

**TEXTUAL PROCEDURES AND STRATEGIES IN THE
TRANSLATION OF MANGA AND ANIME DIALOGUE**

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Abstract

This thesis describes the textual strategies used in the translation into English of fictional dialogue, with particular reference to a content area as yet unexplored in Translation Studies: Japanese comic-books and animated cartoons. It does this by means of comparative case studies of the textual procedures used in different translations of Japanese source-texts. The comparisons are of target texts, and are sometimes interlingual in nature (English vs. French) and sometimes intralingual (English vs. English). The analytic approach is stylistic, focusing on the narrative functions of setting and character. The accumulation of case studies reported in the thesis provides new information about general conventions of translating fictional dialogue into English. The findings are that, unlike their French counterparts, none of the English translations investigated in this thesis makes use of intermediate translation. English translations assimilate character voice more strongly than French translations, and the same trend emerges with regard to military and scientific register. However, no overall interlingual difference emerges clearly with regard to the translation of cultural markers. The thesis also provides new insights on specific modes in the translation of fictional dialogue (dubbing, subtitling, and comic-book translation). English comic-book translations domesticate character voice strongly, adding vulgarity, as well as substituting and autonomously creating English dialects. English dubs transform indices of character by inserting jokes, vulgar language, and stereotypical expressions from foreign languages. However in the two cases where English dubs could be compared intralingually, the more recent translations adapt the Japanese dialogue less than the earlier versions. The conventions of comic-book translation and dubbing differ in these respects from the contemporary prescriptions of literary translation theory. Subtitles are less domesticating than dubs or comic books. Although subtitling may sometimes neutralize stylistic features of Japanese dialogue, recent subtitles released in America use a number of compensatory procedures to create corresponding indices of character in the target text.

Declaration of Authorship

I declare this thesis is my own work and was composed by me.

Peter Howell

Peter Howell, July 17th 2004.

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Abbreviations Used in Examples

Source Abbreviations

EC	English Comic
ED	English Dub
ES	English Subtitle(s)
FC	French Comic
FD	French Dub
FS	French Subtitle(s)
FAC	French Anime Comic
BC	Bilingual Comic
J	Japanese
JC	Japanese Comic
n.p.n.	No Page Numbers

Grammatical Abbreviations

COP	Copula
INTJ	Interjection
OBJ	Object
Q	Question marker
SF	Sentence-Final form (including particles and the <i>no da</i> construction)
SUBJ	Subject
TOP	Topic marker

SECTION A

INTRODUCTION AND DESCRIPTIVE FRAMEWORK

Outline of Section A

Section A of the study consists of two chapters. Chapter 1 describes the textual area of study and the approach adopted in studying it. The chapter first introduces the subject of Japanese comic-books (“manga”) and animated cartoons (“anime”) by summarizing information published in English on this area of Japanese popular culture. The chapter goes on to outline a concept of translation strategy as intercultural negotiation, based on writings of translation scholars, chiefly over the past half-century. The descriptive approach to studying translations and related issues are then briefly discussed. Finally, a descriptive-stylistic approach with a focus on narrative indices of setting and characterization is outlined. Chapter 2 elaborates in detail a general descriptive framework used in the analyses of the primary sources presented in the following sections. On the basis of literature from secondary sources and preliminary comparative readings of anime and manga translations, a description is presented of the textual procedures which are used in translating narrative indices in the dialogue of anime and manga, and which reveal the overall strategies adopted by the translators of individual works.

CHAPTER 1

OBJECT AND METHOD OF STUDY

1.1 Object of Study: Manga and Anime, and Translation Strategies

1.1.1 General Remarks on Manga and Anime

Academic writing in English dealing with translations of Japanese narratives has focused on the literary canon (Miller 1986, Fowler 1990, 1992, Venuti 1998b, Harker 1999). That is unsurprising and unobjectionable given the traditional concern of educational institutions with works of 'moral seriousness', and the linguistic level of specialist students of Japanese. However, although there is also a developing English-language forum for academic interest in Japanese popular culture (e.g. Treat 1996, Martinez 1998, Craig 2000), little has been written about translations into English in media which combine verbal and visual signs. This is regrettable from the point of view of contemporary culture in general, and foreign language teaching in particular. With regard to contemporary culture, André Lefevere quotes the words of a relatively recent president of the Modern Language Association of America, J. Hillis Miller:

- our common culture, however much we might wish it were not so, is less and less a book culture and more and more a culture of cinema, television, and popular music. (cited in Lefevere 1992a:3)

And educationally, the potential of bilingual cartoons for foreign language learning is highlighted by publications such as Kodansha International's bilingual manga series, and the (now defunct) magazine for learners of Japanese, *Manga-jin*. DVDs, which can include both dubbed and subtitled translations, also offer interesting bilingual possibilities for language learning.

The mainstream importance of manga and anime is a distinctive feature of contemporary Japanese culture. Verbal representation in these works is chiefly in the form of dialogue. When translated into English, this dialogue exists in three modes: comic-book dialogue, subtitled dialogue, and dubbed dialogue. Whereas in English-speaking cultures, comic books are associated with young readers and reading a comic book is often considered a juvenile activity, this is not necessarily the case in Japan, where comic books are read by a wider section of the population. Usually manga are first published in Japan in cheap, bulky manga magazines containing a number of stories. Episodes of successful stories may then be collected and published separately as paperback books known as *tankōbon*. Although sales of manga magazines have been falling since the mid-1990s, comics remain a huge part of the publishing business with reported revenues of 523 billion yen in 2002 (Ashby 2003a). According to figures quoted by Sharon Kinsella, “in 1997 manga accounted for 38 per cent of all titles published and for 22 per cent of all publishing revenue” (Kinsella 2000:40-41). Moreover, the total number of readers is estimated to be three times the circulation figures (Kinsella 2000:43). Indeed, it is sales of manga that subsidize ‘serious’ literature and its translation into English (Schodt 1996, Fowler 1992). Although once associated with subversive attitudes towards institutions of power, Kinsella argues that by the 1990s manga had largely been culturally assimilated by “large corporations, cultural institutions and government agencies” (Kinsella 2000:202). It has become an acknowledged and sanctioned part of mainstream Japanese culture. In terms of narrative form, manga are different from most American comic-books in that they are often much longer. In addition, manga have greater diversity of style and subject matter. They also tend to employ a more “cinematic” drawing style, with the consequence that they

have less dialogue than American comics, and less extradiegetic narration inserted by the writer (Craig 2000, Rommens 2000).

Anime is the Japanese word for cartoon animation. News reports indicate that 60% of the world's animated-cartoon series are made in Japan (Frederik 2003), and that Japanese anime make up 40% of the cartoons shown on T.V. in the United States (Ashby 2003b). Often manga and anime tell the same story. Traditionally anime has been based on the work of successful manga artists. For example, most of the famous comic-book authors whose works will be considered in this study – e.g. Takahashi Rumiko, Ōtomo Katsuhiro, Shirow Masamune, CLAMP – have had animated cartoon versions made from their works. On the other hand, manga may also be produced as a tie-in to a work of anime, as is the case with the popular science-fiction series *Neon Genesis Evangelion* (“Shinseiki Evangerion”). Anime is released in a number of ways in Japan. The primary channel of delivery is broadcasting. Series may also be released as OAVs (original anime video), that is to say that at least part of the series was never aired on TV (Levi 1996:162). Successful shows may also have a feature-length film made for cinematic release, and, finally, expensive one-off films such as *Akira*, *Ghost in the Shell* and *Grave of the Fireflies* (“Hotaru no Haka”) have also been produced. By far the most famous Japanese film studio in the past decade has been the animation specialist Studio Ghibli, which has produced Miyazaki Hayao's box-office record-breakers *Princess Mononoke* (“Mononoke Hime”) and *Spirited Away* (“Sen to Chihiro no Kamikakushi”).

Japanese mass culture is also popular around the globe. Reportedly half of all

comics sold in Malaysia and Hong Kong are Japanese in origin (Tesoro 1996). In recent years, anime and manga have been among the spin-offs of Nintendo's computer game *Pokemon*, which became a lucrative earner for the company, chiefly in the form of product licensing (Ōtake 2003). In fact, anime has been exported to America since the early 1960s when the NBC television network bought Tezuka Osamu's series *Tetsuwan Atomu*, renaming it *Astro Boy*. In the late 1970s science fiction (SF) shows such as *Battle of the Planets* and *Star Blazers* were syndicated on American TV in an edited format which Americanized the character names and removed certain taboo elements such as death, violence, drunkenness and suggestions of anti-Americanism. A subculture of anime fandom developed in the U.S. in the 1980s. Conventions were organized at which fans could watch and discuss anime, and the phenomenon of amateur fan translations also emerged. VHS cassettes of anime imported from Japan were subtitled by what became known as "fan-subbing" groups. Since the 1990s a significant number of amateur translations by fans have been posted on the Internet. Global success for anime came in the early 1990s with the release on video of Ōtomo Katsuhiro's SF film *Akira*, an adaptation of his successful manga. By 1997 it was reported to have sold over 70,000 copies in America and 100,000 in Europe (Schilling 1997:174), and it was re-released in a newly translated DVD version in 2001. A number of distribution companies are engaged in the business of selling anime videos and DVDs to the English-speaking market. Among prominent distributors have been AD Vision, Central Park Media and Manga Entertainment.

Alongside anime, manga comic-books have also become increasingly available in English versions since the 1990s. One of the longest established English-language

publishers of manga is Viz, which is commercially linked to two of the major Japanese manga publishers, Shōgakukan and Shūeisha. Viz has published a wide range of manga titles in a number of genres. Another US publisher is Dark Horse, whose Japanese comics are localized into English by a specialist company Studio Proteus. Dark Horse/Studio Proteus has mainly targeted the young male market, focusing on science fiction and action comics. By way of contrast, a more recent publisher, Mixx Entertainment, which has published most of its manga using the imprint Tokyopop, has translated a variety of *shōjo* (girls') manga such as those of the successful 4-woman group, CLAMP. "Dramatic stories about relationships and love" have helped Tokyopop achieve an audience that is about 60% female (Reid 2003). Meanwhile in the spring of 2004, as part of a joint venture between the two largest publishers of trade books in America and Japan, Del Rey Books, an imprint of Random House, will begin releasing in America manga published by Kōdansha in Japan.

Although for many Japanese people anime is typified by gentle children's shows such as *Chibi Maruko-chan* ("Little Maruko") and *Doraemon* (a series about a kindly robot-cat), in English-speaking countries manga and anime have sometimes been associated with unhealthy portrayals of sex and violence. This is reflected in definitions in English-language dictionaries, such as that in the American Heritage Dictionary (4th edition, 2000) where anime is defined as "a style of animation developed in Japan, characterized by stylized colorful art, futuristic settings, *violence, and sex*", and the definition in the Shorter Oxford English Dictionary (5th edition 2002), where it is described as "a Japanese genre of animated film, typically science fiction and characterized by *violence, eroticism, or anarchy*" (emphases added). It

has also been reflected in hostile media reaction. Roger Sabin quotes headlines about anime and manga from articles published in U.K. broadsheet newspapers in 1993 – “Japanese Cruelty Comics Move In” (Daily Telegraph) and “Cartoon Cult with an Increasing Appetite for Sex and Violence” (The Independent) (Sabin 1996:234). Izawa (1997) has suggested in the webzine *Ex* that it is the early market orientation in the U.S. towards young men that has produced this negative stereotype of anime and manga. U.S. anime fandom has been investigated by Susan Napier (2000), who explains that it has indeed grown from a base of male college students. But she also claims that it is in a process of change, a claim supported by the increased availability of *shōjo* stories since the late 1990s. Napier’s investigations seem to confirm Antonia Levi’s impression that fans value anime’s difference from the standard generic codes of Hollywood narratives, for example in allowing main characters to meet matter-of-fact deaths with no transcendental or moral meaning (Levi 1996). Although fan guides to the cultural aspects of anime exist both on the internet and in book form (e.g. Poitras 1999), Napier also suggests that anime fans have somewhat less of an exoticizing preoccupation with Japanese culture compared to members of other subcultures such as martial arts. A caveat to studies of fandom, however, is the fact that the majority of English-speaking readers and viewers of anime and manga do not belong to fan subculture, and no research is publicly available on this more general audience.

1.1.2 Translation Strategies as Intercultural Negotiation

If translation were to be defined from a narrowly linguistic point of view, there are aspects of the dialogue of anime and manga, as indeed in all fictional dialogue, that would make it untranslatable into English. These include socio-cultural references that have no equivalent in English-speaking countries, Japanese proper nouns, geographical dialects, and other aspects of language variety linked to notions of social role and status. However most writers in the field of Translation Studies conceptualize translation as an act of communication operating on the level of language use, contextualized in the wider semiotic network of socio-cultures, and not in terms of equivalence between language systems. An example is Pergnier who argues that translation operates, in Saussurean terms, at the level of *parole* (language use), not at the level of *langue* (language system) (Pergnier 1993). According to Neubert, equivalence is to be established at the level of textual meaning, rather than at the level of individual words (Neubert 1995). For Susan Bassnett, “although translation has a central core of linguistic activity, it belongs most properly to *semiotics*” (Bassnett-McGuire 1980:13; original emphasis). Such theoretical views indicate that translation is intercultural as well as interlingual. Many academics use hybrid terms to designate the wider semiotic arena in which translation takes place: “linguaculture” (House 1997), “language-culture” (Heylen 1993, Nida 1996), “langue/culture” (Berman 1995), “langue-culture” (Meschonnic 1999, Ballard 2001). According to André Lefevere, translators are “negotiators between cultures” and translations “provide an incredibly fertile storehouse of materials for the study of cultural relations, acculturation, and multiculturalism” (Lefevere 1996:55).

Although languages and cultures are extremely diverse, the fact that translation

occurs successfully at all provides evidence that they are not incommensurable, static or completely homogeneous. Translators are in practice able to mediate successfully between diverse cultures, performing a work of negotiation by which a foreign text can enter the semiotic world of the receiving culture. In this mediation, translators - under the influence of prevailing conventions in their own culture - adopt overall strategies that accommodate, neutralize or assimilate the cultural difference of the foreign text. Depending on the strategy adopted, a particular set of translation *procedures* is likely to be selected for translating those source-text elements that emerge as particularly foreign in comparison to the target culture, the term *procedures* originating from Vinay and Darbelnet's influential study of translation between French and English (Vinay and Darbelnet 1995). Seen in this wider context of intercultural negotiation, "translation can be studied as one of the strategies cultures develop to deal with what lies outside their boundaries" (Lefevere 1992b:10), and the description of these strategies can provide "evidence of cultural dynamics" (Delabastita 1989:193). Writers on translation have long discussed the kinds of strategies used in translation and which is the most desirable. Although most of these debates have concerned works of literature, they are also relevant to represented speech in popular culture, where, under translation, the words spoken by the characters are received in a new cultural setting.

Commentators on translation strategy such as Michael Schreiber (1993) and Lawrence Venuti (1998a) have distinguished between two opposite strategic poles: domesticating ("einbürgende") translation and foreignizing ("verfremdende") translation. In so doing they refer to the strategic dichotomy found in the theoretical reflections of the German Romantic theologian and philosopher, Friedrich

Schleiermacher: in translation either the writer of foreign works of art must be moved towards the reader, or the reader must be moved towards the writer. This distinction between domesticating and foreignizing strategies has similarities with theoretical dichotomies elaborated by contemporary academics. House, for example, draws a distinction between *overt* and *covert* translation:

- ...in overt translation, the function of the translation is to enable its readers access to the function of the original in its original linguacultural setting through another language...By contrast, the function of a covert translation is to imitate the original's function in a different discourse frame, a different discourse world. (House 1997:29; original emphasis)

Christiane Nord defines *documentary* translation as a type of translation where the target text is “a document of a past communicative action in which an SC [= source culture] sender made an offer of information to an SC recipient by means of the source text”; and she defines *instrumental* translation as a type of translation where the target text is “an instrument in a new TC [= target culture] communicative action, in which a TC recipient receives an offer of information for which the ST [=source text] served as a kind of model” (Nord 1991a:72; square brackets added). Toury (1995) distinguishes between *adequate* translations that conform to the textual norms of the source culture and *acceptable* translations that conform to the norms of the target culture.

A broad conceptualization of translation which allows for a functional variety of texts in the target culture is developed in Reiß and Vermeer's *skopos* theory of translation. For Reiß and Vermeer, translation strategy is determined by the purpose (*skopos*) of the translation in the target culture, in other words the function the translated text is expected to perform for its audience in the target culture. *Translation*, which in Reiß and Vermeer's German terminology includes both written

translation and spoken interpretation, is basically an offer of information (*Informationsangebot*) in a target language and culture about a previous offer of information in a source language and culture (Reiß and Vermeer 1991:76). This offer of information may serve different functions depending on the *skopos* required by the initiator of the translation, and so it is not possible, according to this viewpoint, to specify a single strategy for all translations of a single text. For Reiß and Vermeer, *verfremdendes Übersetzen* (foreignizing translation) is an offer of information primarily about formal aspects of the source-culture text and *angleichendes Übersetzen* (domesticating translation) is an offer of information primarily about textual meanings and effects (Reiß and Vermeer 1991:78). Since the purposes of translation may vary in the target culture, there cannot be a single ideal translation of any given source-culture text.

However, translation theorists have nevertheless adopted advocative positions for and against contrasting strategies of translation. Among advocates of the more assimilative approach to translation have been evangelically-oriented Bible translators. In the second half of the 20th century, Eugene Nida, a consultant to the United Bible Societies, put forward the influential theory of “dynamic” or functional equivalence. Nida was concerned to spread the message of the Bible as God’s word throughout the world in a vastly diverse range of languages, as well as to present a clearly understandable translation in modern English. He argued that the aim of translation should not be formal equivalence with the source text, because that would lead to a target text that would distort the message received by the original readers. Instead the aim should be a target text that is functionally equivalent to the original. By functionally equivalent is meant that the target text should have the same effect

on target-culture readers as the original text had on source-culture readers. The translation should attempt to “relate the receptor to modes of behavior relevant within the context of his own culture” (Nida 1964:159). Although this necessitated various adjustments and syntactic and semantic expansions, Nida nevertheless drew a distinction between linguistic translation and cultural translation (Nida and Taber 1969:134). For example, “possessed by a demon” should not be translated as “suffering from a psychological illness”. This kind of cultural transformation is in fact adaptation, and not “legitimate” in Bible translation proper.

Despite its influence on translation teaching, Nida’s approach has not found favour amongst theorists of literary translation. Gentzler criticizes the theory of dynamic equivalence, claiming it gives the translator “license to change, streamline and simplify” (Gentzler 1993:60). Meschonnic is scathing of Nida’s neglect of biblical writings as literary texts and accuses him of cultural annexation and the elimination of the Bible’s origins in Judaism (Meschonnic 1973). Without criticizing specifically Nida’s domesticating approach, Antoine Berman (1984, 1995) argues that the literary translator has an ethical duty to afford readers an experience of the alterity of the original work. And the American academic Lawrence Venuti describes dynamic equivalence as “an egregious euphemism for the domesticating method and the cultural political agendas it conceals” (Venuti 1995:118). Strategies such as Nida’s aim to produce a fluent and easily readable text, thereby rendering the work of the translator invisible. But for Venuti:

- The translator’s invisibility is symptomatic of a complacency in Anglo-American relations with cultural others, a complacency that can be described – without too much exaggeration – as imperialistic abroad and xenophobic at home. (Venuti 1995:17)

As examples of procedures that would make translation more visible, Venuti

suggested the use of loan translations, and the mixing of colloquial and archaic registers. There is a strong educational and moral impulse in the preference for foreignizing strategies of translation – it is considered a good thing for readers to become more aware of the distinctiveness of other cultures, particularly those economically weaker than their own. But Venuti's critics have viewed his academic espousal of foreignizing theories as an indication of ivory-tower elitism:

- the neoliteralist tradition has been and continues to be, by and large a celebration of unabashed cultural elitism, scorning the "masses" and their demand for instant understanding on their own terms, addressing translations to a tiny cosmopolitan intelligentsia that reads them not for access to the foreign text (they already possess that) but for a new (yet still more worshipful) perspective on it. (Robinson 1997:82)

In later publications Venuti made clear, however, that he was not insisting on neoliteralist strategies *per se*, but rather on a wider "minoritizing" concept of translation which could well allow free and fluent strategies at the textual level, if the translation was underlain by the aim of revising "hegemonic values" and promoting "cultural innovation and change" (Venuti 1998b:188-189). Contrary to usage in this study, for Venuti domestication is thus not essentially a textual strategy, but a concept whose definition "depends on the specific cultural situation in which a translation is made" (Venuti 1997:365).

