbrrrringgg (school bell)
19. (112)	カチン *kachin* (being frozen stiff)	[omission]	カチン kaching	カチン snap! (angry)

20. (119)	ばた *bata* (falling down)	crash	ばた flomp	ばた flop
21. (120)	オーエス *ōesu* (heave-ho-ing)	oes	heave-ho	heave-ho
22. (120)	うあーん *uān* (crying)	uaan	waaah!	waaah..
23. (122)	ぽこ ぽこ ぽこ *poko poko poko* (hitting something)	fwap fwap fwap	ぽこ ぽこ ぽこ bop bop bop	ぽこ ぽこ ぽこ bop! bap! bop!
24. (124)	うわーい *uwāi* (exclamation of delight)	wai	wheee	うわーい yee-hah!
25. (142)	わん *wan* (dog barking)	わん	わん woof	わん woof

Appendix E

Pictorial Elements

Ex.	Japanese	Scanlation	Yen Press	ADV Manga
1. (5)	谷崎 ゆかり *Tanizaki Yukari*	谷崎 ゆかり	谷崎 ゆかり Blackboard: Yukari Tanizaki	Yukari Tanizaki
2. (12)	保健室 *Hōkenshitsu* (Infirmary)	Health center	保健室 Sign: Nurse	Nurse
3. (14)	チップス *Chippusu* (Chips)	チップス	チップス Bag: Chips	チップス
4. (15)	定食 *Teishoku* (Set meal)	Lunch special	定食 Sign: Lunch counter	Combo meals
5. (25) 6. (25)	捨て猫物語 みかん *Suteneko monogatari* (Story of an abandoned cat) *Mikan* (Oranges)	Story of the abandoned cat みかん	捨て猫物語 Sign: Abandoned cat みかん Box: Oranges	捨て猫物語 みかん
7. (26)	捨て猫物語 *Suteneko monogatari* (Story of an abandoned cat)	捨て猫物語	捨て猫物語 Brochure: Tale of an abandoned cat.	捨て猫物語
8. (34)	数1 *Sū 1* (Math 1)	数1	数1 Book: Math 1	数1
9. (47)	火災報知器 *Kasaihōchiki* (Fire alarm)	Fire alarm	火災報知器 Sign: Fire alarm	Push in case of fire
10. (54)	命名 マルコ *Meimei Maruko* (Naming Marco)	命名 マルコ	命名 マルコ Label: Your name is Marco	Name Marco
11. (73)	数11-3,水原暦 *Sū 11-3, Mizuhara Koyomi* (Math 11-3, Mizuhara Koyomi)	Math 1 1-3 Mizuhara Yomi	数11-3,水原暦 Book: Math 1/1-3 Koyomi Mizuhara	数11-3,水原暦
12. (74)	すいみん 自由時間 *Suimin jiyūjikan* (Sleep free time)	Sleep Free Time	Sleep Free Time	すいみん 自由時間 Sleep Free Time
13. (76) 14. (76)	マグネトロン ハンバーガー *Magunetoron Hanbāgā* (Magnetron Hamburger) てりやき *Teriyaki* (Teriyaki)	マグネトロン ハンバーガー Magnetron Hamburger Teriyaki	マグネトロン ハンバーガー Sign: Magnetron Hamburger てりやき Banner: Teriyaki	マグネトロン ハンバーガー Magnetron Hamburger Teriyaki Hamburger
15. (77)	ねここねこセット ＊お子様に限らせて い ただきます	Nekokoneco Set This doll included. *Sold to children.	ねここねこセット ＊お子様に限らせて いた だきます	Kitty cat combo toy included! *Children only please.

	Nekokoneko setto **Okosama ni kagirasete itadakimasu* (Cat and kittens set *Limited to children)		Sign: Neko koneko kombo: comes w/this doll! *Children only please	
16. (80)	ちよ *Chiyo*	ちよ	ちよ Label: Chiyo	ちよ
17. (94)	滝野智 下 美浜ちよ 正正正正正正 *Takino Tomo* *Ge* (Tally marks, 3) *Mihama Chiyo* *Sei, sei, sei, sei, sei, sei* (Tally marks, 5)	Ryuuno Tomo 3 Mihama Chiyo 30	滝野智 下 美浜ちよ 正正正正正正 Blackboard: Tomo Takino – 3 Chiyo Mihama – 30	滝野智 下 美浜ちよ 正正正正正正 Tomo Takino 3 votes Chiyo Mihama 30 votes
18.(121)	眼鏡 *Megane* (Glasses)	眼鏡	眼鏡 Paper: Glasses	眼鏡 Glasses
19.(130)	おばけ屋しき *Obake yashiki* (Haunted house)	Haunted house	おばけ屋しき Blackboard: Haunted house	おばけ屋しき Hawnted house
20.(131) 21.(131)	文化祭りにクラスの出しものの提案を入れて下さい。 目安ばこ *Bunka matsuri ni kurasu no dashimono no teian o irete kudasai.* (Please insert the proposal for your class program for the cultural festival) *Meyasubako* (Suggestion box)	Please drop in your proposal for the cultural festival. Suggestion box	Insert suggestions for cultural festival exhibition. 目安ばこ Box: Suggestion box	Ideas for the cultural festival! Suggestion box
22.(132)	目安ばこ *Meyasubako* (Suggestion box)	目安ばこ	目安ばこ Box: Suggestion box	目安ばこ
23.(135) 24.(135) 25.(135)	おとぎの組1-3 榊 ネコ係 *Otogi no gumi 1-3* (Fairy-tale class 1-3) *Sakaki* (Sakaki) *Nekokei* (Cat group)	Fairy Class 1-3 Sakaki Cat Group	おとぎの組1-3 Ear Tag: fairyland Class 1-3 榊 Button: Sakaki ネコ係 Arm band: Cat squad	Stuffed wonderland Team Yukari 榊 Sakaki ネコ係 Cat devision
26.(138) 27.(138)	水泳部 水泳部 *Suieibu* (Swimming club)	Swim Club 水泳部	水泳部 Sign: Swim Team 水泳部 Apron: Swim team	To benefit this swim club 水泳部
28.(139)	おとぎの組 *Otogi no gumi* (Fairy-tale class)	Fairyland Glass	おとぎの組 Sign: Fairyland Glass	Stuffed wonderland, team Yukari