Academic writing on literary translation into English from Japanese tends to lend support to Venuti's criticisms of Anglo-American translations. The linguist Roy Andrew Miller emphasized the linguistic differences between English and Japanese, and strongly attacked literary translations as "Englishings that bear only a remote relation to the Japanese originals" (Miller 1986:243). It is of particular interest that Miller claims that Japanese characters in some sense lose their nationality in such

translations and sound like Englishmen or Americans:

- Different ways of saying novel things, surprising figures, astonishing metaphors, unexpected expressions and tropes – all these they rigorously excise from their texts. Such things might startle the reader or put him off. *Without such excisions, the texts would no longer sound as if Englishmen and Americans were talking*, and they might even possibly begin to sound rather like the originals; and that of course will not do. (Miller 1986:219; emphasis added)

Fowler (1990) regrets an exaggerated concern for readability in English translations of Japanese literature, resulting in interpolations and “smoothing over” that dilute the foreignness of the work. In a later article, the same writer goes on to criticize the highly selective nature of the literary works translated into English in the period following World War II (Fowler 1992). According to Fowler, American publishing houses exoticized Japan by over-focusing on melancholy, delicate and nostalgic writers. But this predilection with the exoticness of Japan has also manifested itself in German translations (Hijiya-Kirschner 2001), and is not therefore confined solely to American culture. Moreover, recent academic writings have perceived the translation of the ‘middlebrow’ urban novels of Yoshimoto Banana as a reversal of this exoticizing trend in translation into English (Venuti 1998, Harker 1999).

1.2 Method of Study: A Descriptive-Stylistic Approach to Studying Translations

1.2.1 A Descriptive Approach

A wide range of research orientations can be found in the academic literature of Translation Studies. On the one hand, scientific researchers, in a search to elaborate models that might be able to explain and predict phenomena, have compiled computer-based corpora for the study of translation. The aim of much of this research has been to probe claims about general linguistic features of translated texts that may be universal for all translations, or at least valid for a particular language. Computer-based research may also be used to identify patterns of linguistic choice in individual translators. For example, Mona Baker has used a Translational English Corpus to forensically investigate linguistic-stylistic preferences of literary translators (Baker 2000). Such scientific approaches are objective, and do not rely primarily on holistic reading and intuitive understanding by the analyst of how writers achieve functional effects through linguistic choice. By way of contrast, some culturally oriented scholars, such as Lawrence Venuti, are hostile to what is viewed as the idealization of language by scientific linguistic approaches:

- Because language is defined as a set of systematic rules autonomous from cultural and social variation, translation is studied as a set of systematic operations autonomous from the cultural and social formations in which they are executed. (Venuti 1998b:25)

In Venuti's opinion, linguistics suppresses the heterogeneity of language and isolates Translation Studies from general cultural and interpretational concerns. For academics such as Venuti, these concerns are chiefly political, in particular issues of power and justice in areas of discussion such as gender and colonialism. The Cultural Studies approach to the study of translation is driven deductively from

politically engaged cultural theory, which is applied to the investigation and description of translated texts. The approach is committed, issuing a call for translators to adopt a particular ethical and political stance, and explicitly utopian, expecting that translation will help foster more just types of intercultural community (Venuti 2000). Japanese comics and animated cartoons are potentially an interesting area of study for students of Cultural Studies, particularly with regard to gender issues. As mentioned in Section 1.1, some of the works selected by American companies have been chosen specifically to appeal to a young male audience, while on the other hand a more recent trend has been an increased interest in *shōjo* anime and manga. However, from the perspective of a more narrow focus on the verbal text of the dialogue, it seems doubtful whether a foreignizing translation of dialogue in such multimedia art forms as anime and manga would by itself challenge the dominant values of the target culture. Possibly recourse could be made to the kind of playful rewritings which have had Bruce Lee dialogue subtitled with revolutionary slogans, or John Wayne dubbed with Derridean jargon (Shohat and Stam 1985). In fact, parody dubbing groups are a part of anime fan subculture, but they do not appear to have political motivations. To investigate ideological questions thoroughly would require sociological and *in situ* ethnographic research, beyond the formal textual domain, into the beliefs, attitudes, and working practices of text-producers - translators, scriptwriters, editors, publishers etc. – and reception by general readers and viewers. It would also involve a comprehensive formal analysis of other semiotic aspects of the narrative (visual, musical etc.). In the absence of such a large-scale, interdisciplinary project, there is the risk, pointed out by Theo Hermans, that texts themselves become “mere source material for high-level theorizing” (Hermans 1999:160). There may also be a risk of approaches

driven deductively from political and ethical theory declaring that a new era with new conventions of translating has already arrived, without investigating in sufficient detail the reality of contemporary textual operations, particularly in areas of popular culture. For example, not many studies have been published about contemporary conventions of translating fictional dialogue – about the strategic options and procedures – particularly in modes of screen translation such as dubbing and subtitling. There is a need for basic descriptive investigation in this area, and the advice offered by John McFarlane half a century ago still applies:

- Before we can begin to make value judgements about translation, we must know more about its nature, and it is suggested that an analysis of *procedure* – in the belief that translation is as translation does – is the approach that promises best. (McFarlane 1953:93, also cited in Hermans 1999:20, original emphasis)

The subdiscipline of Descriptive Translation Studies can be said to have taken institutional roots in the 1970s, when an international group of academics interested in describing and comparing translations in the non-prescriptive way suggested by McFarlane began sharing their work in conferences that focused on translation “as part of cultural history” (Hermans 1999:7). Scholars such as James Holmes and André Lefevere drew attention to the fact that the literary translations they were describing did not conform to the prescriptive views of translation taught in academic institutions whose role was to train translators and whose academic discourse was built on a “science of translation”. Comparisons of literary translations did not show close equivalence between the target and source text. Translations often underwent some kind of “manipulation” in order to be accepted into the textual systems and ideologies of the recipient cultures (Hermans 1985). Moreover, strategies of translation varied considerably between different cultures

along both geographical and historical dimensions. Holmes suggested in a paper first presented in 1972 that alongside theoretical translation studies, there was also a need for a branch of translation studies that studied and described existing translation products, one of whose goals “might possibly be a general history of translations” (Holmes 1988:72).

Although most descriptive studies have dealt with works of literature, Dirk Delabastita urged that descriptive translation studies also be carried out on dubbing and subtitles, and suggested a variety of linguistic aspects which could be investigated. These included both language variety and “cultural data (conventions, habits and items typical of the local sociocultural environment)” (Delabastita 1990:102). Although Delabastita did not mention comic books, it is a medium that shares some of the semiotic features of screen translation. Stressing the alignment of the verbal and the visual in dubbing and subtitling, Gottlieb (1998:245) describes these modes of translation as *polysemiotic*, and includes comic-book translation in the same category. With regard to the channel used in translation, comic-book translation and dubbing are both *isosemiotic* in that the channel remains the same, writing in the case of comic books, and speech in the case of dubbing. Subtitling, by contrast, is *diasemiatic* because the channel changes from speech to writing. Adapting from Gottlieb’s diagram of a wider semiotic typology, we can schematize these three polysemiotic modes of translating dialogue in the following table.

Figure 1.1 A Schematization of Three Polysemiotic Modes of Translated Dialogue (adapted from Gottlieb 1998: 245).

	Comic Books	Dubbing	Subtitling
Semiotic composition	Images, Writing (polysemiotic)	Images, Speech (polysemiotic)	Images, Writing (polysemiotic)
Translation channel	Writing > Writing (isosemiotic)	Speech > Speech (isosemiotic)	Speech > Writing (diasemiotic)

Descriptive studies should ideally be carried on within a systematic analytical framework. Perhaps the most influential basic conceptualization of descriptive studies has been elaborated by the Israeli scholar, Gideon Toury. Studies in Toury's tradition have usually been carried out on works of literature, but the same basic ideas are also applicable to modes of translation in polysemiotic narratives such as dubbing and subtitling. Toury insisted upon the analysis of translations as "facts of target cultures" (Toury 1995: 29). On the basis of his own and other investigations of translations in various cultures during various historical periods, he argued that the form and function of translations within a culture and the strategies used to produce those translations "do not constitute a series of unconnected facts" (Toury 1995: 24), but instead are underlain by a number of regularities. For example, his own investigation of medieval translation into Hebrew found that translations of literary works were domesticated relatively freely to resemble literary works in the Hebrew of the time, but translations of 'important', scientific texts were relatively literal, retaining the structure of the original and often using direct transfer and loan translations (Toury 1998: 441). To explain these kinds of regular differences, Toury suggested that every target culture has *norms* of translation which influence how translations are produced and perceived in that culture. He distinguished three types of norms: preliminary, initial, and operational (Baker 1998:164, Shuttleworth

and Cowie 1997:113-114). *Preliminary norms* have to do with what kinds of texts from which languages are selected for translation, and whether intermediate translation from another language is permitted. The *initial norm* is determined by whether the culture expects the translation to be *acceptable* to norms already operating in the target culture textual systems, or *adequate* to those in the source text culture. Finally, *operational norms* are determined by how the text is actually translated. These are subdivided into two further types of norms: *matricial norms*, determined by how the textual material is distributed in the target text and whether, for example, there have been any parts cut out from the source text or whether it has been segmented in a different way; and *textual-linguistic norms* determined by how the source language text has been verbally reformulated.

According to Heylen,

- Toury's translational norms are an important tool for a descriptive model, which views translation as a form of cultural intercommunication and negotiation, since these translational norms reveal the national prejudices and cultural characteristics which underscore translation practice. (Heylen 1993: 12-13)

Toury's work has been particularly influential in emphasizing the description of real translations rather than specifying abstract ideals of what translation should be. However, a number of translation scholars have expressed scepticism about at least three aspects of his approach. The first aspect is his insistence that Descriptive Translation Studies should be an empirical scientific pursuit. The ultimate goal of research, according to Toury, would be to move beyond isolated case studies to statistically-based rules of translation which could accurately predict translator behaviour. Although Toury is not alone in seeking to establish scientific goals for Translation Studies (Mudersbach [1999], for example, insists strongly upon a

scientific framework), other scholars see little merit or prospect of success in such goals. Douglas Robinson describes these kinds of aims as an “impossible scientism” which:

- only makes the greatest strengths of this approach – close textual exegesis, elaborate philosophical systems, imaginative speculation – look like its points of greatest weakness. (Robinson 1999:120)

Venuti suggests that Toury’s own analyses are, to their credit, not objective and value-free, and claims that the call for a scientific approach is “disingenuous” and “implicated in academic empire-building” (Venuti 1998b:27-28). It might indeed seem ironic that a search for rules of translation is advocated by a scholar whose work has highlighted the cultural and historical relativity of the notion of translation.

In addition to the stated ultimate goals of Toury’s programme, a second aspect that has been criticized is the comparative and descriptive method outlined by Toury in his programmatic statements. Theo Hermans has criticized his initial envisioning of an abstract ‘adequate’ translation – a *tertium comparationis* - in order to uncover shifts between the original and the translated text (Hermans 1995, 1999). This was also an approach followed by van Leuven-Zwart (1985), who devised a detailed and complex schema for discovering “conjunctions” and “disjunctions” on the basis of “architransems”, hypothesized common denominators between target and source text meanings. However, attempting to reconstruct ‘adequate’ textual meaning on a linear basis is both mechanically rigid and theoretically problematic, and neither Toury’s ‘adequate translation’ nor van Leuven-Zwart’s complex apparatus have been widely adopted as a method for describing translations. The approaches of Toury and van Leuven-Zwart envisaged comparisons between pairs of source- and target-culture texts, but an alternative way in which a stable and clearly identifiable

basis of comparison can be established is to study a number of translations of a given text in the same language, in which case it is the source text itself that is the invariant standard of comparison. This approach was used in Reuben Brower's study of English translations of Aeschylus' *Agamemnon* (Brower 1959), and in Romy Heylen's study of French translations of *Hamlet* (Heylen 1993). It was also the basic approach adopted in a number of historical studies carried out into literary translation at the University of Göttingen (e.g. Kittel and Frank 1991). These studies showed how translations were shaped by different norms operating at different historical periods. Alternatively, a number of translations in different languages may also be studied in a research project. For example, a multi-lingual approach was used by Anke Detken in her doctoral study of English, French and Spanish versions of Döblin's *Berlin Alexanderplatz* (Detken 1996).

A third limitation in Toury's approach, also suggested by Hermans, is that it remains unclear how the analyst is to select the coupled-pair segments of text that are to be compared, and what justification there is for this selection (Hermans 1999: 68-69). In the present study, I propose to focus the selection of textual segments on items which are of functional stylistic interest, in particular linguistic items indexing spatial and temporal settings, and items helping to create characterization of the figures in the narrative. My approach nevertheless remains descriptive, focusing on textual *procedures*, that is to say the differing ways in which these items are reformulated in translated texts. When these procedures are investigated systematically with regard to a whole text, they provide information about the overall intercultural *strategy* adopted by the translator or translators. By investigating the strategies used in a number of texts of a certain type in a given target language and

culture, we can begin to draw provisional conclusions about the *conventions* of translation used for that type of text in that cultural setting (“conventions” is the term used by Christiane Nord [1991b] in explicit preference to Toury’s “norms”).

1.2.2 A Stylistic Approach

This study does not attempt to analyze all of the linguistic items found in the anime and manga chosen as the primary texts. Instead, the analytic framework which I adopt focuses on certain stylistic aspects of dialogue. “Style” is used in a functional sense. That is to say, it has to do with how choices of linguistic items realize functions in the narrative. Two basic points should be made about functional stylistic analysis. Firstly, functional analysis differs from the general linguistic stylistics adapted for translation studies by Vinay and Darbelnet (1995). It is concerned with choices made in contexts of use, rather than language systems. Secondly, it is important to make clear that it does not attempt to use linguistic analysis as an empirical discovery procedure to uncover the ‘real’ meaning of texts (Fowler 1995). Functions are perceived intuitively by the analyst under the influence of the reading/viewing community to which they belong, including the influence of academic or other commentary on specific works and genres, and verbal art in general. In this sense, functional stylistics is not essentially different from the type of repeated, detailed readings advocated in the traditions of practical criticism (Short 1996).

Both films and comic books are generally considered to be primarily visual media in which dialogue is secondary (Kracauer 1997, Groensteen 1999). However, both these types of visual narrative are initially scripted verbally, and dialogue usually plays an important role in how they create meanings. The functions of dialogue within narratives of different semiotic textures have been argued to be fundamentally similar. Francis Vanoye, for example, concludes that:

- ...les considérations sur les fonctions du dialogue ne permettent une différenciation nette et il

est frappant de constater que les articles ou chapitres d'ouvrages consacrés aux fonctions des dialogues théâtraux, cinématographiques et romanesques disent à peu près la même chose. [...reflections on the functions of dialogue do not permit a clear differentiation and it is striking to note that articles or book chapters devoted to theatrical, cinematic and novelistic dialogue all say about the same thing] (Vanoye 1991:178; translation added)

With regard to comic-book dialogue, Benoît Peeters quotes a 1942 radio interview with Hergé in which the artist likens his comics to films:

- Je considère mes histoires comme des films. Donc, pas de narration, pas de description. Toute l'importance, je la donne à l'image, mais il s'agit naturellement de films sonores et parlants 100%, les paroles sortent graphiquement de la bouche des personnages. [I consider my stories as films. So, no narration, no description. I give all importance to the image, but of course we are talking about films with sound and 100% talking; the words come out in graphical form from the mouths of the characters] (Peeters 1998:97; translation added)

And with regard to film dialogue, Sternberg (1997:93) suggests in her doctoral study of the movie screenplay as a text-type that it shares the same dual-layered pragmatic environment as the theatre and uses the same methods of characterization.

What then are the functions of dialogue in narrative? According to film scholar Todd Berliner, dialogue has two basic functions: it either “advances the plot” or “supplies pertinent background information” (Berliner 1999:4). Berliner’s binary division of functions has echoes of Roland Barthes’ detailed essay *Introduction to the Structural Analysis of Narratives*, in which a structuralist categorization of functions is proposed (Barthes 1979). The essay does not refer specifically to polysemiotic narratives, but has been used to investigate narrative in the broad sense, which includes novels and their filmic adaptations (McFarlane 1996). Barthes describes two broad categories of functional units. Distributional functional units have to do with how actions are sequenced in the plot, while integrational functional units, which Barthes terms “indices”, have to do with “psychological indices concerning

the characters, data regarding their identity, notations of 'atmosphere', and so on" (Barthes 1979:92). He adds that:

- some narratives are heavily functional (such as folktales), while others on the contrary are heavily indicial (such as 'psychological' novels); between these two poles lies a whole series of intermediary forms, dependent on history, society, genre. (Barthes 1979:93)

Anime and manga may be more heavily functional than indicial, but indices nevertheless remain an important part of most narratives. The distinction between distributional functions and integrational indices is relevant for the translation of dialogue in film and comic-books, because it helps to clarify what usually remains invariant when such dialogue is translated (i.e. the distributional functions that move the plot forward) and what may undergo transformation, for example by being adapted to the target culture (i.e. the indices of setting and characterization).

Barthes further divides the category of narrative indices into "informants" and "indices proper" (Barthes 1979:96). Informants serve "to identify, to locate in time and space". They present "ready-made knowledge" and do not have to be "deciphered". Indices proper, in contrast, need to be deciphered to create meanings about characters and atmosphere. Kozloff (2000:34-35), in her synthesis of the narratological functions of dialogue in films, adopts another Barthean concept – *anchorage* – to explain how dialogue helps create the fictional world. Without dialogue the sequence of visual images is potentially polysemous, and dialogue anchors the narrative in more specific locations and meanings. Indices (informants) which anchor the narration in spatial and temporal settings may play a particularly important role in some genres, for example historical anime such as Takahata Isao's *Grave of the Fireflies* ("Hotaru no Haka"). This is reflected in the dialogue through

the pervasive use of regional dialect, the use of proper names referring to local places and institutions, and culturally-marked lexemes. In the genre of science fiction on the other hand, indices of location are less salient in the dialogue, but indices of future temporal setting such as the use of military and scientific register tend to be prominent.

Norman Page suggests in his study of speech in the novel that dialogue's "customary role is to contribute to the presentation and development of character" (Page 1973: 14). Authors typically seek to differentiate between the speech of their characters with the result that speech becomes a "badge of identity". Kozloff cites Page in showing how the functions of movie dialogue include the revelation of character (Kozloff 2000:43). The same point is made by Manfred Pfister in his study of verbal communication in theatre:

- the recurrence of certain stylistic features delineates the contours of the figure's identity and distinguishes him from the other figures. (Pfister 1988:148)

Pfister elaborates a schematic taxonomy of characterization techniques, amongst which the dialogue spoken by the character themselves – in terms of features such as idiolect, dialect, sociolect and register – is categorized as implicit, verbal and figural. Other techniques of characterization are explicit (e.g. commentary by other characters), non-verbal (e.g. facial expression and costume), and authorial (e.g. description or motivated names).

As Pfister suggests, a major way in which writers of fictional dialogue create implicit characterization is through the use of the diverse varieties of language found within overall speech communities. Characters may be distinguished by aspects of

language variety such as geographical dialect, speech influenced by foreign languages, and social register. According to semiotic theorists of fictional character such as Margolin (1989) and Fokkema (1991), this kind of characterization relies for interpretation on cultural codes based on the connotations of the variety of language used in the dialogue spoken by the character. Psychological and social codes are particularly important in the conventions of realism which dominate American popular narratives, and according to which each character should ideally possess their own personal verbal style or character voice. In the psychological code, the language used by a character connotes psychological attributes, while the social code “will not only ensure that significance is attached to the name of the character or its speech – connoting class, race, or region – but also gives a character a ‘place’ in society” (Fokkema 1991:75). *Realist* verbal art is of course very different from *real* conversational interaction which usually contains hesitations, ellipses, repetitions, overlappings, topic shiftings etc., but its conventions of characterization, and its heavy reliance on the associative meanings of language variety, appear to have a strong influence on strategies of translating fictional dialogue into English.

1.3 Summary of Chapter 1

This chapter has presented a general introduction to anime and manga, pointing out their importance in Japanese popular culture and their recently increased global distribution. It was suggested that they are interesting objects of investigation for Translation Studies because of their contemporary relevance and the opportunity they provide for comparative studies that are both interlingual and intermodal. The chapter went on to outline a view of translation as intercultural negotiation involving textual strategies which may 'foreignize' or 'domesticate' the original text. Although domesticating strategies have been influential in the teaching of translation, the recent academic trend has been to value foreignizing strategies in literary translation. After briefly mentioning scientific and cultural approaches, the chapter discussed descriptive, textual approaches to the study of translation. Finally, a descriptive approach was outlined which focuses on functional-stylistic aspects of fictional dialogue, in particular the narrative functions of setting and characterization.

CHAPTER 2

A GENERAL DESCRIPTION OF PROCEDURES FOR TRANSLATING NARRATIVE INDICES IN ANIME AND MANGA

2.1 Procedures in Translating Indices of Setting

Some of the lexical items which function as indices of setting in narrative become marked under translation as originating in another culture. These kinds of cultural markers have been classified in a variety of ways using a variety of labels: *culture-specific* (Gerzymisch-Arbogast 1994, Aixelá 1996, Gercken 1999 and Koller 2001), *culture-bound* (Nedergaard-Larsen 1993), *realia* (Bödeker and Freese 1987, Florin 1993, Rozhin 2000) and *socio-cultural* (Delabastita 1989, Hatim 2001).

According to Florin (1993:122):

- Realia constitute those points in the translated text at which “the translation is showing,” simply because the universe of reference of culture A never totally overlaps with the universe of reference of culture B.

Nida (1964) divided cultural markers into into five categories: ecology, material culture, social culture, religious culture, and linguistic culture, and later Newmark adapted Nida’s categories to give the following list:

- (1) ecology
- (2) material culture (artefacts) – food, clothes, houses and towns, transport
- (3) social culture – work and leisure
- (4) organizations, customs, activities, procedures, concepts
- (5) gestures and habits (Newmark 1988:95).

It should be pointed out, however, that while the idea of cultural specificity in translation assumes that it is possible to talk about cultures and their ‘universes of reference’ in distinction from others, it does not necessarily imply a conception of cultures as “bounded” and “independent” essences, a view questioned by critical

anthropologists such as Clifford (1988:23). Christiane Nord makes clear that the ‘specificity’ of cultural phenomena does not exist in itself, but emerges from the juxtaposition of cultures in the act of translation:

- A culture-specific phenomenon is thus one that is found to exist in a particular form or function in only one of the two cultures being compared. This does not mean that the phenomenon exists only in that particular culture. The same phenomenon might be observable in cultures other than the two in question. (Nord 1997:34)

A similar point is made by Javier Franco Aixelá in defining culture-specific items (CSIs):

- ...in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target culture. (Aixelá 1996:57)

In view of this juxtapositional emergence of cultural terms, it may perhaps be more appropriate to use a term such as “culturally-marked” in place of the more commonly found “culture-specific”. According to Newmark (1981:70), “proper names and institutional and cultural terms shade into each other”, while Bödeker and Freese (1987), Aixelá (1996), and Gercken (1999) all include proper names as well as culturally-marked lexemes within the scope of culture-specific items. Gercken nevertheless separates the two categories for purposes of analysis and presentation, and I will follow his practice.

2.1.1 Culturally-Marked Lexemes

Bödeker and Freese (1987) investigated how realia are translated into German in literary works by Jack London (*The Call of the Wild*) and August Strindberg (*Röda Rummet* and *Hemsöborna*), and elaborated a “prototypology” of solutions to this particular problem in translation. The prototypology was considered part of a larger “instrumentarium” which would be needed for comparative analysis of literary translations. It consists of a matrix of five procedures and four types of difference (minimal difference, widening of meaning, narrowing of meaning, and substitution) between translated and original expressions. The procedures are:

- (a) borrowing
- (b) loan translation
- (c) componential-analytical translation
- (d) generalization/specification
- (e) associative translation

By “borrowing” is meant transfer into the target-text of the expression in the original source-text. Loan translation is defined as:

- die Glied-für-Glied-Übersetzung, die bis zur Übersetzung der Einzelmorpheme bei Anpassung an die Wortbildungsregeln der Zielsprache geht. [part-for-part translation, including translation of individual morphemes with adaptation to the word-formation rules of the target language.] (Bödeker and Freese 1987:147; translation added)

The componential-analytical procedure is so called:

- weil hier nicht eine Bezeichnung als weitgehend Ganzes übersetzt, sondern durch eine Aufzählung der wichtigsten Komponenten substituiert wird. [because here a reference is not translated as a complete whole, but is substituted by a listing of its most important components.] (Bödeker and Freese 1987:147; translation added)

By generalization/specification is meant that the meaning of the expression used in the target-text to translate the culturally-marked item is comparatively either more

general or more specific than the expression in the source-text. Associative translation occurs when the source-language word evokes a word in the target language by means of associative similarity at some level, as for example when the command “mush” is translated by “Marsch”. Bödeker and Freese (1987:149) mention the use of footnotes when new words are transferred into German, but point out that most commentators have disapproved of footnotes in fictional texts. This contrasts with Ballard’s position on the issue:

- On voit à quel point la note fait partie de la traduction, elle n’est pas un aveu d’impuissance mais le traitement réaliste et honnête d’un contact avec la spécificité d’une culture étrangère. [One sees the extent to which the footnote forms part of translation, it is not an admission of impotence but the realistic and honest treatment of contact with the specificity of a foreign culture.] (Ballard 2001: 110-111, translation added)

Bödeker and Freese’s analysis showed that procedures used for dealing with realia, particularly in the case of *Call of the Wild*, changed over time. As German readers became more familiar with the American cultural background, less explication was necessary and direct transfer was used more often. They also found a difference between the more literal procedures used to translate Strindberg in comparison with the greater freedoms taken by translators of Jack London, and suggest this is due to the higher literary status attributed to the work of the Swedish writer. In general, they note a tendency towards stylistic flattening and domestication of realia, which they attribute to a desire to make translations easier to read for German-speakers.

Gercken (1999) does not use the term *Vorgehensweise* (“procedures”), but outlines the following six types of relationship between culturally-marked source-text and target-text elements:

(a) correspondence

- (b) widening of meaning (*Erweiterung*)
- (c) narrowing of meaning (*Einengung*)
- (d) substitution
- (e) omission
- (f) addition

Three of these kinds of relationship are not included in Bödeker and Freese's prototypology: substitution, omission and addition.

Javier Franco Aixelá studied the translation of culture-specific items (CSIs) in three translations into Spanish of Dashiell Hammett's *The Maltese Falcon*. Like Bödeker and Freese, he classifies procedures (although he in fact uses the term *strategies*) according to the difference between original and translated expressions. They are listed under the two headings of conservation and substitution. Conservative procedures include:

- (a) repetition
- (b) orthographic adaptation
- (c) linguistic (non-cultural) translation
("a target language version which can still be recognized as belonging to the cultural system of the source text" e.g. *Grand Jury* > *gran jurado*)
- (d) extratextual gloss
- (e) intratextual gloss.

Substitutive procedures include:

- (f) synonymy
("the translator resorts to some kind of synonym or parallel reference to avoid repeating the CSI" e.g. *Bacardi* > *ron*)
- (g) limited universalization

(“translators...seek another reference, also belonging to the source language culture but closer to their readers...” e.g. *an American football* > *un balón de rugby*)

(h) absolute universalization

(“translators...choose a neutral reference for their readers” e.g. *a Chesterfield* > *un sofá*)

(i) naturalization (cultural substitution)

(j) deletion

(k) autonomous creation (Aixelá 1996:61-65).

Aixelá also reports that lexemes are more liable to be translated using substitutive procedures than proper nouns, but, in an echo of Bödeker and Freese’s findings, suggests they are less likely to be manipulated in this way when the translated work has become canonized in the target culture.

Anime and manga, especially those whose narratives are set in Japan, often include lexemes which, in juxtaposition with Western cultures, are marked as specially associated with Japan. For example, in narratives whose characters are school-aged children such as Takeuchi Naoko’s *Sailor Moon*, the dialogue includes references specific to the Japanese educational system. Another source of culturally-marked lexemes is Japanese food. References to food occur relatively frequently in domestic comedies, such as Takahashi Rumiko’s *Maison Ikkoku*. References to household items and clothing also occur in domestically situated stories. Other genres, in particular fantasy adventures such as Takahashi’s *Imu-yasha*, may feature references to Japanese mythology or pseudo-mythology.

The taxonomies of procedures described in previous paragraphs are diverse and do

not explicitly link procedures with an intercultural framework that includes strategies of domestication, foreignization, *and* neutralization. But we can synthesize and adapt them for use in case studies of anime and manga translation. As Rühling (1992) suggests, strategies refer to the translational stance taken with regard to whole texts and therefore the categorization of a strategy necessitates analysis of the totality of procedures used. Individual procedures may not always indicate any given strategy. However, certain procedures tend to be associated with certain strategies - for example, transfer with foreignization and cultural substitution with domestication (Koller 2001:234-235) - and so we may talk plausibly about the strategic tendency associated with particular procedures.

As mentioned above, a procedure which typically belongs to a domesticating textual strategy is *cultural substitution*. This is a procedure through which translators attempt to create some kind of situational equivalence between source and target cultures, for example by substituting a popular sport such as cricket (in the case of English readers) or baseball (in the case of American readers) for the popular French sport of cycling (Vinay and Darbelnet 1995:41). It is described by Leppihalme as “seldom an effective alternative” because it disturbs “the desired illusion in translation that TL readers are able to experience a foreign world despite the language barrier” (Leppihalme 1997:118). Nevertheless, the procedure is not uncommon in the translation of anime and manga. For example, in an early American episode of the children’s anime *Pokemon*, the characters are said to be eating doughnuts rather than rice-balls (*onigiri*) (Zimet, newsgroup posting). Another example occurs in the English translation of Takahashi Rumiko’s *Maison Ikkoku*, where a reference to the traditional cup-and-ball game of *kendama* is

substituted in the English dialogue by a reference to *yo-yos* and *frisbees*.

The most strongly foreignizing procedure is simply to *transfer*, using transliteration, the culturally-marked lexeme from the source-text to the target-text. However, a caveat should be borne in mind here. Not all exotic-sounding words in English dialogue are necessarily the result of transfer. They may occasionally be the result of a kind of pseudo-transfer in which an expression marked for Japanese culture is used to translate a Japanese expression which is not. For example in *Imu-yasha*, the Japanese term *kenkō sandaru* (JC 3:96), which literally means *health sandals*, is rendered by the English-language translators as *shiatsu sandals* (EC 3:94). This type of procedure is foreignizing at the textual level of the narrative. But, from an evaluative point of view, it may also be felt to be exoticizing, as there is no culturally-marked lexeme in the original.

When translators think the transferred item may not be understood, they may add a gloss. In the case of dubbing, a gloss can only be intratextual - an explanation of the foreign word inserted into the dialogue itself. In comic books, and (potentially) in subtitles, the gloss may be either intratextual or extratextual - a footnote or an entry in a glossary. Extratextual glosses seem less common in English manga than French, and it can be argued that they destroy the pace and enjoyment of reading. However, it is not the case that extratextual glosses are absent from all English translations of manga. In Viz's version of Yamamoto Naoki's *Dance Till Tomorrow* ("Asatte Dance"), the value of Mr. Terayama's 450-million-yen stamp collection, which has an important bearing on the plot, is noted below the panel marked with an asterisk, "roughly 4.5 million dollars" (EC 1:22). In the same comic, the word

kotatsu is transferred into the English dialogue and glossed below the panel, “*kotatsu*: a low table with a heater on the underside and a quilted skirt to keep in the warmth” (EC 1:52). *Dance Till Tomorrow* is an adult comedy not intended for children, which may make extratextual glosses more acceptable. By contrast, in the domestic romantic comedy *Maison Ikkoku*, also published by Viz, the same word - *kotatsu* - is omitted from the English dialogue spoken by the main character, Yūsaku.

It is transferred with an extratextual gloss in the French edition:

(2:1) Yūsaku

Wasureteta kotatsu no naka ni osenbei iretoita n da (JC 2:118) [Japanese Comic, Vol.2, p.118]

(I) forgot (I) put rice crackers in the *kotatsu* SF (gloss)

I forgot I put the rice crackers under there! (EC 2:76) [English Comic, Vol.2, p.76]

*J'avais oublié que j'avais laissé des biscuits dans le kotatsu**. **Appareil de chauffage traditionnel japonais, sorte de chaufferette* (FC 2:118) [French Comic, Vol.2, p.118]

Examples of intratextual glosses are found in the English dialogue of Takahashi Rumiko's *Ranma 1/2* (*okonomiyaki*... “*Japanese pizza*” [EC 8:16]) and *Imu-yasha* (*mu'onna*, “*the nothing woman*” [EC 2:115]). Intratextual glosses can be considered part of a wider textual process of incrementalization by which culturally-marked items are explicated in translated texts (Ballard 2001:111). Another example of incrementalization is the juxtapositional use of transfer with other procedures such as generalization. At one point in *Maison Ikkoku* (EC 3:96), Yūsaku asks his friend whether he wants some *potstickers*, while in the next line the original Japanese term *gyōza* is simply transferred. In another line in the same comic the generic word *noodles* is added in immediate juxtaposition as a classifier to explicate the meaning of the culturally-marked lexeme *soba*. Thus *soba* is rendered as *soba noodles*, using transfer plus a generic classifier. A kind of *adaptive transfer* is also sometimes encountered, in which a word heavily marked for Japanese culture is adapted to another Japanese word that is better known in the target culture. For

example, *otsukuri* (slices of raw fish) can be translated using the synonym *sashimi*.

A *componential translation*, reproducing the main semantic components of a culturally-marked word, can also lend foreign flavour to the text. For example, in Takahata Isao's animated film *Grave of the Fireflies* ("Hotaru no Haka"), the translation of *zōsui* by *rice porridge* retains a clear suggestion of the Japanese setting. On the other hand, when the English translator uses only the superordinate term *porridge*, or further generalizes to *lunch*, the foreignness is neutralized. Neutralization also occurs when an item such as *zōsui* is simply omitted in the target-language dialogue. *Generalization* and *omission* can be considered neutralizing rather than domesticating because, while they erase traces of the original Japanese setting, they do not replace these traces with indices of an American cultural setting.

The following is a schematic summary of procedures used in translating culturally-marked lexemes in anime and manga with regard to textual strategy.

Figure 2.1 Procedures and strategies in translating culturally-marked lexemes in anime and manga.

Procedure	Strategic tendency
cultural substitution	domestication
transfer <ul style="list-style-type: none"> - pseudo-transfer - unexplicated transfer - transfer with gloss (intra- or extratextual) - transfer with classifier - adaptive transfer componential translation	foreignization
generalization omission	neutralization

2.1.2 Proper Names

In the words of the poet W.H. Auden, “Proper names are poetry in the raw. Like all poetry they are untranslatable” (cited in Rossio 1997). What procedures can then be used in dealing with such an important, yet ‘untranslatable’ element in the transfer of narratives between languages and cultures? Michel Ballard, in his study of proper names in translation between English and French, describes the treatment of proper names in terms of three categories: anthroponyms (names of people), toponyms (names of places) and cultural referents (names of holidays, institutions, wars etc.). He distinguishes between “noms propres” and “noms communs” as follows:

- Le nom commun renvoie à une classe d’objets dont il représente le concept (par exemple le concept de “table”). Le nom propre ne renvoie pas à un concept mais sous sa forme prototypique à un référent extralinguistique. [The common noun refers to a class of objects of which it represents the concept (for example the concept of “table”). The proper noun does not refer to a concept but in its prototypical form to an extralinguistic referent.] (Ballard 2001:17; translation added)

The Cambridge Grammar of the English Language (Huddleston and Pullum 2002:515) defines proper names simply as “expressions which have been conventionally adopted as the name of a particular entity...”. In fact, the status and meaning of proper names has been the subject of complex discussions within linguistic philosophy. Allerton (1987) provides an accessible general outline of the debate. Whilst also mentioning alternative views discussed by philosophers such as Frege and Russell, he suggests the most common view among linguistic philosophers is the one proposed by John Stuart Mill. Names have referential meaning in that they denote people, places, institutions etc., but no meaning in terms of sense relations:

- ...we must accept the view that names like *John*, *Camões*, or *Wolverhampton* have no 'meaning' in the familiar sense that they cannot be understood by learning their relationships to other words (as described in dictionary definitions, for instance). (Allerton 1987: 71)

The development of the Millian view by the philosopher, Saul Kripke, is also an often-cited reference point in linguistic discussions of proper names, e.g.:

- According to Kripke...proper names are connected with their referents via a causal chain of references which goes back to an initial baptismal act. This original name-giving act and the subsequent acts in which the name is passed on turn it into a rigid designator. (Van Langendonck 1999:108)

A prescriptive application of such linguistic theory – that proper names have fixed reference and no lexical meaning – might stipulate that since they are 'untranslatable', the only procedure that can be adopted by the translator in dealing with them is that of transfer from the source to the target text. However, the work of Ballard and others has shown that unmodified transfer has not always been and is still not the universally adopted procedure in translation practice. For example, there are a number of traditional assimilations in French of important English toponyms and historical anthroponyms (e.g. *Londres*, *Henri VIII*), and vice versa (e.g. *Brittany*, *Joan of Arc*). Translation scholars have noted that unmodified transfer is a relatively recent convention in translation between European languages. Previously, given names in particular were subject to assimilation in German (Schreiber 1993:180), Spanish (Aixelá 1996:60) and Italian (Manini 1996:171), with *Eugène* becoming *Eugen*, *Brigid* becoming *Brigida*, *Peter* becoming *Pietro*, etc.. Moreover, fictional narratives create a virtual, 'sovereign' universe of reference, allowing the translator more options than is the case with non-fictional texts. Transfer is in practice not always used in fictional narratives that lie outside the prestigious literary canon, for example in texts belonging to children's literature (Aixelá 1996:75, Nord

2003). In fictional texts we may also find anthroponyms which, rather than being purely conventional, have semantic sense and are fictionally motivated. These are usually translated. Examples are the names used in morality tales and names with humorous motivations, such as those in Joyce's *Ulysses* (Folkart 1986) or the comic-book series, *Astérix* (Embleton 1991).

In addition, whilst it may be true that conventional names have no meaning in terms of sense relations, they can have strong associative meanings. Anthroponyms often have connotations of ethnicity and location, which are heightened when the name is transferred to another cultural situation in translation. According to Ballard:

- La préservation du Npr [nom propre] en traduction lui confère une fonction de marqueur ethnolinguistique, qui relève de la couleur locale mais qui fonctionne également comme révélateur de degrés de tolérance plus ou moins élevés à l'égard d'une présence linguistique autre. [The preservation of the proper name in translation confers on it the function of an ethnolinguistic marker, which is a matter of local colour but also reveals greater or lesser degrees of tolerance with regard to the presence of a linguistic other] (Ballard 2001:203; bracketed note and translation added)

If names are omitted or substituted, translations lose indices of the foreign setting. For example, Astrid Lindgren's character *Ronja* in *Ronja Rövardotter* loses part of her Swedishness when she is transformed into *Kirsty* (Crampton 1990). Yet in English versions of anime and manga, particularly those aimed at a younger audience, Western names sometimes replace Japanese names on a systematic basis. In the children's anime *Pokemon*, the three main protagonists are transformed from *Satoshi*, *Takeshi*, and *Kasumi* to *Ash*, *Brock*, and *Misty*. Fictional toponyms in *Pokemon* are also substituted by anglicized place-names. In the manga of *Sailor Moon*, the hero *Tsukino Usagi* becomes *Serena*, her love interest changes from *Chiba Mamoru* to *Darien Shields*, while the class nerd is transformed from *Umino* to *Melvin*. Nor is

the substitution of anthroponyms limited to the translations into English. When the anime version of *Maison Ikkoku* was dubbed into French, the series was renamed *Juliette Je T'Aime*, and *Yūsaku* and *Kyōko* became *Hugo* and *Juliette*. Japanese anthroponyms may also simply be omitted in anime dialogue, neutralizing the foreignness of the narrative, for example in the case of incidental characters whose name only occurs once or twice in the narrative. On the other hand, we will find in Chapter 4 that in dubbing names can also be autonomously inserted for minor characters who are not named in the Japanese dialogue.

It is not only because of ethnic associations that proper names may be adapted in translation. Given names may also have other strong connotations such as social class or age. Allerton (1987:72) points out that *Nigel* has middle or upper class associations, while *Ethel* is an old-fashioned name common with older people. These associations help motivate the choice of fictional names in popular narratives.

As one screenwriter comments:

- A name is like a tightly-wound DNA molecule, capable of conveying information about characterization, tone, story and theme. Naming your characters is a crucial creative task. (Rossio 1997)

There are obvious differences in the connotations of proper names between cultures as different as Japanese and Anglo-American. A name such as *Cedric* may connote humorous upper-class associations in Britain, but can be used to successfully brand an up-market car in Japan. The rewriter of Kishiro Yukito's cyberpunk comic *Gunnm* ("Battle Angel Alita") has explained that the decision to alter both anthroponyms and toponyms in the English translation was based on what were perceived to be unfavourable connotations of the original names (Burke: undated reported comments). Thus *Yugo* was changed to *Hugo* because the former was the

name of a “cheap and tiny compact car” and *Zalem*, the name of city in the sky, was thought to have undesirable associations with witch hunts in America and so it was changed to *Tiphares*. *Gally*, the hero of the story, became *Alita*, and the comic was retitled *Battle Angel Alita*.

On at least one occasion an anthroponym has been altered for legal concerns about name ownership. Initially, the name of Monkey Punch’s (Katō Kazuhiko) character *Lupin*, who had been modelled on the French character *Arsène Lupin*, was not transferred directly into English, but was either substituted by *Wolf* or orthographically transliterated as *Rupan* because American distributors feared legal action from the estate of Maurice Leblanc, the creator of the original *Arsène Lupin* (McCarthy 1999:50).

Anthroponyms, even when they are transferred via transliteration into English, may undergo a degree of modification, particularly in the case of invented names. In Ōtomo Katsuhiko and Nagayasu Takumi’s SF manga *The Legend of Mother Sarah*, *Tsetse* is changed to *Tsue* in English, while in CLAMP’s *Clover*, *Oruha* becomes *Ora*. Transliterated anthroponyms may also be assimilated to familiar English spellings. Orthographically, the main protagonist of *Clover*, *Sū*, is assimilated to the English name *Sue* in the English translation of the manga, while in contrast the French translation retains the invented nature of the name in the Japanese comic, using the spelling *Suh*. Similarly, in *Fist of the North Star* (“Hokuto no Ken”), *Lin* is spelled as *Lynne* in the English translation, but as *Lin* in the French. Assimilating transliteration may also occur when ‘real’ Japanese names are homonyms of English names. For example, the Japanese given name *Kei* was spelled *Kay* in the earlier

translations of Ōtomo Katsuhiro's manga and anime *Akira*.