29.(140) 30.(140) 31.(140)	一コ Y 100 オリジナルぬいぐるみ ネコ *Ikko Y100* (One piece 100 yen) *Orijinaru nuigurumi* (Original plushie) *Neko* (cat)	100 yen each Original stuffed Animals Cat group	Y 100 Small sign: Y 100 each オリジナル ぬいぐるみ Sign: Original plushies ネコ Armband: Cat squad	S 1,00 オリジナル ぬいぐるみ Handmade stuffed animals ネコ
32.(141)	ネコ係 *Nekokei* (Cat group)	ネコ係	ネコ係 Arm band: cat squad	ネコ係
33.(159)	あなたの得点は 72てん *Anata no tokuten wa 72 ten* (Your score is 72 points)	あなたの得点は 72てん	あなたの得点は 72てん Screen: Your score is 72 pts	あなたの得点は 72てん

Appendix F

Overview Translation Methods

Here, the translation methods used in this study are briefly described. They are based on already established methods and have been categorized, summarized and adopted to suit the proposes of this study; some new methods have also been added. The translation methods are followed by the name of the author that established or identified the translation method. The ones that are not followed by the name of a particular author are newly identified methods.

Translation Methods Verbal Text

1] Direct borrowing: A direct borrowing or loanword is a word borrowed from one language into another. The source language (SL) word is fully incorporated into the target language (TL), taking on the target language's phonology (Vinay and Darbelnet).

2] Literal translation (with and without word order changes): The text is translated as literally as possible, with as much preservation to the original text as possible. Literal translation ranges from one word to another word, group to group, clause to clause and sentence to sentence (Vinay and Darbelnet).

3] Modulation: Approximate equivalence of complete sentences or statements in the target text is achieved by changing the semantics and point of view of the source text, accounting for the same situation on different terms (Vinay and Darbelnet).

4] Descriptive equivalent: Replacing a cultural SL word with a description in the TL (Newmark).

5] Cultural equivalent: Transferring SL cultural elements to appropriate alternatives in the TL (Newmark).

(a) A cultural SL word is replaced with an appropriate (or fixed) cultural TL word.

(b) Set phrases (e.g. clichés or wordplays) in the SL are replaced with TL equivalents.

6] Generalization: Neutralizing or generalizing a SL word by using a culture-free word (Vinay and Darbelnet).

7] Adaptation: The source text is made into a more TL-oriented text, by replacing certain situations occurring in the original text with ones that suit the target culture conventions. This is a TL-based interpretation of the source text rather than a translation as such (Vinay and Darbelnet).

(a) Terms specific to the source text culture are replaced with ones that are more familiar to the target text culture, but are not equivalent in meaning.

(b) The content of the source text has been completely changed or expressed in a very different manner. The target text is produced without the style, form or content of the original.

(c) Changes have been made to the language register of the source text.

Translation Methods Visual Text

1] Non-Translation: A word is directly borrowed from the SL to the TL, without adopting it to the phonology of the TL.

2] Caption: The SL word is left in the illustration and translated in a note between the frames (Ceglia and Valeri).

3] Additional transcription: A combination of Non-Translation and Transcription. The SL word is kept untranslated with an additional transcription of the SL word in the translation.

4] Transcription: The SL word is transcribed to the TL (Ceglia and Valeri).

5] Additional equivalent: A combination of Non-Translation and Equivalent. The SL word is kept untranslated with an additional TL equivalent in the translation.

6] Equivalent: The SL word is replaced with a TL equivalent (Ceglia and Valeri).

7] Omission: The SL word is omitted (Vinay and Darbelnet).

Added Translation Methods

1] Notes: Background information on a translated SL word is provided in the form of footnotes, endnotes and glossaries (Newmark).

2] Explanation: An explanation or description of the meaning of a cultural specific term, sound or situation is added to the translation.

Appendix G

List of Glossing Abbreviations

The glossing system in this thesis follows the Leipzig Glossing Rules, with the exception of the glosses marked with an asterisk (*) in the glossing abbreviations list. These glosses have been added to the list to provide further clarification and a more precise interpretation of the Japanese text.

Acc	- Accusative
Aux	- Auxiliary
Coh	- Cohortative
Cond	- Conditional
* Conj	- Conjunctive
Cop	- Copula
* Der	- Derogative
FP	- Final Particle
* FN	- First Name
Imp	- Imperative
* LN	- Last Name
* N	- Nickname / Pet name
Neg	- Negative
NM	- Nominalizer
Nom	- Nominative
Pst	- Past
* Pol	- Polite
Pot	- Potential
Prog	- Progressive
Q	- Question particle
Quot	- Quotative
Top	- Topic