As Folkart (1986:249) suggests, the transfer of anthroponyms is likely to introduce into a target-culture text an element which is foreign to the surrounding co-text. However, the foreignizing textual effect of transfer from Japanese can be attenuated in a number of ways. In some English manga translations, only the Japanese given name may be transferred and the family name may be omitted, for example in the case of Hikaru, Fū and Umi, the three heroes of CLAMP's *Magic Knight Rayearth*. There are also two ways in which family names may be manipulated in transfer into English. Family names are used in Japanese, both for reference and address, in situations where given names would be more likely to be used in English. Use of given names is comparatively rare in Japanese, and suggests a higher degree of intimacy than is the case in English. For purposes of domestication, therefore, translators into English sometimes use the given name of a character instead of the family name. The normal word order of names is also different in Japanese - family name precedes given name. Translators may decide to attenuate foreignness by reversing this order to conform to the English pattern. Thus, a character such as *Ayanami Rei*, in Anno Hideaki's *Neon Genesis Evangelion*, may be called *Rei Ayanami* in translation, and when she is referred to simply as *Ayanami* in the Japanese dialogue, this may on occasions become *Rei* in English.

With regard to toponyms, in particular 'real' Japanese toponyms such as Tokyo, Ōsaka etc., the normal procedure is to transfer. However, as is the case with anthroponyms, modification may also occur. An example is found in CLAMP's manga *Clover*, where the fictional toponym *Azuraito* becomes *Azaiea* in the English

translation. Incidental references to Japanese toponyms may also be omitted in dialogue translation, for example in anime subtitles, a procedure which tends to neutralize the foreignness of the dialogue's Japanese origins. Two other translation procedures, on the other hand, may have a domesticating textual effect. As mentioned above, some fictional toponyms such as those in *Pokemon* or *Battle Angel Alita*, have been substituted owing to the associations of Japaneseness or other connotations of the originals. The insertion of American toponyms may also help domesticate the text. An example occurs in Viz's manga translation of *Neon Genesis Evangelion*, Vol.6, in which certain international facilities are said to be situated in *Massachusetts* and *Nevada*, whereas in the Japanese dialogue their locations are not specified.

With regard to cultural referents, incidentally occurring institutional names which include Japanese proper nouns are sometimes omitted or substituted. In Fujishima Kōsuke's manga *Oh My Goddess!* ("Aa Megamisama"), for example, the name of the protagonist's university, the *Nekomī Institute of Technology* is omitted from the English dialogue, while in the American version of CLAMP's *Cardcaptor Sakura*, the name *Seijō Kōkō* is substituted by *Northwest High School*. It may also happen that an institutional name in Japanese dialogue is composed of Japanese-English, which serves the purpose of creating exotic connotations for Japanese readers, but would be anomalous for native-English-speaking readers. In such a case the name may be modified to conform to English lexicogrammar. An example is found in Asamiya Kia's SF manga *Silent Möbius*, in which a special police squad is named the *Attacked Mystification Police Department*. In the English translation this is adapted to *Abnormal Mystery Police Department*. Cultural referents may also be

autonomously inserted into the English translation, as in the following allusion in

Maison Ikkoku to the men's fashion magazine *GQ*:

(2:2) *Yūsaku*

Yappari ippanteki ni irootoko tte no wa ne (JC 2:349)

I suppose in general lady-killers TOP SF (gloss)

Those "GQ" types in general are, well... (EC 3:47)

The following is a schematic summary of procedures used in translating proper nouns in anime and manga.

Figure 2.2 Procedures and strategies in translating proper names in anime and manga.

Procedure	Strategic tendency
substitution assimilating transliteration autonomous insertion	domestication
transfer modified transfer	foreignization
omission	neutralization

2.2 Procedures in Translating Indices of Character

An important function of fictional dialogue is the characterization of the figures in the story. In narratives influenced by the conventions of realism, writers select certain aspects of 'real' speech for use in scripting dialogue, and it is desirable for the characters to be voiced in a way which enables them to be identified as 'real' individuals, distinguishable from the other characters. Writers often use language varieties and their associated meanings in this process of creating a character voice. I take language variety to mean any vernacular speech which differs from the variety identified as standard, written language, and which may mark the speaker as belonging to a particular sub-group within society. It is particularly important in helping to create the kind of stereotypical characters found in popular culture. The term "sociolect" has been used as a generic word for vernacular speech including geographical dialect (e.g. Chapdelaine 1994). Geographical variety indeed usually carries social connotations, but it is possible to distinguish characters based on national, regional and social stereotypes. For that reason, in addition to the fact that geographical marking makes for particular problems in translation, these aspects of variety will be treated separately in the following outline.

2.2.1 Geographically-Marked Language Variety

In anime and manga dialogue, we encounter two kinds of language variety that are marked in geographical terms: regional and non-native dialects. The former present the greater challenges for the translator because, although the geographical marking of the dialect may be alluded to in the target text, it is impossible to translate directly into the target language. Levý (1969:101) points out that in translation it is not possible to reproduce dialect's function of indicating regional origin of the speaker. For instance, says Levý, it would be impossible in a German translation of *Lady Chatterley's Lover* to indicate Mellors' Derbyshire origins in any non-explicit way. Other commentators agree that a substitutive use of regional dialects in the target language cannot recreate the local colour of the original, and on the contrary threatens the conventions of realism. As Hervey and Higgins say, "having broad Norfolk on the lips of peasants from the Auvergne could have disastrous effects on the plausibility of the whole [target text]" (Hervey and Higgins 1992:118). Discussing translation from Chinese, Hofstadter (1997:161-162) says "it would be ridiculous if peasants from Guilin Province [came out sounding] like Kentuckians". Dialect substitution has also been rejected by leading Japanese-English literary translators. The procedure is described as "ludicrous" by Donald Keene (Keene 2001:328), and "ridiculous" by Edward Seidensticker:

- I thought of a very good equivalent for Osaka speech when I was translating *Sasameyuki*...I thought of good southern American speech, the speech of Virginia, for instance, which is nonstandard but genteel. But I couldn't have the *Makioka Sisters* talking like Scarlett O'Hara, could I? (Seidensticker quoted in Richie 2000:77)

Czennia points out, however, that the rejection of substitution by a target-language dialect is a modern convention, and the use of target-language dialect was, for example, not unusual in German and French translations in the first half of the 19th

century (Czennia 1992:113). Levý (1969:102) allows for dialect substitution when the dominating function of the dialect is comic. Both Levenston (1992:135-137) and Lefevere (1992a:48-49) cite the example of Aristophanes' *Lysistrata*, in which British translators have used Scottish dialect to translate the comic effect of Spartan Greek, while American translators have used Southern and "hayseed" American. It seems certain, however, that the use of, for example, Scottish vernacular to depict comic and low-status characters is less culturally accepted now than in previous decades (Hatim and Mason 1990:40).

Dialect substitution appears to be more acceptable in works of literature where the use of dialect serves a cultural-political role. Procházka (1964) reports how he used an Eastern Bohemian dialect to translate Okie speech in *The Grapes of Wrath*, while a recent example is found in the stage plays translated from French-Canadian dialect into Scots by Bill Findlay and Martin Bowman (Bowman 2000). The function of dialect use in the source-text is in this case not comic, and goes beyond the purpose of providing local colour – the very act of using a dialect as the dominant language in a work of art carries a cultural-political message, which can be 'translated' by substitution with a dialect in the target culture. French-speaking translation theorists have also advocated vernacular-to-vernacular translation for representations of American dialect in the works of writers such as William Faulkner (Chapdelaine 1994).

According to Levý (1969:101), another major function of dialect in literature is to depict social relations and distinctions between characters. This function can be translated, Levý suggested, by using features of spoken language which have no

specific regional marking. Similarly, Herbst (1994:108-109) reports that a common method of translating dialect in German dubbing is to use standard German, but a style-level of standard German that is marked for the spoken language. According to Herbst, dialect's connotations of social intimacy, directness and emotion can be recreated by the use of spoken style-level. Use of spoken style to translate Berlin dialect is also reported in Detken's investigation of English, French and Spanish translations of *Berlin Alexanderplatz* (Detken 1996). If, however, spoken style is extended to include non-standard and slang words, this may produce an effect demeaning to a fictional character, quite different from that of the dialect in the original text (Schogt 1988:119; Schreiber 1993:211).

Theoretically, one might speculate that a foreignizing strategy for dialect translation might be possible, involving procedures such as transfer of dialect words with the possible addition of intratextual or extratextual glosses. However, in practice no such strategy seems to appear in the translation of fictional dialogue. By contrast, neutralization of source-text dialect by the use of standard language in the target-text appears to be a widespread practice.

Probably the most frequently employed geographical variety in anime and manga is the dialect spoken in Kansai, the region in and around Japan's second biggest city, Ōsaka. The symbolic associations of Ōsaka dialect vary from work to work. They may include rough, even gangster-like associations, or simply a more laid-back and less status-conscious personality. In contrast to literary translators, anime and manga translators appear to have fewer qualms about dialect substitution. In its liner notes to the TV series *Macross* (episode 12), the anime distribution company

AnimEigo explains that it “has traditionally translated the *Osaka-ben* dialect into *Southern English*” (www.animeigo.com). In Viz’s manga translation of *Neon Genesis Evangelion* a stereotypical Brooklyn dialect is used. But substitution by standard language and domestication to spoken forms are also found.

In summary, the procedures used to translate dialect in anime and manga are as shown in the following table.

Figure 2.3 Procedures and strategies in translating geographical dialect in anime and manga.

Procedure	Strategic tendency
dialect substitution spoken style-level	domestication
standardization	neutralization

Another form of language variety marking geographical origin is non-native dialect. Non-native dialect is sometimes simply neutralized in translation by being substituted with standard language. However, stereotypical representations in Japan of the way certain foreign nationals talk Japanese have equivalents in Anglo-American culture and can thus be domesticated relatively easily. Although foreign signs may be introduced thereby into the dialogue, they do not represent foreignizing from the source culture of the text, but on the contrary involve adaptation to conform to representational codes in the target culture. In the case of stereotypical Chinese non-native dialect, representation is made by the use of grammatical and pragmatic anomalies in Japanese. An example is the stereotypical character of Miss China (“Chaina-san”) in Tsuruta Kenji’s *Spirit of Wonder*, whose

Japanese is characterized by grammatical anomalies such as incorrect verbal constructions. This can be easily recreated in English by means of compensation using stereotypical anomalies such as deficient verb constructions and simplified question formation:

(2:3) 'Miss China'

Okaimono da yo. Minna mo issho ni iku aru ka? (JC:270)

Shopping COP SF Everyone go together Q (gloss)

I going to market. You all want come with me, yes? (EC: no page numbers [n.p.n.])

The case of stereotypical German characters is more complex from the point of view of translation into English. Germans' speech tends to be represented not grammatically but lexically, by means of the insertion of German words into the Japanese dialogue. Sometimes, for example in the case of stereotypical lexical interjections such as *Scheiße!* ("Shit!") or drastic descriptors such as *Dummkopf!* ("Idiot!"), the procedure of transfer is straightforward. But, perhaps because Anglo-American culture is highly familiar with such representations of Germans, these interjections may also be added where none exist in the Japanese original. And, where whole sentences in German are introduced into the dialogue, the lexicogrammatical accuracy of the German is expected to be higher in Anglo-American than in Japanese culture. So the German may need to be adapted and corrected when it is transferred into English, as is the case with the character of Asuka in the anime T.V. series *Neon Genesis Evangelion*. These procedures used in translating non-native dialect can be summarized in the following table.

Figure 2.4 Procedures and strategies in translating non-native dialect in anime and manga.

Procedure	Strategic tendency
transfer adaptive transfer compensation autonomous insertion	domestication
standardization	neutralization

2.2.2 Social Register

Dialogue writers also provide information about characters by choosing language which, although it may not be marked for geographical origin, tells the reader or viewer something about what Hervey and Higgins call *social register*. Social register refers to “a particular style from which the listener reasonably confidently infers what kind of person is speaking, in the sense of what social *stereotype* the speaker belongs to” (Hervey and Higgins 1992:123) (emphasis added). It is conveyed through a relatively limited number of aspects of language variety, selected for purposes of characterization. Translation scholars have used concepts developed in pragmatics and, more broadly, in systemic-functional linguistics to investigate how aspects of social language variety are treated in translation. Some scholars have analyzed translated dialogue using the pragmatic concept of social deixis. Horton (2000:54) describes the importance of social deixis for characterization as follows:

- ...indexical features signal the relationing of the characters *vis-à-vis* each other in terms of their social identities. In other words, in any interaction between individuals the encoding of participant relations, including status relationships marked by such variables as solidarity and power, will always be implicitly present and, often, explicitly articulated.

Horton's research has called attention to the difficulties in translation caused by different systems of address, pointing out, for example, the 'unnatural' frequency in English-German translations of first-name address + *Sie* pronoun (Horton 1996:74). Conversely, translators into English are faced with the problem of finding alternative markers for the social deictic meaning encoded by the *du/Sie* choice of address pronoun in German. Alexandra Assis Rosa studied address between Crusoe and Friday in Portuguese translations of *Robinson Crusoe* and noted how translations in democratic Portugal have tended to erase the power differences encoded in the

original, exemplifying how the translation of social deixis involves a “negotiation of different social environments”, which in a domesticating translation results in the recreation of “the target language text’s (TT) fictional social context” (Rosa 2000:32). Other translation scholars, for example Hatim and Mason (Hatim and Mason 1990, 1997) have adopted the systemic-functional concept of tenor in their analysis of translations. Linguists in the Hallidayan tradition use the term *tenor* to refer to the role relationships enacted in social interaction between language-users in particular situations (Eggins 1994:63). Role relationships are defined by Eggins as involving the interpersonal dimensions of power, contact and affective involvement and can be analyzed by investigating, among other things, features of lexicogrammar such as vocatives and lexical choice. Puurtinen (1998:171) describes tenor as “a good umbrella term for a number of textual characteristics” and, with examples from children’s literature, shows how aspects of tenor may change as dialogue is translated into different linguistic and cultural contexts.

Despite the passing of time since canonical English-language publications on Japanese society (e.g. Nakane 1970), Japanese language and culture clearly remain more distant from the American context than is the case with Western languages and cultures, such as French or German. The differing nature of socio-cultural systems such as social hierarchies, in-group out-group membership, and gender construction makes it plausible to claim that the Japanese concept of self differs in significant ways from Western notions. With regard to social deixis, Matsumoto (1988) is not alone in claiming that there is no socially unmarked form for utterances in Japanese. Coulmas (1992:302) points out that Japanese is “a language in which social meaning is codified in an intricate manner by morphological means...”.

Differences in the structure of Japanese social relationships are reflected in the linguistic resources used in the Japanese language to create interpersonal meaning. The gender notions of masculinity and femininity are cued in Japanese in ways that are quite different from English. Although the relationship between speech patterns and gender is not without controversy, one can at least say that certain ways of speaking are associated symbolically with femininity and masculinity in Japanese culture (Smith 1992:67). It is therefore not surprising that certain linguistic resources are associated with male characters in anime and manga. An example is the use of sentence-final particles such as *ze*, which Kawashima describes as follows:

- Found in men's language. Used only in casual conversation among colleagues or with those whose supposed social status is below that of the speaker. (Kawashima 1999:257)

Zo is another particle often used by male characters, which Kawashima defines thus:

- Placed at the end of a sentence or a clause, emphatically states one's opinion or judgment. Found in men's language. (Kawashima 1999: 258)

Interestingly, Kawashima adds that both particles are not translatable. Another sentence-final form which may have gender variations is the *no da* construction. According to Makino and Tsutsui (1986:325-328), this form is added to an utterance when the speaker is explaining something to the hearer, and may also emphasize an idea emotively. The form may also vary depending on level of formality and gender:

- In conversation, "*no da/desu*" often becomes "*n da/desu*". In informal speech, male speakers use "*n da*" and female speakers "*no*". (Makino and Tsutsui 1986:326)

In manga and anime it is often found in angry exclamations, especially by male characters. Other aspects of Japanese that may be marked as sounding masculine and rough are terms of self-reference and address, and variations in pronunciation. Self-reference using the term *ore* and address using *omae* is socially acceptable among males of the same social status and in-group, but is rude in other contexts.

Even 'rougher' terms of address than *omae* are *kisama* and *temē* which, according to Suzuki (2001:122), "imply contempt" and are "words to curse and abuse the addressee". Other aggressive and insulting forms of address commonly found in anime and manga are the class of vocatives which Horton (1996:79) terms "drastic descriptors", such as *konoyarō* ("this bastard"), *baka* ("idiot"), or *bakayarō* ("idiotic bastard"). The abrupt imperative form of the verb is another aspect of impolite speech that is typically associated with male roles. Amongst the wide variety of linguistic resources for realizing directives in Japanese, imperatives are considered less polite than requests and desideratives, and the least polite imperative forms are those with the verb-ending *~ro* (*and variants*) (Smith 1992:64). Makino and Tsutsui's textbook of Japanese grammar includes the following comment:

- Imperatives without sentence particles are rarely used in daily conversation. In spoken Japanese they are usually used when the speaker is angry with or threatening the hearer or when the speaker shouts slogans in demonstrations. (Makino and Tsutsui 1986:72)

Japanese also differs from English in terms of tenor in having a system of honorific language (*keigo*), subcategorized into polite forms (*teineigo*), exalting forms (*sonkeigo*) and humble forms (*kenjōgo*) (Coulmas 1992:313). Honorific language uses distinctive morphology, such as the prefixes *go-* and *o-* and the address suffix *-sama*, as well as distinctive lexis such as the verb *gozaru*, and is used to address addressees of higher status than the speaker. Honorific language conveys a sense of social distance, and can be used by dialogue writers to create a social register of obsequiousness, for example Jodō in Miyazaki's film *The Castle of Cagliostro* ("Kariosutoro no Shiro"), while polite forms can help convey eccentric aloofness, as in Yotsuya in Takahashi's manga *Maison Ikkoku*.

When Japanese language variety such as the use of honorifics is translated literally, it

tends to create the quaint exoticness of what Howard Hibbett calls the “honorable tea” (quoted in Richie 2001:47) and Edward Seidensticker (1989:142) the “by your honorable shadow” school of translating. Nevertheless many non-commercial fan translations posted on the Internet do attempt to retain some Japanese social marking in a more general sense by transferring name suffixes such as *-san*, *-kun*, *-chan* and Japanese address terms such as *sensei* (“teacher”). Other possible ways in which tenor could be foreignized would be the transfer of Japanese interjections (*kuso*, *chikushō*, *shimatta* etc.) and of such formulaic expressions of Japanese as *itte-rasshai* and *itte-kimasu* (“Please go and come back” – “I’ll go and come back”) and *tadaima - okaerinasai* (“I’m back” – “Welcome back”). In commercial practice, however, there is little evidence of any such foreignizing. On rare occasions in the works analyzed in this study, the Japanese name suffix *-chan* (used to girls or in affectionate address) is transferred into the target dialogue, for example in the English translation of *Neon Genesis Evangelion* and the French translation of *Magic Knight Rayearth*.

In general, however, either the social meanings encoded in the Japanese dialogue are omitted and neutralized by means of the use of unmarked language, or they are translated by compensating with different linguistic resources in the target language. The latter translation procedure is termed *compensation in kind* by Hervey and Higgins and is defined as “compensating for a particular type of textual effect in the ST by using a textual effect of a different type in the TT” (Hervey and Higgins 1992:248). Harvey calls the same procedure *stylistic-systemic compensation*, in which “the effects have a stylistic value where they occur in the text, but these draw upon part of the conventional systemic resources of the language” (Harvey 1995:78). The use of procedures of compensation to recreate social register can be observed

clearly when we compare manga translated for native English readers in the American market with bilingual Japanese-English editions of the same manga sold mainly to Japanese speakers in Japan. In *Oh My Goddess!*, for example, we meet Urd and Aoyama, two strongly stereotypical secondary characters. Urd is a vampish female divinity who sets out to seduce Morisato Keiichi, the hero of the story, while Aoyama is Keiichi's rough-tough senior in college. In the following examples from the Japanese dialogue, Aoyama uses the plain declarative and the abrupt imperative forms of the auxiliary *yaru*, which are non-polite forms that should not be used to strangers or seniors:

(2:4) *Aoyama*

Yukisaki ga kimattara ato de nimotsu wa okutte yaru (Bilingual Comic [BC] 1:25)

(Once your) next place (is) decided (we'll) send (your) things later (gloss)

(2:5) *Aoyama*

Yoshi minna kashite yare (BC 3:115)

OK everyone lend (something) (gloss)

In the English dialogue in the bilingual edition the 'rough' tenor of Aoyama's Japanese is neutralized, whereas in the American translation, it is recreated and enhanced by means of orthographic devices and vulgar lexis:

(2:4)

We'll send your stuff on when you have an address (BC 1: 25)

Send us yer new address an' we'll send yer crap t'ya! (EC 1: n.p.n.)

(2:5)

I'm sure we can manage that! (BC 3: 115)

Awright guys—we gotta help our pal here!! (EC 1: n.p.n.)

The orthographic devices used in these examples include pronunciation spelling (*gotta*) and eye dialect (*yer*, *awright*). Pronunciation spelling can be defined as "a spelling that is supposed to represent a pronunciation more closely than a traditional spelling, as *lite* for *light*, or *wanna* for *want to*" (American Heritage Dictionary 4th edition, 2000). Eye dialect gives a non-standard orthographic representation of

what is in fact standard pronunciation, for example *emuff* for *enough* or *sez* for *says*, and tends to stigmatize the speaker as uneducated.

Urd's vampish seductiveness is suggested in Japanese by linguistic devices such as lengthening the vowel in her greeting *hai* to *haai*, and her 'mothering' imperative form *-nasai*:

(2:6) Urd

Haai hajimemashite (JC 2: 99)

Hi nice to meet you (gloss)

(2:7) Urd

Ja hayaku soko kara denasai (JC 2: 110)

So quickly get out from there (gloss)

Again, in the bilingual edition, the stylistic characterization of the Japanese is neutralized in the English dialogue, but in the American translation it is recreated by the use of an address term (*sweetie*) and the lexical insertion of a phrase typical of parent-child talk (*be a good boy*):

(2:6)

Hi there Pleased to meet you (BC 3: 29)

Hi there, sweetie! (EC 1: n.p.n.)

(2:7)

So come on, get out of the bath now (BC 3: 40)

Then be a good boy and hop out, okay? (EC 1: n.p.n.)

In the translation of Takeuchi's *shōjo* manga *Sailor Moon*, the American translator uses lexical choice in English to recreate the girlish register suggested by Japanese items such as the sentence-final particle *wa* and the name suffix *-chan*:

(2:8) 'Serena'

Furarechatta wa Ami-chan ni (JC:59)

(I was) turned down SF by Ami-chan (gloss)

Amy just totally blew me off. (EC:59)

(2:9) 'Serena'

Wā Naru-chan suteki niau (JC:165)

INTJ Naru-chan suits wonderfully (gloss)

Wow! Molly, you look awesome! (EC:165).

The characters in the English comic-book version of *Sailor Moon* seem to resemble a Californian 'Valley Girl' stereotype for whom things are *cool* and *awesome* and who feel *psyched* and *freaked out*. By contrast, when we look at the French translation of the two lines above, it does not effect this kind of cultural revoicing, and tends to lose the gender marking present in the Japanese original:

(2:8) Amy m'a laissée tombé... (FC:59)

(2:9) Whaou! Qu'est-ce que tu es belle comme ça, Naru! (FC:165)

In contrast to the cute schoolgirls of *Sailor Moon*, *The Legend of Mother Sarah*, Ōtomo and Nagayasu's post-apocalypse comic, is populated with desperate civilians and cruel paramilitaries, who use contemptuous address forms such as *kisama*. This kind of Japanese tenor is translated into English by using drastic descriptors such as *scum* and *son of a bitch*. Tsue ("Tsetse" in the original Japanese) is a less aggressive male character in *Mother Sarah*, who provides more examples of how stereotypical social register can be recreated in English. He is depicted in the comic as a small, 'street-wise' black man whose speech is rough and familiar, but not threatening. He often uses the particles *zo* and *ze*, and the non-standard pronunciation *nē* instead of *nai*. Among the means the translators use to revoice him are orthographic devices, address terms, vulgar lexis, insertion of popular sayings, and interjections (following Ameka's [1992] broad definition of the term "interjection", which encompasses primary interjections, secondary interjections and interjectional phrases). In the following example, the assertiveness of *zo* and the exasperation of the interjection *mō* are recreated by a combination of vulgar lexis,

eye dialect and an interjectional phrase:

(2:10) 'Tsue'

Iku zo – Mō (JC 1:217)

Go SF INTJ (gloss)

Fer Chrissake, let's hit the goddamn road already!! (EC 1:n.p.n.)

In another line, the address term *lady* is used in translating the Japanese address *omae*:

(2:11) 'Tsue'

Nande omae ka odokasu nai (JC 1:118)

What...is it you don't frighten (me) (gloss)

Don't scare me like that, lady. (EC 1:n.p.n.)

In another example, the Japanese tenor (the non-standard pronunciation *nē* and the particle *nā*) is translated in English using a secondary interjection, orthographically represented to show non-standard pronunciation. By contrast the French version is register-neutral:

(2:12) 'Tsue'

Honto ni roku na mon ga nē nā (JC 1:81)

Really there is not anything decent SF (gloss)

Shee-it, nothing but junk here. (EC 1:n.p.n.)

Rien que de la ferraille. (FC 1:81)

In dubbing, entire lines may be autonomously inserted to create new tenor in the translation, as in the case of the hero's wise-cracking cat Jiji, in Miyazaki's *Kiki's Delivery Service* ("Majo no Takkyūbin") and to a lesser extent in Jigen, in the same filmmaker's *The Castle of Cagliostro*. Autonomous insertion is less likely to occur in subtitling since the original audio track remains intact alongside the translation. However, as we will see in Chapter 5, orthographic and typographic devices such as italics and capital letters can be used to convey interpersonal meanings even in this mode of translation.

We can summarize the procedures used to translate tenor in the following table.

Figure 2.5 Procedures and strategies in translating social register in anime and manga.

Procedure	Strategic tendency
omission	neutralization
compensation <ul style="list-style-type: none"> - lexical choice - address forms - interjections - orthographic devices - typographic devices autonomous insertion	domestication
transfer <ul style="list-style-type: none"> - address suffix 	foreignization

2.3 Summary of Chapter 2

Chapter 2 has outlined the procedures used in the translation of integrational narrative functions of fictional dialogue, in particular indices of setting and character, with specific reference to the procedures used in the translation of anime and manga. In order to do this, I have synthesized what the available academic literature reveals about these aspects of translation with a general analysis of the procedures used in translating anime and manga. Firstly attention was focused on linguistic items which are marked vis-à-vis the target culture as belonging more specifically to the source culture. These items were divided into culturally-marked lexemes and proper names. If they are transferred directly into the target culture, they indicate clearly the non-indigenous origins of the text and tend to reflect an overall foreignizing strategy of translation. If, on the other hand, such items are replaced with items from similar situations in the target culture, such substitutions reflect a strategy which domesticates the text to the cultural setting of the target audience. The local colour of foreign settings can also be neutralized by procedures such as generalization or omission of cultural markers. Narrowly linguistic views might suggest that proper names which have no lexical meaning must be transferred directly into the target text. However, descriptive research suggests this kind of prescription does not reflect actual practice in the translation of fictional narratives. A review of the treatment of proper names in anime and manga translation shows that the translation of Japanese anthroponyms in particular is not restricted to straightforward transfer, and that the strategic options of domestication, foreignization and neutralization are also used in the case of proper names as they are with culturally-marked lexemes.

Secondly attention was focused on textual indices of character. These are also subject to transformation in the transfer from one language and culture to another. Dialogue writers often use geographically or socially-marked language variety to help create the stereotypical characters found in popular fiction. Dialogue characterized by interference from foreign languages is relatively easy to translate, if stereotypes exist in both source and target cultures, although modification and amplification may occur. Some academic writing on literary translation suggests that in the case of regional dialect, a target-culture dialect should only be substituted if the use of dialect has an overtly ideological function. But dialect substitution is found in the translation of anime and manga, as are alternative procedures less disapproved of by commentators on translation, such as replacement by standard language or replacement by regionally-unmarked colloquial language. Since Japanese society differs greatly from Western societies, it is not surprising that represented speech in anime and manga reflects these social differences and represents a special problem for translators. Although foreignizing procedures such as transfer and loan translation are found in amateur fan translations, in commercial practice the tenor of the original Japanese is either neutralized by the use of non-stylized dialogue or domesticated by means of compensating linguistic resources in English such as interjections, address terms, choice of lexical register, and, in written channels, orthographic and typographic devices.

Summary of Section A

This section has introduced anime and manga as an important aspect of contemporary Japanese popular culture that has been translated into English and other languages with greater frequency in recent years. This provides a good opportunity to compare translations of fictional dialogue interlingually, as well as in different modes: comic-book dialogue, dubbing and subtitling. Translation is an intercultural as well as an interlingual phenomenon. Academics specializing in Translation Studies have adopted differing advocative positions with regard to choice of intercultural strategy, but the general trend in recent literary translation studies has been to value strategies which disallow easy reading and emphasize the foreignness of the text's origins. The academic discipline of Translation Studies encompasses a variety of research approaches. Some studies adopt a scientific orientation and tend to focus on the linguistic core of translation, while others investigate translation starting from the political and ethical concerns of Cultural Studies. The approach adopted in this study, however, is primarily descriptive focusing on linguistic items that have particular stylistic relevance in terms of narrative structure. It is an intermediate approach which accepts that translation is inescapably linked to historical and cultural contexts and which retains the hermeneutic methodology of reading as the central research activity, whilst at the same time focusing chiefly on translated texts themselves and accepting that the basic findings of functional linguistics, sociolinguistics, pragmatics etc. can usefully inform a systematic programme of careful reading. Chapter 1 went on to propose that if we want to look at the translation of fictional dialogue from a functional stylistic point of view, we can draw on a structural categorization of narrative functions by Roland Barthes and suggest that the distributional (plot-sequencing) functions are usually conserved

in anime and manga translation. However, other narrative functions in the dialogue – in particular indices of setting and character – are subject to a kind of intercultural negotiation in which the foreignness of the original dialogue context can be domesticated to the new context of the receiving culture, or allowed to remain intact to varying extents, introducing a sense of foreignness into the narrative. It is also possible for translators to employ a neutralizing strategy in which represented speech is standardized and destylized in functional terms.

In the second chapter of this section, I elaborated in detail a general classification of the procedures and strategies used in the translation of integrational functions in the narratives of anime and manga. The framework was developed by reviewing academic writings on the topic, writings which often related chiefly to narratives of 'high culture', and then developing those insights against the background of procedures used in the translation of the popular narratives of anime and manga. It is interesting that in at least two cases, domesticating procedures that are disfavoured by literary translation theory are sometimes used in anime and manga translation. We find that character names can be substituted, omitted or added, and that regional dialects in the target culture are sometimes used to translate regional dialects in the original Japanese dialogue. Furthermore, in contrast to calls for foreignization in literary translation, foreignizing procedures, although theoretically feasible, are rarely used in the translation of indices of character in anime and manga. In practice, the strategic options appear to be either a destylization and neutralization of distinctive character voice or a domesticating recreation using the generic codes of the target culture.

SECTION B

MODALLY- FOCUSED CASE STUDIES: COMIC BOOKS, DUBBING, AND SUBTITLING

Outline of Section B

Section B consists of three chapters presenting information on what has been written about three different modes of translation - comic-book translation, dubbing, and subtitling – and case studies in each mode. The works studied were chosen primarily for the pragmatic reason that they are commercially available in Japanese, English and French versions. In each case, analysis is concentrated on the linguistic features discussed in Section A, namely items indexing setting and items which create a distinctive voice for characters.

Chapter 3 focuses on comic-book translation. Academic literature on the topic and comments by manga editors are briefly reported. The main part of the chapter, using the framework for comparative analysis described in Section A, compares English and French translations of at least three volumes from each of six manga series: *Maison Ikkoku*, *Ranma 1/2*, and *Inu-yasha* by Takahashi Rumiko; and *Magic Knight Rayearth*, *Cardcaptor Sakura*, and *Clover* by CLAMP.

Chapter 4 focuses on dubbing translation. General conceptualizations of the intercultural nature of dubbing are briefly reported, and described in more detail with particular reference to German dubbing which has been the subject of a number of academic studies. Comments by scriptwriters for anime dubbing are briefly reported. Dubs of two anime movies, *The Castle of Cagliostro* and *City Hunter: the Secret Service*, are then investigated. In the case of *The Castle of Cagliostro*

analysis was made easier by using a printed edition of the first English dub, published by Linguaphone in Japan, and print-outs of fan translations available on the Internet, as well as the verbatim Japanese subtitles available on the Japanese DVD. For *City Hunter: the Secret Service*, use was made of the original Japanese dialogue published in anime comic form by Shūeisha.

Chapter 5 focuses on subtitling. First, the constraints of this form of translation are described. Reports of the influences of these constraints on the translation of narrative indices and differing conceptions of translation strategy in subtitling are then outlined. The works studied in this chapter are the feature film, *Grave of the Fireflies* (“Hotaru no Haka”), and the first three episodes of two T.V series: *Revolutionary Girl Utena* (“Shōjo Kakumei Utena”) and *Slayers Try*. To assist annotation and analysis, the English and French subtitles of the three works were transcribed from screen to paper. Analysis was also facilitated by the verbatim Japanese subtitles available on the Japanese DVD of *Grave of the Fireflies*, and anime comic-book versions of *Utena* and *Slayers*. The fact that most of the English subtitles studied in this chapter are by Neil Nadelman is coincidental to the pragmatic criterion of studying English and French subtitles. However, Nadelman is one of the most prolific subtitlers of anime into English, as well as being an active participant in fan discussions and conventions, and is thus an important and representative figure in the transfer of Japanese popular culture to the English-speaking world.

CHAPTER 3

COMIC BOOKS

3.1 Research on Comic-Book Translation

Very little academic study has been carried out on comic-book translation. Delesse (2000) outlines some features of the representation of orality in the written dialogue of comics, describing in particular typographic elements and onomatopoeic effects. Soriano (1999) also focuses on a characteristic feature of orality, namely interjections in *Tintin* and *Astérix*, pointing out their role in creating interpersonal meaning and discussing their translation into Spanish. In addition to aspects of orality, Delesse (2000) mentions the potential for humour of proper names, with specific reference to anthroponyms in comic books such as *Tintin*, and how such names, contrary to usual translation practice, need to be translated. The translation of names in *Astérix* is treated in detail in Embleton (1991). Other writers have pointed out that proper names have also been modified in comic-book translations for political purposes, for example the re-titling of *Tintin in Tibet* as *Tintin in Chinese Tibet* in a Chinese translation (Osborn 2001), and the insertion of the name of a Serbian paramilitary leader in a Croatian translation of *Astérix* (Kadric and Kaindl 1997).

The most theoretically-oriented analysis is Klaus Kaindl's "framework for the study of comics under translation". The approach he suggests is descriptive and oriented towards the target culture. He advocates that researchers engage "in systematic investigation of the ways in which particular parts of comics were dealt with in translation in particular eras and particular cultures" (Kaindl 1999:272). He distinguishes three types of signs in comics – linguistic, typographic and pictorial –

and lists six rhetorical procedures – *repetitio*, *adiectio*, *detractio*, *transmutatio*, *substitutio*, *deletio* – to describe the transformations undergone by the three sign categories. It is an analytical framework that extends beyond the study of dialogue, encompassing all the verbal elements of comics – extradiegetic narration, inscriptions, and onomatopoeic sound effects, in addition to the dialogue found in speech balloons. In summary, academic studies have tended to be restricted in terms of textual area to the ‘canon’ of Franco-Belgian classics such as *Tintin* and *Astérix*, and, in terms of approach, have not focused stylistically on specific narrative functions of the intradiegetic dialogue.

3.2 General Features of Manga Translations

The translation of manga dialogue into English has often been part of a more general process of localization. For example, Dark Horse Comics has had all of its manga flipped and retouched by the specialist localization company Studio Proteus, acquiring the company itself in 2004. As was explained on the Studio Proteus website (www.studioproteus.com/aboutsp.html), because Japanese comics are printed from right to left across the page, and start with what for English readers is the last page, the artwork is 'flipped' photographically for English versions so that the panels can be read from left to right. Sound effects are also rewritten in English (see for example figures 3.6, 6.3, 8.3, 8.4) and dialogue relettered, necessitating some retouching of the artwork. Some manga artists are, however, reluctant to let their artwork be altered by flipping and retouching. Viz, although it publishes most of its manga in the Western left-to-right format, has published some series with pages in the Japanese order, e.g. Toriyama Akira's *Dragonball*, and a "special collector's edition" of *Neon Genesis Evangelion* with pages in the Japanese order and retaining the original Japanese sound effects. The Los Angeles-based label, Tokyopop, has recently switched to a policy of publishing all its translated manga in the Japanese order with Japanese sound effects, citing the advantages of reduced production time and costs (Fletcher 2003), and the Random House imprint, Del Rey Books, is also planning to format its manga in the Japanese right-to-left style.

Various types of content editing occur in manga publication outside Japan. Entire episodes of the Japanese *tankōbon* may be excised, as in Viz's version of *Maison Ikkoku* whose episode titles are also rewritten in the English version to include humorous references to American movies such as *Terminator* ("I'll be Back") and

South Pacific (“One Entangled Evening”). Editing of sexual content may also occur. As mentioned in Chapter 1, anime and manga have sometimes been associated predominantly with sex in their reception in the West, and indeed some comics from Japan are translated into English and French and marketed under ‘erotic’ or ‘adult’ labels. However, where sexual content occurs in mainstream manga, it may be subject to self-censorship by publishers, for example Dark Horse Comics’ excision of two pages of lesbian scenes in Shirow Masasume’s science fiction comic *Ghost in the Shell*, and the same publisher’s adaptation of the dialogue in Sonoda Kenichi’s *Gunsmith Cats* in order to remove boyfriend Ken’s explicit age reference when recollecting his first date with Minnie May, one of the two main protagonists:

(3:1) *Ken*

Kirei na 13 sai no Minī Mei da (JC 1:183)

Pretty 13 year-old Minnie May COP (gloss)

...my beautiful little sex-bomb. (EC 1: n.p.n.)

With regard to translation strategy, manga editors have generally advocated a domesticating approach. Toren Smith, the founder of Studio Proteus, made clear his aim of making the work of translation invisible. In relating the story of the translation of Miyazaki Hayao’s *Nausicaä of the Valley of Wind* (“Kaze no Tani no Naushika”), he wrote:

- ...we wanted our work to be totally invisible to the readers. We hoped that, when we were done, the English-language readers would never notice the translation, the sound effects or the lettering – they would simply read and enjoy this incredible story without ever thinking about the fact that it was translated from another language. (Smith 1995)

Viz’s editor, Trish Ledoux, speaking at the Otakon fan convention, stressed the need to avoid literal translation and on the contrary seek a realistic voicing of characters:

- No one speaks in that bland, homogenized tone. There's characterization, but if you translate literally, you get a bland translation. (reported comment 1998)

Stuart Levy, the head of Tokyopop, stated his aim of trying to create an effect for his readers equivalent to the effect which the original Japanese had on him:

- When I am reading it in Japanese and I laugh and cry and I'm entertained, it's that feeling – that thing that moves me as a reader – that I want to translate into the English language. (reported comment 1998)

These comments suggest that, for those involved in the commercial business of manga translation, the transfer process should ideally produce a target-language script containing fluent, realistic dialogue, the opposite of the foreignizing, 'visible' strategy sometimes advocated in theories of literary translation. To achieve this kind of fluent dialogue, and in particular to recreate character voice, Viz uses a two-stage approach to translation, which is described as follows on the official company website (www.viz.com):

- After Viz obtains the rights to publish a comic, translators produce what is called the literal translation. The literal translation is then sent to a professional comics writer, also known as a rewriter, *to add characterization* and make sure the technical storytelling techniques (plotting, pacing and foreshadowing, etc.) are also conveyed in the English version. (italics added)

The same two-stage process is also used by some French publishers of manga, for example Pika Édition. The rewriter, François Jacques, stresses the need to produce readable dialogue, conforming to the conventions of comics, known in France as *BD* ("bande dessinée"), and criticizes other French translations for a frequent lack of style:

- Il faut avoir lu et aimé la BD pour savoir comment on s'exprime en BD! Et c'est là où tu vois que pas mal de gens se sont catapultés adaptateurs parce qu'ils pouvaient traduire le japonais et pondent des adaptations très pénibles à lire, sans vie, sans émotion. [You have to have read and loved comics to know how one expresses oneself in comics! And it is in that point where you can see that a lot of people are thrust into being adaptors because they can translate Japanese and they come up with adaptations that are very hard to read, without any life or emotion.] (undated reported comments; translation added)

There is a diversity of approaches among French publishers. Tonkam, for instance, released Takahashi Rumiko's *Maison Ikkoku* in unflipped format, and unlike its American counterpart Viz, retained the original jacket art and all the episodes of the Japanese *tankōbon*. Kana, the manga label of the comic-book publisher Dargaud, explicitly espouses an "à la japonaise" publishing policy. The Japanese direction of reading and the Japanese sound effects are retained. In the *politique éditoriale* [editorial policy], described on the company website (www.mangakana.com), they claim only to work with "des traducteurs de qualité qui respectaient à la lettre la version japonaise" [quality translators who respected the Japanese version to the letter]. In contrast, the biggest French publisher of manga, Glénat, has used the American version as an intermediate translation for a number of titles, although this is not explicitly acknowledged in the translation credits.

3.3 Takahashi Rumiko: *Maison Ikkoku*, *Ranma 1/2*, *Inu-yasha*

3.3.1 Background

Born in Niigata in 1957, Takahashi Rumiko is the biggest selling female comic-book artist in Japan. Her comics appeal to both male and female readers, and sales had already exceeded 100 million copies by 1995 (according to the website of her American publisher, Viz). The hit series, *Urusei Yatsura*, *Maison Ikkoku*, *Ranma 1/2*, and *Inu-yasha* have all been turned into successful anime TV series. Translations of the three last-mentioned manga are readily available in English and French versions. All the English versions are published by Viz, while the French versions are produced by three different publishers, Tonkam for *Maison Ikkoku*, Glénat for *Ranma 1/2*, and Kana for *Inu-yasha*. *Maison Ikkoku* and *Ranma 1/2* are romantic comedies. In the former series, the protagonist is Godai Yūsaku, a college student who falls in love with the beautiful young widow, Otonashi Kyōko. Otonashi-san manages the old-style apartment building, Maison Ikkoku, which Yūsaku shares with an assortment of ‘odd’ residents. The story is built around the two leading characters’ enduring reluctance to admit and declare their love for each other. *Ranma 1/2* is a comedy mixing romance with martial-arts action. The plot revolves around Saotome Ranma who, on return from martial arts training in China, is betrothed by his father to the tomboy Tendō Akane. An added twist to the story is the fact that Ranma has incurred a curse in China which turns him into a girl when he comes into contact with water. If he then comes into contact with hot water, he turns back into a boy. *Inu-yasha*, although it is also built round a boy-girl relationship, includes fantasy-horror elements drawing on Japan’s traditions of demons, spirits etc.. Inu-yasha is a half-human half-demon awakened from a spell by Kagome, a Tokyo high-school girl who has fallen down a magic well and entered

the feudal Japan of the Sengoku period. The series tells the story of their quest for the Shikon Jewel and their perilous encounters with a succession of cruel and violent rival demons.

3.3.2 Settings

When we compare the English and French dialogue of these three works by Takahashi, certain differences emerge with regard to the translation of lexemes indexing the Japanese settings of the three stories. Culturally-marked lexemes relating to food occur frequently in the domestic settings of *Maison Ikkoku* and *Ranma 1/2*. These indices tend to be neutralized more often in the French translations published by Tonkam and Glénat than in the English versions. This is despite the fact that the Tonkam edition of *Maison Ikkoku* retains the Japanese cover illustration and the Japanese direction of reading, and does not edit out some of the episodes, in contrast to the localizing formatting policy of the American publisher Viz. The following table shows the procedures used to translate items relating to food in *Maison Ikkoku*.

Figure 3.1 Procedures in the translation of culturally-marked lexemes relating to food in *Maison Ikkoku* [Kenkyusha=Kenkyusha's New Japanese-English Dictionary; American Heritage=The American Heritage Dictionary of the English language, 4th ed.].

Japanese	Gloss	Translation (English, French)	Procedure
kappu rāmen (JC 1:32)	instant noodles in a cup	instant ramen <i>un bol de pâtes</i>	(partial) transfer generalization
taiyaki (JC 2:57)	a fish-shaped pancake filled with bean jam (Kenkyusha)	bean cake <i>[omitted]</i>	componential translation omission
takoyaki #1 (JC 2:57)	octopus dumplings	octopus <i>boulettes de viande</i>	componential translation cultural substitution
takoyaki #2 (JC 2:222)		cakes <i>takoyaki</i>	cultural substitution transfer
rāmen (JC 2:108)	Chinese noodles (Kenkyusha)	ramen <i>pâtes</i>	transfer generalization

soba (JC 2:108)	buckwheat noodles	soba noodles <i>pâtes</i>	transfer + classifier <i>generalization</i>
(toshikoshi) soba (JC 2:114)	(New Year's) buckwheat noodles	(New Year's) soba <i>pâtes</i>	transfer <i>generalization</i>
osenbei (JC 2:118)	rice crackers	rice crackers <i>biscuits</i>	componential translation <i>generalization</i>
yakitori #1 (JC 3:34)	bite-sized marinated chicken pieces grilled on skewers (American Heritage)	yakitori <i>brochettes</i>	transfer <i>generalization</i>
yakitori #2 (JC 3:37)		grilled chicken <i>brochettes</i>	componential translation <i>generalization</i>
yakitori #3 (JC 3:38)		yakitori <i>brochettes</i>	transfer <i>generalization</i>
gyōza (JC 3:50)	fried dumpling filled with minced pork (Kenkyusha)	gyoza + potstickers <i>gyoza</i>	transfer + intratextual gloss <i>transfer</i>
sukiyaki (JC 3:181)	sliced meat, bean curd, and vegetables seasoned and fried together (American Heritage)	sukiyaki <i>sukiyaki</i>	transfer <i>transfer</i>

The table shows that the English translators transferred 8 items from Japanese in comparison to only 3 items in the French version. By contrast, the most common procedure used by the French translator was generalization. The English dialogue thus conserves more local colour of the Japanese setting.

The following table shows the procedures used to translate items relating to food in *Ranma 1/2*.

Figure 3.2 Procedures in the translation of culturally-marked lexemes relating to food in *Ranma 1/2*.

Japanese	Gloss	Translation	Procedure
shōyu (JC 1:162)	soy sauce	soy sauce <i>sauce</i>	componential translation generalization
okonomiyaki #1 (JC 9:71)	various ingredients mixed and grilled in the form of a pancake or pizza	okonomiyaki <i>okonomiyaki [+footnote: "pizza japonaise"]</i>	transfer transfer + extratextual gloss
okonomiyaki #2 (JC 9:78)		okonomiyaki...“Japanese pizza” <i>okonomiyaki</i>	transfer + intratextual gloss transfer
okonomiyaki #3 (JC 10:153)		okonomiyaki <i>okonomiyakis</i>	transfer transfer
yakisoba #1 (JC 9:91)	fried noodles	yakisoba noodles <i>nouille sautée</i>	transfer + classifier componential translation
yakisoba #2 (JC 9:92)		yakisoba <i>[omitted]</i>	transfer omission
tenkasu (JC 9:92)	deep-fried tempura batter crumbs	tempura flakes <i>croutons</i>	componential translation cultural substitution
hiyashi chūka (JC 10:9)	cold noodles	chilled ramen <i>nouilles froides</i>	componential translation componential translation
soba (JC 11:23)	buckwheat noodles	noodles <i>nouilles</i>	generalization generalization
senbei (JC 11:32)	rice cracker	cracker <i>biscuit au riz</i>	generalization componential translation

The table shows that the English translation retains a Japanese flavour in the dialogue by using more lexemes marked by Japanese origins, transferring *yakisoba* where the

French translation does not, and using Japanese words in componential translations such as *tempura flakes* and *chilled ramen*. As is the case with *Maison Ikkoku*, the Viz translation retains more local colour than the French translation.

In *Inu-yasha* one of the most salient aspects of the setting is Takahashi's use of figures and elements from Japanese mythology. The French publisher of the comic, Kana, has sought to retain this local colour by transferring a number of terms from mythology and providing an extratextual explanation in a glossary at the back of the comic. Whereas the Viz translation provides a componential translation of *hinezumi* as *fire rat*, in the Kana translation the word is transferred with an extratextual gloss. However, in other cases where the French translator transfers Japanese words, for example *kappa* ("water sprite") and *goshinboku* ("sacred tree"), the English translation also uses transfer, but with an intra- rather than an extra-textual gloss. Moreover, the English translation also transfers two words relating to mythology which the French does not – *muonna* ("nothing woman") and *oni* ("demon"). So, even in the case of a French publishing company which adopts an explicitly foreignizing overall transfer (not flipping the art work, not replacing Japanese sound effects, providing a glossary of Japanese words), the strategy used with regard to culturally-marked lexemes is not clearly more foreignizing than the strategy adopted by the American publisher Viz.

Figure 3.3 Procedures in the translation of culturally-marked lexemes relating to mythology in *Inu-yasha*.

Japanese	Gloss	Translation	Procedure
kappa (JC 1:12)	water sprite	“kappa” water-sprite <i>kappa</i> [+ note in glossary]	transfer + intratextual gloss <i>transfer</i> + extratextual gloss
goshinboku #1	sacred tree	sacred “go-shinboku” God-tree <i>le goshin-boku</i> [+ note in glossary]	transfer + intratextual gloss <i>transfer</i> + extratextual gloss
goshinboku #2 (JC 1:23)		old god-tree <i>arbre goshinboku</i>	componential translation <i>transfer + classifier</i>
tamashizume no kotodama (JC 1:66)	spirit word which subdues the soul	subduing spell <i>phrase tamashizu</i>	componential translation <i>transfer + classifier</i>
hinezumi #1 (JC 1:179)	fire rat	fire rat <i>hinezumi</i> [+note in glossary]	componential translation <i>transfer+ extratextual gloss</i>
hinezumi #2 (JC 2:53)		fire rat <i>hinezumi</i> [+note in glossary]	componential translation <i>transfer</i> + extratextual gloss
oni #1 (JC 2:17)	ogre	oni...as in...an ogre <i>démon</i>	transfer + intratextual gloss <i>generalization</i>
oni #2 (JC 2:22)		oni <i>démon</i>	transfer <i>generalization</i>
oni[bigushi] #3 (JC 2:26)	ogre’s comb	oni[’s comb] <i>[feu] démoniaque</i>	transfer <i>generalization</i>
muonna #1 (JC 2:113)	nothing woman	muonna, “the nothing woman” <i>femme sans visage</i>	transfer + intratextual gloss <i>componential translation</i>

muonna #2 (JC 2:124)	nothing woman	the nothing woman <i>femme sans visage</i>	componential translation <i>componential translation</i>
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With regard to proper names, there are almost no differences between English and French strategies in *Maison Ikkoku* and *Ranma 1/2*. However, in the case of *Imu-yasha* the French translation published by Kana shows a clearer tendency to foreignize the dialogue by transferring proper names. For example, out of three references to the historical period of civil wars between 1467-1568 known in Japanese as the *Sengoku jidai* (“the war-country-period”), the proper noun *Sengoku* is transferred on all three occasions into French, once with an extratextual gloss, once with an intratextual gloss and once with no gloss. By contrast it is only transferred into English on one of these occasions, followed by an intratextual gloss. The French translator also chooses to transfer motivated names, such as the names of demons, the name of the mythical jewel at the centre of the story, and the names of mythical weapons. In contrast the English translators have preferred to make the semantic meanings of these names clear in the text by using componential translation or on one occasion transfer followed by an intratextual gloss.

Figure 3.4 Transfer of motivated names in the French translation of *Inu-yasha*.

Japanese	Translation	Procedure
Mukadejōrō (JC 1:38)	Mistress Centipede <i>Mukadejōrō</i>	componential translation <i>transfer</i>
Raijū no kyōdai (JC 3:187)	The Thunder Brothers <i>Les frères Raijū</i>	componential translation <i>transfer</i>
Shikon no tama (JC 1:5)	The Jewel of the Four Souls <i>La perle de shikon</i>	componential translation <i>transfer</i>
Benikazumi (JC 2:22)	“Crimson Mist” <i>le “Benikazumi” [+note in glossary]</i>	componential translation <i>transfer + extratextual gloss</i>
Tetsusaiga (JC 2:134)	Tetsusaiga...my steel cleaving fang <i>le “Tessaiga” [+note in glossary]</i>	transfer + intratextual gloss <i>transfer + extratextual gloss</i>

3.3.3 Character Voice

3.3.3.1 Stereotyped Chinese Characters

Viz's translation recreates in English the stereotypical Japanese of Chinese characters in *Ranma 1/2*, whereas this aspect of language variety is neutralized into standard language in Glénat's French version. The main Chinese character is Shampoo, a glamorous Chinese girl besotted with the protagonist of the story, Ranma. The American version transfers Shampoo's Chinese greeting *nihao!*, whereas it is replaced in French with *salut!*, and recreates her incorrect verbal construction with *aru* in Japanese by means of deficient verbal and interrogative constructions in English:

(3:2) Shampoo

Daikanki! Watashi o otte umi ni kita aru na (JC 10:10)

Very happy chasing me (you) came to the beach SF (gloss)

I so happy! Ranma come to beach after Shampoo! (EC 8:124)

Je suis ravie de te voir! Tu es venu me chercher, n'est-ce pas? (FC 10:12)

(3:3) Shampoo

Ranma omise owatara dēto suru aru (JC 10:10)

Ranma after the shop is finished have date (gloss)

Ranma, you date with Shampoo after work? (EC 8:124)

Ranma, tu sors avec moi après mon travail? (FC 10:12)

Similarly the speech of Ranma's guide on his ill-fated trip to China is marked in English by deficient grammar such as the omission of pronouns and verbal elements, whereas in French his speech is perfectly standard. In the original Japanese his speech representation is also stereotyped phonetically as typically Chinese (*tsukatenai* rather than standard *tsukattenai*):

(3:4) *Chinese Guide*

Okyaku-san monozuki ne... Taihen kiken na node mō dare mo tsukatenai no yo kono shugyōjō (JC 1:42)

Customer (is) strange SF because (it is) very dangerous (people) don't use any more SF this training place (gloss)

You very strange one, no, sir?... This place very dangerous. Nobody use now. (EC 1:42)

Vous êtes sûrs de vous? ... Ce site n'est pas vraiment ordinaire... (FC 1:44)

Figure 3.5 Shampoo's stereotyped English in *Ranma 1/2* (Shōgakukan, Viz, Glénat).



3.3.3.2 Regional Dialect

Another comedic character appearing in *Ranma 1/2* is Ukyō, whose speech is characterized by elements of Kansai dialect such as *uchi* (instead of *atashi*) for first-person reference, *ya* (instead of *da*) as a copula, and *-hen* (instead of *-nai*) for negative verb morphology. However, neither American nor French translators attempt to reproduce the effect of these dialectal forms in the target-text dialogue:

(3:5) Ukyō

Uchi ni makashitoki. (JC 9:132)

Leave it to me (gloss)

Just leave it to me. (EC 8:69)

Laisse-moi faire. (FC 9:134)

(3:6) Ukyō

Akane ga suki na n yaro. (JC 9:131)

(You) are in love with Akane aren't you (gloss)

You're in love with Akane, aren't you. (EC 8:69)

Tu aimes Akané, non? (FC 9:133)

(3:7) Ukyō

Kyō koso wa makehen do!! (JC 9:80).

Today (I will) not lose SF (gloss)

This time...I win! (EC 8:18)

Aujourd'hui je ne me ferai pas avoir! (FC 9:82)

But whereas the Viz translators do not attempt to 'translate' the clearly locatable Kansai dialect, they do recreate the more general and stereotypical dialect of rural dwellers who appear briefly for humorous purposes in *Ranma 1/2*, and the Sengoku-period (1467-1568) peasants who appear in *Imu-yasha*. In contrast again, the French translators standardize this language variety. Thus stereotypical dialectal lexis in the English version of *Ranma* (*Run, y'dang fool!*) has a standard counterpart

in French (*Sauve-toi!*). The English translation uses orthographic devices to suggest American rural pronunciation corresponding to the rural pronunciations represented in the Japanese original:

(3:8) #1 Rural dweller

Yamagomori demo shiyotta n jaro (JC 2:30)

Seclusion in the mountains or something (you) have been doing SF (gloss)

You been up practicin' in thet mountain? (EC 1:206)

Tu t'entraînais dans la montagne? (FC 2:32)

(3:9) #2 Rural dweller

Gotsui yaccha nã (J 2:30)

Really tough guy SF (gloss)

Jus' a-may-zin'! (E 1:206)

Costaud, le gamin! (F 2:32)

In the English version of *Inu-yasha* the peasants are voiced with stereotypical olde-worlde dialect which combines dialectal lexis, dialectal verb forms, grammatical postposing of the subject, and orthographic representation of non-standard pronunciation. In contrast, they speak in standard French in the translation published by Kana:

(3:10) Peasant

Kimyō na kimono o kita komusume ja (JC 1:27)

Wearing strange clothes girl COP (gloss)

Aye, a lass in queerest rags, she is! (EC 1:29)

Oui, une fille habillée d'une drôle de façon. (FC 1:27)

(3:11) Peasant

Ittai kunijū no musume o atsumete dō suru tsumori na n jaro? (JC 3:16)

Gathering girls throughout the land what (do they) intend to do COP SF (gloss)

But why be they takin' em? Why be they takin' our girls...? (EC 3:14)

Que compte-t-il faire en rassemblant toutes les filles du pays? (FC 3:16)

In the same comic, the minor character of Jaken is given what seems to be a mock-Burnsian Scottish voice although there is no regional marking in the Japanese original:

(3:12) *Jaken*

Gomenasai yo (JC 2:66)

Sorry SF (gloss)

Away ye laddies! (EC 2:68)

Je suis désolé pour le dérangement. (FC 2:66)

(3:13) *Jaken*

Ikinari suikoroshite dō suru (JC 2:109)

Suddenly sucking up and killing what (are you) doing? (gloss)

Still squeezin' that poor doomed laddie, are ye? (EC 2:111)

Qu'est-ce qui te prend de le tuer! (FC 2:109)

Figure 3.6 Rural talk in *Ranma 1/2* (Shōgakukan, Viz, Glénat).



3.3.3.3 Social Register: the Hostess, the Affected Eccentric, the Uncouth Demon

With regard to the socially stereotypical roles played by other characters in Takahashi's comics, a similar difference can be observed in the strategies used in the English and French translations. Whereas the French translation tends to neutralize the social information contained in the original Japanese dialogue, the English translation uses a strategy of domestication to the American social context. One of the young protagonist Yūsaku's fellow residents in *Maison Ikkoku* is Akemi, a hostess at the bar Chachamaru, who is often depicted by Takahashi as wandering about the house in her flimsy night-dress, always ready to offer advice to the prim widow Kyōko about how to deal with men. The stereotypicality of her character is reinforced by her family name *Roppongi*, which is also the name of a district of Tokyo known for its clubs and nightlife. Her Japanese dialogue is informal with strong associations with femininity, for example the repeated use of *wa* as a sentence-final particle, and her frequent use of the particle *ne*. Akemi's woman-of-the-world informality is recreated in English by the use of address terms (*hon*, *kiddo*) and orthographic devices that emphasize the spoken nature of her lines (omission of letters – *okay* > *'kay*, blending of words – *let me* > *lemme*, spelling of vowel sounds – *you* > *ya*):

(3:14) Akemi

Mōsō wa karada ni doku yo (JC 2:30)

Foolish imaginings TOP (are) harmful to health SF (gloss)

No point in livin' in a dream world, *hon*. (EC 1:272)

Dure désillusion, *hein?*! (FC 2:30)

(3:15) Akemi

Sō warui wa ne (JC 2:223)

So (I'm) sorry SF (gloss)

Really? Thanks, hon. (EC 2:161)

Merci, désolée (FC 2:223)

(3:16) *Akemi*

Darashinai wa nē (JC 3:88)

(That's) negligent (of you) SF (gloss)

Pretty sad, kiddo... (EC 3:134)

La honte!! (FC 3:88)

(3:17) *Akemi*

Yo kinrō gakusei (JC 3:60)

INTJ working student (gloss)

Fast work, kiddo. (EC 3:106)

Salut l'étudiant laborieux! (FC 3:60)

(3:18) *Akemi*

Ashita ne (JC 3:57)

(See you) tomorrow SF (gloss)

See ya tomorrow. (EC 3:103)

À demain! (FC 3:57)

(3:19) *Akemi*

Nē nē, amattara wakete ne (JC 1:228)

INTJs if (he) is left over share (him) SF (gloss)

Kyoko, lemme have him when you're finished, 'kay. (EC 1:138)

Dites, vous croyez qu'il sortira avec moi si je le paye? (FC 1:228)

Another of the assortment of secondary characters who share Maison Ikkoku with the procrastinating lovers Yūsaku and Kyōko is the eccentric and mysterious Yotsuya, whose hobbies include peeping through a hole into Yūsaku's room and offering caustic comments, that is when he is not cadging food, magazines and other items from his young neighbour. In Japanese he always uses polite verb and copula forms (e.g. *nozomimasen*, *desu* and *deshita*), as well as occasional honorifics (e.g.

go-anshin), but because he uses them with people who might be expected to be junior or equal to him in social terms, including Yūsaku, who is a young student, his speech appears affected and unintentionally humorous. Whereas his dialogue is neutralized in this regard in the French translation, his affected level of speech is recreated in the English dialogue by the use of expressions which sound too longwinded or literary for everyday conversation:

(3:20) *Yotsuya*

Ōku wa nozomimasen. Kongetsu wa kurushii n desu (JC 2:175)

(I) don't wish much This month is hard SF (gloss)

A humble meal shall suffice. It is merely that I find myself temporarily short of funds. (EC 2:113)

Je n'en demande pas beaucoup. Ce mois-ci sera difficile! (FC 2:175)

(3:21) *Yotsuya*

Maido dōmo (JC 3:71)

Thank you sir (gloss)

Your frequent donations are much appreciated. (EC 3:117)

Merci (FC 3:71)

(3:22) *Yotsuya*

Go-anshin kudasai are wa dema deshita (JC 3:170)

Please (have) peace of mind that was a false rumour (gloss)

Fear not, that was nothing more than a rumour. (EC 3:216)

Ne t'inquiète pas, c'était une fausse rumeur (FC 3:170)

(3:23) *Yotsuya*

Chōdo ii tokoro ni kaette kite kuremashita (JC 3:70)

Right at a good time (you) came back (gloss)

You have come at a most fortuitous moment indeed. (EC 3:116)

Tu tombes bien! (FC 3:70)

Figure 3.7 Yotsuya's affected talk in *Maison Ikkoku* (Shōgakukan, Viz, Tonkam).



While *Maison Ikkoku*'s Yotsuya is characterized by an eccentric use of polite language, in Takahashi's more recent series *Inu-yasha*, Inu-yasha himself is a brash and aggressive young half-demon whose dialogue is characterized by impolite tenor, such as the interjection *chikushō* ("damn!"), the drastic descriptor *bakayarō* ("idiot"), and the verb ending *-yagaru*, conveying contempt for the subject of the verb. The English version moderates his tone somewhat by inserting pseudo-archaic oaths and drastic descriptors into his English dialogue, whereas the French translator uses contemporary impolite French:

(3:24) *Inu-yasha*

Chikushō ano onna... konna toki ni doko de nani shiteyagaru? (JC 1:159)

Damn that girl... at this time where what is (she) doing? (gloss)

Curse that girl... where is she now that I finally want her?! (EC 1:161)

Cette saloperie de fille... Le moment est grave, qu'est-ce qu'elle fout? (FC 1:159)

(3:25) *Inu-yasha*

Bakayarō doko neratte... (JC 2:24)

Idiot where (are you) aiming (gloss)

Useless wench, watch where... (EC 2:26)

Imbécile! Fais attention, je ne suis pas ta cible! (FC 2:26)

Out of eleven instances of Inu-yasha uttering the interjection *chikushō* in the first three volumes of the comic, seven are translated by a contemporary *merde* in French, whereas the English translators, perhaps influenced by the fact that Inu-yasha is a demon from the Sengoku period, use on five occasions a more archaic sounding formulation with an explicit curse (*curse the thing!*, *curse the girl...*, *curse you...*, *curse this...*, *curse him*). On other occasions, *chikushō* is reformulated in such a way that it loses most of its impoliteness (*Mother!!*, *What...are you...*) and once it is omitted altogether. The English version thus softens a little the aggressive tone of the Inu-yasha's character voice and adds a hint of origins in a previous century that is not present in the corresponding Japanese lines.

Figure 3.8 Inu-yasha, the uncouth demon (Shōgakukan, Viz, Kana).

犬夜叉 1



INU-YASHA 1



3.4 CLAMP: *Magic Knight Rayearth*, *Cardcaptor Sakura*, *Clover*

3.4.1 Background

CLAMP is a collective of four women artists most of whose comics are aimed at a young female readership. Originally, they started out as a larger group of amateur artists, before turning professional with seven members and eventually reducing to four in the early 1990s. The leader of the group is Ōkawa Nanase, who is responsible for the stories. The principal artist is Mokona Apapa who is assisted by Nekoi Mikku and Igarashi Satsuki. CLAMP's first professional work, *RG Veda*, is not available in translation, but later works in the 'magical girl' genre such as *Magic Knight Rayearth* and *Cardcaptor Sakura* have been published in English by Mixx Entertainment/Tokyopop and in French by Pika Édition. In *Magic Knight Rayearth* three girls on a high school outing to Tokyo Tower suddenly find themselves transported to the magical world of Cephiro where they are called upon to become knights and save the kingdom. In *Cardcaptor Sakura*, the hero, Sakura, is a primary school student who, on opening the Clow, an enchanted book, is charged by the guardian of the book with returning the Clow cards to the book before they can do evil in the human world. A later comic by CLAMP, *Clover*, again features a protagonist who is a young girl, but it is a darker work, aimed at a readership of older girls and women. In an unnamed future world, Sū, a young girl with special powers and designated a "clover", is escorted to Fairy Park by the retired soldier, Kazuhiko, while being pursued by the soldiers from Azurite under the command of the villainous Balusu. The progression of the story is non-linear and sad, only gradually revealing the secret of the "four-leaf clover" and the reasons behind Sū's ultimate demise.

3.4.2 Setting

Cardcaptor Sakura is set in Japan, but in the few culturally-marked lexemes which occur one cannot detect a difference of strategies between the English and French translations. Both translations, for example, substitute *omelette* for *okonomiyaki*, and both generalize *obentō* (“boxed lunch”), the English translation into *lunch* and the French translation into *repas*. But when we turn our attention to *Magic Knight Rayearth*, the English translation is clearly more domesticating than the French. The French translators transfer five Japanese lexemes, whereas the English does not use transfer at all, and on the contrary on one occasion autonomously inserts the culturally-marked *square dance* as a translation for the culturally-neutral *fōku dansu* (“folk dance”).

Figure 3.9 Transfer of lexemes in the French translation of *Magic Knight Rayearth*.

Japanese	Gloss	Translation	Procedure
ojōsama (JC 1:14)	girl from well-to-do family	rich girls from snobby families <i>ojousama</i>	componential translation <i>transfer</i>
kendō (JC 1:182)	Japanese fencing	martial arts <i>kendo</i>	generalization <i>transfer</i>
dōjō	martial arts drill hall	class <i>dojo</i>	generalization <i>transfer</i>
seijū	mythical creature	pet <i>seiju</i>	generalization <i>transfer</i>
seirei	mythical spirit	spirit <i>seirei</i>	componential translation <i>transfer</i>

This indication of stronger domestication of indices of setting is confirmed when we look at the translation of proper names in the three comics. With regard to character

names, the Japanese family names of the three heroes of *Magic Knight Rayearth* are omitted in the English version, and the name of the enchantress *Cardina* is modified to *Gardina*. In *Cardcaptor Sakura*, *Yukito* is shortened to *Yuki*, whilst in *Clover* the spelling of the hero's invented name *Sū* is assimilated in transliteration to produce a recognizable English name, *Sue*. Other character names in the same comic are also slightly modified in transliteration: *Balusu* becomes *Bols*, and *Oruha* becomes *Ora*; and the fictional toponym of *Azuraito* is modified to *Azaia*. None of these changes occur in the French translations. While *Seijo kōkō* in *Cardcaptor Sakura* is translated into French as *lycée Seijo*, in English it becomes *Northwest High School*, and in the English version of *Magic Knight Rayearth* a reference to the Tsujiki fish market in Tokyo is transformed into *Safeway's Seafood Section*. The English versions thus show a greater tendency to domesticate than their French counterparts. But this is a tendency rather than a rule. On other occasions, both target texts show generalizations of cultural referents: the *Kokugikan* – the “national sports hall” used for sumo tournaments – is translated as *Sports Arena* in English and *stade* in French. And some cultural referents are substituted in both English and French translations: the Japanese hamburger chain *Mossburger* becomes *McDonald's* in English and *MacDo* in French, and a reference to the T.V. detective show *Hagure Keiji Junjō-ha* is substituted in English by a reference to *NYPD Blue*, and in French it becomes *Le Sensible Inspecteur Magret* (sic).

There is no specifically Japanese element to the setting of *Clover* and there are few culturally-marked lexemes in the dialogue. However, we can observe in the English translation a process of autonomous insertion and assimilation with regard to indices of the futuristic world in which the story plays out. It domesticates the text using

the rich conventions of popular American science fiction. For example, the American translators borrow neologisms such as *warp* and *replicant* (the former from the T.V. series *Star Trek* and the latter from the film *Blade Runner*) when translating anglicisms in the original Japanese dialogue. In contrast, technological resonances are neutralized in the French translation:

(3:26) *Unidentified Speaker*

Mūbu nashi de futari o okutta no ka? (JC 2:68)

Without a 'Move' (you) sent the two Q (gloss)

You warped them without a transport module? (EC 2:68)

Ils se sont transférés sans ton appui? (FC 2:68)

(3:27) *Oruha*

Repurika de ii no (JC 3:35)

In replica okay Q (gloss)

A replicant. (EC 3:35)

Une réplique si tu veux. (FC 3:35)

In the following example, the technical terms *energy radiation* and *tracking device*, although they might be implied from the story, have no corresponding terms in the Japanese dialogue and thus can be considered as insertions into the English translation. The French translation adapts the line completely, with no reference to the futuristic setting:

(3:28) *Balusu*

Kanzen ni yakikireyagatta (JC 2:8)

(She) completely burnt (it) out (gloss)

Her energy radiation just fried our tracking device. (EC 2:8)

Nos oiseaux se sont envolés. (FC 2:8)

The English version also employs assimilations to terms familiar from American military register (*black ops*, *special forces*) at points in the dialogue where the French version retains a more literal translation:

(3:29) Kazuhiko

Yappari gungarami ka (JC 1:45)

After all military involvement Q (gloss)

So it's black ops after all. (EC 1:45)

Ça sent la magouille militaire. (FC 1:45)

(3:30) Kazuhiko

Omaera ore no motodōryō ka (JC 1:121)

You (are) my former colleagues Q (gloss)

Looks like you're all Black Ops, just like I was. (EC 1:121)

Vous êtes des collègues, ou quoi? (FC 1:121)

(3:31) Kazuhiko

Tokushu chōhōbu no omae ga dete kuru to wa taisō da na (JC 1:71)

You from the Special Intelligence Department coming (here) TOP is too much SF (gloss)

So what brings the Special Forces out here? (EC 1:71)

Tu as fais beaucoup de choses depuis que tu as quitté les services secrets. (FC 1:71)

3.4.3 Character Voice

3.4.3.1 Regional Dialect

There are two characters who speak Ōsaka dialect in the three comic-book series by CLAMP which we are examining. One is the enchantress Cardina (renamed “Gardina” in the English version) in *Magic Knight Rayearth*, and the other is Sakura’s magical mascot, Kero, in *Cardcaptor Sakura*. Cardina is a feisty adversary of the three schoolgirl heroes, and her Ōsaka accent is explicitly referred to in the girls’ dialogue. In the French translation, Umi merely notices that she has *un accent provincial*, while in English the reference to dialect is adapted to a reference to her assertive character (*She doesn’t seem very modest*). Both the English and French translations omit the regional marking of her speech (for example her use of *uchi* for first-person reference, and *ya* rather than *da* for the copula), but retain something of its assertive character, emphasizing its spoken oral quality by means of omission of words and orthographic devices:

(3:32) Cardina

Uchi wa Karudina Ojōsama no namae wa? (JC 3:51)

I am Cardina (what are the) young ladies’ names (gloss)

Name’s Gardina... What are your names, girlies? (EC 3:49)

Moi, j’suis Cardina. Et vous, les mamzelles, c’est comment? (FC 3:49)

(3:33) Cardina

Uchi wa... Zagādo han no kankeisha na n ya kara (JC 3:53).

I am a member of Zagado’s group because (gloss)

‘Cause... I’m working for Zagato, y’know. (EC 3:51)

Car il faut que je vous dise... Je fais partie de la bande du gars Zagat... (FC 3:51)

In the case of Kero’s Ōsaka dialect in *Cardcaptor Sakura*, the French translator chooses to replace it with a Marseille accent, a choice explained in the following footnote:

- Dans la région d’Osaka, à l’ouest de Tokyo, on parle un dialecte un peu différent du langage

standard. Les habitants de cette région sont fiers de leur différence culturelle, un peu comme les Marseillais en France, c'est pourquoi nous avons donné cet accent à Kélo dans cette traduction. [In the region around Osaka, to the west of Tokyo, they speak a dialect which is a little different from the standard language. The inhabitants of this region are proud of their cultural difference, a little like the inhabitants of Marseille in France. That is why we gave this accent to Kélo in this translation.] (FC 1:31; translation added)

Kero's Marseille accent is indicated in his dialogue by orthographic representation of non-standard phonology:

(3:34) *Kero and Sakura*

- *Angatosan!*

- *Osaka-ben?* (BC 1:29)

- Thank you

- *Ōsaka dialect* (gloss)

- *Merci milleu fois!*

- *Mais cet accent du sud?* (FC 1:31)

In the English translation, Sakura's explicit reference to Kero's Ōsaka speech is retained, but his speech itself is not translated using an American dialect, but by humorous colloquial register:

(3:34)

- *Thanky swanky!*

- *Osaka dialect??* (EC 1:27)

Although the translators of the American version do not use dialect substitution in the case of either Cardina or Kero's Ōsaka dialect, they do on the other hand autonomously assign dialectally-marked speech to the character of Ferio in *Magic Knight Rayearth*. Ferio is a boy encountered by the three heroes, Hikaru, Umi and Fū, in Volume 2 of the series. His Japanese dialogue is not regionally specific, but is marked by elements of non-polite speech, such as the address term *omae*, the sentence-final particle *zo*, and the plain form of the copula *da*. This social marking is neutralized in the French translation, but in the English version it is transformed into a stereotypical American 'country' dialect by means of devices such as lexical

choice (*darn-tootin'*), address terms (*y'all*) and orthographic representation of non-standard phonology (*ain't ya*):

(3:35) *Ferio*

Omaetachi nanimono da!? (JC 2:3)

What are you (gloss)

Who the heck are y'all?!? (EC 2:3)

Vous là! Qu'est-ce que vous faites ici? (FC 2:7)

(3:36) *Ferio*

Omaetachi ga ano 'densetsu no majikku naito' datta n da na (JC 2:90)

You SUBJ are those 'legendary magic knights' SF (gloss)

Y'all are those Legendary Magic Knights, ain't ya. (EC 2:90)

Vous êtes donc les fameux Magic Knights de la légende!! (FC 2:94)

(3:37) *Ferio*

Mechakucha tsuyoi (JC 2:97)

(He's) terribly strong (gloss)

He's darn-tootin' strong! (EC 2:97)

C'est la puissance incarnée!!! (FC 2:101)

Figure 3.10 Translating Cardina's Ōsaka dialect in Magic Knight Rayearth (Kōdansha, Mixx Entertainment/Tokyopop, Pika Édition).



Figure 3.11 Translating Kero's Ōsaka dialect in *Cardcaptor Sakura* (Kōdansha, Mixx Entertainment/Tokyopop, Pika Édition).



*DANS LA RÉGION D'OSAKA, À L'EST DE KŌBÉ, ON PARLE UN DIALECTE UN PEU DIFFÉRENT DU LANGAGE STANDARD. LES HABITANTS DE CETTE RÉGION SONT TRÈS DÉPENDANTS DE LA TÉLÉVISION, UN PEU COMME LES HABITANTS EN FRANCE. C'EST POURQUOI ILS ONT SI BIENTÔT CET ACCENT A ÉTÉ ADAPTÉ DANS CETTE TRADUCTION.

Figure 3.12 Creation of dialect: Ferio as an American country boy in *Magic Knight Rayearth* (Kōdansha, Mixx Entertainment/Tokyopop, Pika Édition).



3.4.3.2 Social Register: the Cruel Villain

Balusu is the villain in *Clover* who takes a cynical pleasure in hunting down and taunting Kazuhiko and the mysterious ‘four-leaf clover’, Sū. His rough-sounding, non-polite Japanese dialogue (the use of *ore* for self-reference and the assertive particles *ze*, *yo*, *na*) is recreated in English using orthographic representation of non-standard speech (*ain't*), interjections (*man*), and address terms (*baby*), but in contrast is neutralized in the French translation:

(3:38) *Balusu*

Ma Azuraito mo kekkō ii tokoro da ze (JC 2:102)

Well Azuraito too quite good place COP SF (gloss)

Hey... Azaiea ain't such a bad place. (EC 2:102)

Mais Azlight aussi est un beau pays. (FC 2:102)

(3:39) *Balusu*

Honto ii toko de jama shite kureru na (JC 2:102)

Really at a good time (you) disturb (me) SF (gloss)

Man... you really know how to ruin it for a guy. (EC 2:102)

Encore? Toujours là quand il ne faut pas! (FC 2:102)

(3:40) *Balusu*

Ore horetara ichizu na n da yo (JC 2:38)

If I fall in love it is with my whole heart SF (gloss)

You can't get rid of me, baby. We belong together. (EC 2:38)

C'est que je me suis attaché à vous! (FC 2:38)

Figure 3.13 Balusu, the villain in *Clover* (Kōdansha, Mixx Entertainment/Tokyopop, Pika Édition).



3.5 Summary of Chapter 3

In this chapter it has been pointed out that dialogue translation in Japanese manga is part of a more general process of transfer, which may involve localizing the whole comic to the conventions of the receiving culture. The translated dialogue is itself the result of a rewriting likely to involve a number of people, including 'raw' translators, scriptwriters and editors. However, as in other forms of dialogue translation, the translation of dialogue in comic books involves an intercultural negotiation with regard to narrative indices. Statements by editors and scriptwriters indicate that this intercultural process is influenced by the desirability of easy readability, that is to say conformity with what are perceived to be the generic conventions within the receiving culture.

The chapter investigated the translation strategies adopted with regard to narrative indices in English and French translations of comic books. With regard to culturally-marked lexemes and proper names indexing setting, differences are evident between different publishers in the two languages. Among American publishers, the translations published by Viz domesticated indices less than those of Mixx/Tokyopop. Even when compared with the most foreignizing of the French publishers, Viz used transfer relatively often in translating culturally-marked lexemes, with the use of intratextual glosses being the preferred method of maintaining intelligibility. The most noticeable difference between the two American publishers is the tendency in Mixx/Tokyopop translations to domesticate proper names by means of procedures of modification and cultural substitution. By contrast, the most foreignizing of the French-language publishers is Kana. Its strategy is to

emphasize the Japanese origins of the dialogue by transferring lexemes and proper names using extratextual explanations in a glossary at the back of the comic. In Takahashi's *Inu-yasha* Kana also transferred semantically motivated proper names which its American counterpart Viz did not. Pika Édition, the French publisher of the three works by CLAMP, transferred lexemes more often than its American counterpart Mixx/Tokyopop, but in the case of Takahashi's comics, the French editions by Tonkam and Glénat neutralized more of the culturally-marked lexemes than the American dialogue translated by Viz. In CLAMP's comic *Clover*, military-scientific register indexing the futuristic setting was domesticated in the English translation to the corresponding register of American science fiction, using procedures of modification and autonomous insertion, but such a strategy was not evident in the French translation. In general, therefore, it is difficult to identify a consistent interlingual difference when we compare the translation of indices of setting in the two target languages, English and French. Much depends on the strategy adopted by the individual publishing company that produces the translation.

However, a general distinction does seem to emerge when we compare the translation of indices of characterization. The use of language variety to create stereotypical characters in the Japanese dialogue was subject to a more radical cultural domestication in the English translations. This applied to both geographically and socially-marked language variety. National, regional and social stereotypes were all recreated in the English translation, whereas they tended to be neutralized into a destylized standard form of speech in French translations.

CHAPTER 4

DUBS

4.1 The Popularity and Practice of Dubbing

Dubbing has traditionally been the favoured mode of screen translation in the most populous European countries – Germany, France, Italy and Spain. And despite the technical and economic advantages of subtitling with respect to digital broadcasting, recent articles published in the entertainment-trade magazine *Variety* suggest that increasing importance is also being given to dubbing by global media corporations. Disney, for example, was able to increase its profits in the Malaysian cinema market by switching from subtitling to dubbing (Khan 2000). The same company, in efforts to better localize its product, required the singer Phil Collins to record in French, German, Italian and two dialects of Spanish for their animated feature *Tarzan* (Groves 1999). Hollywood studios have taken legal action in Mexico to secure the right to show dubbed rather than subtitled versions of films in cinemas (Tegel 2000).

The technical procedures used in dubbing vary to some extent, for example between the French *bande rythmo* and the *looping* techniques used in other countries such as Germany (Whitman-Linsen 1992). But, in general, dubbing can be defined as “the technique of covering the original voice in an audiovisual production by another voice” (Dries 1995:9). Like its alternative in screen translation, subtitling, dubbing is a constrained form of translation. In dubbing, the foreign language audio track is required to be in synchrony with the visual images of the original film. In live-action films this creates a number of phonetic problems, especially in close-up shots where the lips of the actor are in clear view. In such cases lip-synchronization

is desirable, so that ideally, for example, bilabial sounds in the original are matched with labial sounds in the dubbed version. What Luyken et al. (1991:160) call nucleus sync is also desirable. Movements of the body, whether gestures or smaller movements such as slight nods, should coincide with stressed sounds in the dub. In animated cartoons the complex patterns of human movement are not reproduced fully - animated lip flaps are not identical to human lip movement - and therefore the constraints of live-action lip-sync apply to lesser degrees. Nevertheless, the need for isochrony remains. Isochrony is identified by Whitman-Linsen as the most important type of synchrony in dubbing, and defined as the “temporal correspondence or disparity between visually and acoustically perceived beginning and end of utterances” (Whitman-Linsen 1992:20).

4.2 Dubbing and Translation Strategy

Antje Ascheid describes dubbing as “cultural ventriloquism”. She draws on an analysis of dubbing by the Hungarian scholar István Fodor, who points out that while denotative narrative functions tend to remain unchanged in dubbing, the connotative functions must undergo adaptation to a new social structure (Fodor 1976:13). For Ascheid, dubbing is a transformational mode of language transfer in which a “culturally-specific text” is “reinscribed into a new cultural context” (Ascheid 1997:33). This reinscription is particularly important with regard to the characters in the film who, according to the author, “change their national identity and context” and take on a hybrid quality, for example “*Germans playing Americans*, or better, their characters are *what Germans would be like were they Americans*” (Ascheid 1997:35-36, original author’s italics). This converges with the general view of fictional dialogue adopted in this study, that there is a transformation under translation of its integrational functions within the narrative in which it is set.

While Ascheid herself suggests that dubbing may be a powerful technique for relatively small language communities, she also cites the negative view of cinema scholars Shohat and Stam that dubbing represses awareness of translation, and results in “bastardized versions in which cultural specificities are flattened” (cited in Ascheid 1997:33). It is certainly the case that, with regard to the issue of visibility of translation, most prescriptive writings on dubbing stress the need to create the illusion in the reception of the film that the dubbing script is an original. According to Bakewell:

- The ideal end-product would be the perfect illusion. The best possible response from the audience would be for them never to be aware that we had done anything at all. Dubbing, after all, is the art of being totally inconspicuous. (quoted in La Trecchia 1998: 116)

A similar advocacy of invisibility is expressed by Dries, although at the same time she expressly warns against diminishing the cultural specificities of the original:

- Dubbing should create the perfect illusion of allowing the audience to experience the production in their own language without diminishing any of the characteristics of the original language, culture and national background of the production... This work is well done when no one is aware of it. (Dries 1995:9)

This goal of transparency in translation of dialogue accords with what Robert Kolker identifies as a fundamental convention in realist film-making *per se*:

- With relatively few and important exceptions, films from all over the world are constructed on a principle of radical self-effacement – of rendering their form invisible...(Kolker 1999:29)

Published studies of dubbed film dialogue support the notion of dubbing as an intercultural transposition resulting in changes to connotative narrative functions. For example, Goris studied movies dubbed from Dutch and English into French, and found evidence of a general tendency towards standardization, naturalization and explicitation in the transfer process. With respect to standardization, dialectal elements tended to be replaced by standard language and a multiplicity of markers of oral language in the original dialogue was reduced to just two markers of spoken French (Goris 1993). However, as Germany is the biggest market for dubbing in Europe, it is perhaps not surprising that much of the research literature available in the U.K. is concerned with dubbing into German. The findings of this research will be summarized in the next section.

4.3 Research on Dubbing into German

One of the earliest major studies in the field was an investigation by Otto Hesse-Quack comparing movies dubbed into German with the originals in English and French (Hesse-Quack 1969). Against the theoretical background of contemporary writings in the sociology of mass communication, he traced the significant changes in the dialogue when the movies were released in German cinemas. On the basis of his research, Hesse-Quack ascribed to dubbing a gate-keeping function whereby certain elements of foreign cultures deemed inimical to the values of the target culture could be eliminated or at least diluted. In the case of post-war West Germany, he noted social controls on dubbing exercised by censorship, economic pressures and critical feedback. He compared the dialogue lists of a total of twelve American, British and French feature films with dubbed dialogue in German, and found that dialogue referring to sex and violence tended to be toned down in the dubbed versions. Slang was usually standardized. Dialects too were standardized, although they were also sometimes replaced by Berlin dialect. Negative references to Germany or Germans were usually eliminated. Four general trends were isolated in the changes undergone in dubbing: shifts from individuality to standardization, from differentiation to stereotyping, from social criticism to neutralization, and from culture-specific allusions to explicitation. Hesse-Quack provides detailed examples from the twelve films analyzed. For example, in the German version of Louis Malle's *Les Amants*, the fact that the leading character has a love affair and leaves her family is rendered less shocking because her husband is depicted in a less sympathetic light and because her daughter is completely removed as a character from the film. In Serge Hanin's *Le Scorpion* Dutch-speaking characters are dubbed using German. In *Le Salaire de la Peur* dialogue critical of

the colonial practices of the oil company is deleted; and in *A Hard Day's Night* the humorous small-talk of the Beatles becomes flatter, rougher, and less funny. This tendency for dubbed versions to stylistically neutralize the original dialogue is also highlighted by Niemeier's study of the German film version of *A Streetcar Named Desire* where the distinction between Marlon Brando's northern accent and Vivien Leigh's southern accent was erased because both spoke standard German (Niemeier 1991).

Pruys (1997) provides further examples of censorship in early post-war German dubs, for example the removal of references to Nazis in American films such as *Notorious*, and also in *Casablanca*, where the character of Major Strasser was edited out, and the character of Victor Laszlo changed from heroic Czech resistance leader to Scandinavian weapons researcher. That these kinds of alterations are not only a phenomenon of the immediate post-war era is shown by Wehn's description of the transformation of Nazis into Palestinian terrorists in the 1980's TV series *Magnum P. I.* (Wehn 1998). Another recent example of the sensitivity of German dubbing to negative portrayals of Germans can be detected in the name changes of the brutal German villains in the film *Die Hard* from *Hans, Karl and Heinrich* to *Jack, Charlie and Henry*. In contrast to Hesse-Quack's findings, Pruy also notes that references to sex and violence may sometimes be added in dubbed dialogue, citing the example of the German version of the British TV series *The Persuaders*. He concludes that dubbing, which is carried out against a background of specific technical constraints, should not be evaluated by the criterion of equivalence often used in the discussion of literary translation, but rather that it should be seen as a creative art in its own right.

Evaluative analyses of German dubbing have been carried out by Whitman-Linsen (1992) and Herbst (1994). According to both authors, the aim of the dubbing script is to create the illusion of original dialogue. They both highlight the large amount of 'unnatural' German found in dubbing scripts: anglicisms, unusual collocations, defective cohesion, and unmotivated changes in style levels. They both lay much of the blame for this on the over-reliance by poorly qualified scriptwriters on quickly-made and literal raw translations, and suggest that a one-stage translation process would be likely to produce more faithful translations of higher quality. Whitman-Linsen discusses the problem of translating culturally linked allusions, and criticizes the "ladling of nondescript gravy over films of pungent socio-cultural flavor" (Whitman-Linsen 1992:136). Neutralizing procedures such as explicitation are to be avoided when the cultural allusion has a "rhetoric and dramatic effect" (Whitman-Linsen 1992:131). But neither should culturally linked allusions be simply transferred if they are not easily understandable in the target culture. Instead they should be "creatively and imaginatively transposed" (Whitman-Linsen 1992:128), but in a way which does not jar with the foreign setting of the film. Herbst advocates a "pragmatic strategy" for dubbing. In such a strategy, the scene rather than the individual sentence would be the basic unit to be translated faithfully. Each scene would be analyzed for intended and "accidental" elements of meaning, with regard to the dual addressee-level of characters within the film and the audience outside the film. All these elements of meaning would then be reverbalized in the target language in the same scene, although not necessarily in the same order. Herbst also points out the importance of the voice quality of the dubbing actors in conveying connotative information. This important factor is not considered in the textually-oriented case analyses in this chapter. In short, both these evaluative

studies of German dubbing are hostile to what they see as an over-accommodation to the English source text, and instead advocate a much greater degree of domestication to the textual norms of non-translated German.

Thus these studies illustrate the transformative potential of dubbing as a mode of translation. They indicate that, in the case of German dubbing, while there is a strong anglicizing tendency with regard to character voice, neutralization has also been a common strategy with regard to a variety of narrative indices.

4.4 Anime Dubbing

In the language transfer of anime into English, dubbing is carried out using technology known as Automated Dialogue Replacement (ADR). In this technique each voice actor records his or her lines in an isolated booth, independently from the other characters. American dialogue recording differs in this respect from the original Japanese recording, in which actors usually perform in a group. The text spoken by the actors is called the ADR script and is usually the result of a multi-stage process involving raw translation, scriptwriting and further editing. ADR may also make use of digital editing software, for example to alter the length of spoken dialogue to better match the lip flaps of the animated characters. The makers of WordFit, used in anime series such as *Ranma 1/2* and *Silent Möbius*, claim that it allows actors to concentrate on their performance rather than synchronization. Invisibility and the “seamlessness” (Clements and McCarthy 2001:112) of the translation process are generally thought to be desirable qualities of the dubbing script. In comments by scriptwriters recorded by fan literature, this goal is made explicit. For example, Neil Gaiman, the English scriptwriter for Miyazaki’s *Princess Mononoke* (“Mononoke no Hime”), described his aim as follows:

- My job was to deliver dialogue that didn’t sound like Saturday morning cartoon dialogue and more importantly didn’t sound like a translated dub dialogue. (reported comment 1999)

In interview comments, Matt Greenfield, a scriptwriter and producer with the Houston-based anime distributor ADV, stresses the difference between literal translation (which he anomalously calls “transliteration”) and the creation of natural-sounding dialogue:

- The real key is learning the difference between making a transliteration, which is a word-for-word regurgitation of the original Japanese dialog, and writing something that flows and sounds natural, but still retains the basic meaning and sounds in character. (quoted in Contino 2001)

Another anime scriptwriter, Jason Lee, places even more stress on the changes from the original Japanese, especially with regard to characterization:

- We engage in script-doctoring. We re-write a character in a way that opens up his/her behavioral dynamic into a more believable and more engaging realm. There's no way a mass audience is going to watch a script for which the words are literally translated from the Japanese and delivered with falseness. (quoted in Reyes 2001)

A distinction can be drawn between dubs for the home video/DVD market and dubs for broadcast television. When Japanese anime is dubbed for TV, it is sometimes part of a wider process of Americanizing adaptation, which includes editing for the purpose of matching U.S. conventions on numbers of episodes, editing for the purpose of changing the character focus, censorship of violent and sexual content, and the renaming of characters. One of the relatively early Japanese shows to be Americanized was *Kagaku Ninjatai Gatchaman* (literally "Science Ninja-Squad Gatchaman"). In the 1978 American version, *Battle of the Planets*, the character names were changed, deaths and violence were heavily edited, and the number of episodes was reduced, with new animation being commissioned to bridge gaps (Clements and McCarthy 2001:29). Anti-american resonances were edited out in the 1979 show *Star Blazers* ("Uchū Senkan Yamato") (Amos 1994). The science fiction saga *Robotech* was edited together by producer Carl Macek out of three originally separate Japanese series, *Macross Saga*, *Southern Cross* and *Mospeada*, so that the original 36 episodes of *Macross Saga* could be expanded to the number

needed for U.S. syndication (Clements and McCarthy 2001:330). *Captain Harlock and the Queen of 1000 Years* was the product of a similar editing together of two separate series directed by Matsumoto Leiji (Poitras 2001:21). The *shōjo* (girl-oriented) series *Cardcaptor Sakura* was adapted in 2000 by Nevlana Studios, who renamed it *Cardcaptors*, and attempted to add equal focus to Sakura's rival male character by beginning the series at episode 8. Japanese cultural references were also excised (Clements and McCarthy 2001:55).

4.5 *The Castle of Cagliostro*

4.5.1 Background

The Castle of Cagliostro (“Kariosutoro no Shiro”), directed and co-written by Miyazaki Hayao, was released as an animated feature film in Japan in 1979. It is based on the manga series *Lupin III* by Monkey Punch (Katō Kazuhiko), which was in turn partly inspired by French novelist Maurice Leblanc’s character Arsène Lupin. The film can be classified in terms of genre as an action-comedy, and tells the story of Lupin’s rescue of the innocent Clarisse from the clutches of the evil Count Cagliostro. Lupin is aided by his loyal partners Jigen and Goemon, and is, as always, pursued by Inspector Zenigata, seconded to Interpol by the Tokyo Metropolitan Police. Two dubbed English versions are available on DVD. The first dub was released by Streamline Pictures in 1992 in VHS format, but it is still available on the bilingual DVD version released by Buena Vista (Disney) in Japan. The original Japanese dialogue is also readily transcribable from the verbatim Japanese subtitles on this DVD. The writing credits for this first English version are translation by Fred Patten and Robin Leyden, and dialogue by Robert Barron. The second dub was released in America by Manga Entertainment in 2000. The credits for this version are translation by Neil Nadelman and ADR script by Mary Mason. Although the film had been released in France in the 1980s (McCarthy 1999), the only French version currently available is the DVD version on the Pathé label released in 2000, in which the uncredited translation uses the intermediary of the early English Streamline dub.

Figure 4.1 Cover of the Japanese DVD release of *The Castle of Cagliostro* (Buena Vista Entertainment).



4.5.2 Adapted Lines

4.5.2.1 Semantic Alterations

The translators of the earlier English dub are by no means concerned to reproduce the semantic content of every line in the Japanese dialogue. For example, in an early chase scene, Lupin's sharp-shooting partner Jigen tries unsuccessfully to shoot out the tyres on the car of the evil count's henchmen and exclaims in Japanese:

(4:1) *Jigen*

Kuso tada no kuruma ja nē zo! (Japanese)

Shit (that's) not an ordinary car SF (gloss)

The early dub retains the pragmatic force of exclamatory surprise in the line, but adapts the semantic content. The French translator in turn uses this English adaptation as an intermediate translation from which they then translate literally:

(4:1)

Hey, those are bulletproof tires! (#1English Dub [Streamline])

Merde, ces pneus sont à l'épreuve des balles! (French Dub [Pathé])

By contrast the Manga Entertainment dub retains the concept of "no ordinary car", but expresses the concept humorously:

(4:1)

Damn. They didn't buy that off the lot! (#2English Dub [Manga Entertainment])

Sometimes the early dub translators rewrite lines in order to turn them into funnier wise-cracks, as for example when Lupin is surrounded by henchmen and preparing for a struggle:

(4:2) *Lupin*

Sate nani o shite asobu no ka na? (J)

Now doing what (will we) play I wonder (gloss)

Now then, I assume you're all insured, right? (#1ED)

D'accord. Alors, vous avez tous une bonne assurance, les petits? (FD)

Well, now what game shall we play? (#2ED)

Another example is when Goemon rescues Lupin from a crashing autogyro and cuts off his scorched clothes with one stroke of his samurai sword, exclaiming:

(4:3) *Goemon*

Mata tsumaranai mono o kitte shimatta (J)

Again worthless thing OBJ (I) have regrettably cut (gloss)

Should've worn an asbestos suit! (#1ED)

Les combinaisons ignifugés, ça existe! (FD)

This is unworthy of my blade! (#2ED)

This example has been cited by anime fans as a particularly reprehensible case of the removal of references to Japanese culture in dubbing.

4.5.2.2 Inserted Lines

In the Manga Entertainment dub, nine lines are added which are not in the Japanese. Of these, all but two lines are inserted jokes, for example added one-liners: *Now that's what I call upscale living!* (Jigen on seeing the castle for the first time), and, *This brings a whole new meaning to "home business"* (Lupin on discovering the castle machinery for making counterfeit money); or ironic wise-cracks: *It does have a certain charm...some fresh paint, curtains, a few plants, maybe track lighting* (Lupin on first entering the castle dungeons). The earlier English dub also inserts eight lines of dialogue into the audio track, but, although at least one insertion (*We're not just living on easy street, hell, we can buy it!*) is humorous in its word-play, usually no clear stylistic function of the insertion can be perceived. It may be that the producers felt that certain silent actions in the Japanese animation, such as the Count signing with his hand that Fujiko could leave the room (*That will be all*), or Jodō the chief servant leaving the room (*I shall await you in the library, sire*), would have dialogue in an American film. On other occasions, lines are inserted when translating Japanese ritual illocutions. For example, in Japanese Count Cagliostro

does not reply to Inspector Zenigata's leave-taking illocution, *shitsurei shimasu* ("I am being rude"), whereas in the dub he replies to *Thanks for your help* by saying in a sarcastic tone, *You're more than welcome, Inspector*.

4.5.2.3 Deleted Lines

Whereas both English versions add lines to the dialogue, only the older Streamline dub deletes lines, albeit a small number of short lines. The same four lines listed below (with their Manga Entertainment translations) are also absent from the French dialogue:

(4:4) *Jigen*

Nan da kono supea marubōzu da yo (J)

What is (this) this spare tyre bald COP SF (gloss)

Christ Lupin, the spare's balder than the flat (#2ED)

(4:5) *Jigen*

Deban no nai mama taikyaku ka yo (J)

Without a turn (making a) retreat Q SF (gloss)

Man, we're pulling out even before we get to join in! (#2ED)

(4:6) *Policeman*

Sōin kōsha! Seiretsu! (J)

All hands get down form a line (gloss)

All right, everybody out. Break formation. (#2ED)

(4:7) *Lupin*

Ana ga aru zo (J)

There is a hole SF (gloss)

I forgot to mention the hole! (#2ED)

4.5.3 Setting

4.5.3.1 References to Exotic Europe

The film is set in the fictional European country of Cagliostro, “the smallest country in the United Nations”. According to Helen McCarthy this setting represents an exoticized view of historical Europe (McCarthy 1999). It is a setting common to other Miyazaki films such as *Castle in the Sky* (“Tenkū no Shiro Laputa”) and *Kiki’s Delivery Service* (“Majo no Takkyūbin”). This exoticized historical setting is reflected and intensified in the Manga Entertainment dialogue, but is somewhat neutralized in the Streamline dialogue. For example, in the Streamline and Pathé dubs, Clarisse has returned from *university*, rather than from a *convent* (“shūdōin”) as in the original. *Taikō* and *sesshō* are translated as *prince* and *new ruler*, rather than the more precise and literal *grand duke* and *regent*. In the Manga Entertainment dub, the translators autonomously insert stereotypical German into the lines spoken by Gustav, the head of the castle guard, and the voice actor speaks his English lines in imitation of Arnold Schwarzenegger. They also add to the ‘exotic’ European flavour in the scene where Zenigata is reprimanded by his Interpol superiors. This is achieved by using stereotypical phrases and English and French accents: *We have a sticky wicket here* and *Sacré bleu! It is a plot of some kind*. There is no corresponding exoticism in the Japanese dialogue, the nationality of the characters being marked only by lapel badges. A similar autonomous insertion occurs in the disrupted wedding scene, the archbishop (in fact Lupin in disguise) stereotypically exclaims *Mamma mia!* in the English script.

4.5.3.2 References to Japan and Asia

Contrasting with this exotic and sometimes threatening setting, are the basically kind-hearted Japanese characters, in particular Zenigata, Lupin and Goemon. However, references to Japan, Japanese people and Asian culture are systematically deleted in the Streamline dub, and hence from the French dub which uses it as an intermediate translation. In the later Manga Entertainment dub, they are mostly retained.

The character of Inspector Zenigata is described by Lupin as:

(4:8) *Lupin*

Sasuga Showa hitoketa shigoto neshin da koto (J)

As one would expect (of someone born in) the first nine years of the Showa period (he is) devoted to (his) work (gloss).

The Streamline and Pathé dubs both delete this reference to his old-fashioned Japanese qualities, while although in the Manga Entertainment dub the reference to the historical Showa period is not transferred, the implicature that Zenigata is typically Japanese is translated:

(4:8)

Inspector Zenigata, what a guy. Nothing gets past him. (#1ED)

L'inspecteur Zenigata. Ça c'est une pointure. Rien ne lui échappe. (FD)

Yup! You can always rely on good old Zenigata. Devoted archetypal Japanese worker. (#2ED)

Similarly references in the Japanese dialogue to the Interpol police squad as *nihonjin* (“Japanese”), their car as *nippon no patokā* (“Japanese patrol car”), and *keishichō* (“Tokyo Metropolitan Police Department”) are deleted in the French and earlier English dubs. They also delete a disparaging reference by Gustav, the head of Cagliostro’s palace guard, to *tōyōjin* (“orientals”), and a somewhat disparaging reference to Korean won is substituted by a reference to Italian lira. The Streamline

dub also deletes other Asian references such as *okayu* (“rice gruel”) and the Buddhist invocation *nanmandabu nanmandabu* (“homage to Amida Buddha”) uttered by both Lupin and Zenigata amongst the corpses in the castle dungeons (it is translated as *Rest in peace* and *May your soul be at rest* in the later dub).

4.5.3.3 Proper Names

In all three dubbed versions, most character names are transferred from the Japanese original: *Cagliostro*, *Jigen*, *Goemon*, *Zenigata*, *Fujiko*, *Jodō*, *Gustav* and *Karl*. However, the name of the hero is changed to *Wolf* in the Streamline and French dubs. The name change was prompted by fears of legal action by the estate of Maurice Leblanc over the character name *Lupin*. In an earlier French dub, he had been renamed *Vidocq* (McCarthy 1999). The Streamline dub also adds names to minor characters (Clarisse’s old servant, *Walter*, and the chief of Zenigata’s police squad, *Sam*), who are unnamed in the Japanese dialogue. The French translator transfers *Sam* from the English, but not *Walter*. The Manga Entertainment dub also adds a name (*Christopher*) to Clarisse’s servant. All three versions delete the name of Goemon’s Japanese sword, *Zantetsuken*.

4.5.4 Character Voice

The ADR script written for Manga Entertainment assimilates the dialogue to meet American dialogue conventions, in comparison to the more neutralizing script written for Streamline. This is most clearly evident in the lines written for two supporting characters, Jigen (Lupin's sharpshooting partner) and Jodō (the count's chief servant and henchman).

4.5.4.1 Jigen

The naturalization of Jigen's speech to meet American conventions is perhaps unsurprising, since the character is said to have been inspired by the actor James Coburn and to have supposedly lived in America, before fleeing to Japan to escape the mafia (McCarthy 1999:56-7). In the Manga Entertainment dub, assimilation to American register conventions is pursued by two salient procedures: the insertion of jokes and the use of vulgar vocabulary. As mentioned above, humour is the primary stylistic function of line insertions in the Manga Entertainment dub. In all, Jigen cracks jokes at least five times where there is no line in the Japanese dialogue:

(Lupin: *I've got a lot of spending to do before I die.*)

Jigen: *If you don't kill us with your driving first!*

(Lupin: *I forgot to mention the hole!*)

Jigen: *I forgot to mention the piranhas and crocodiles!*

(Lupin: *Where'd my bride go?*)

Jigen: *She left you at the altar!*

Jigen: (on seeing the castle for the first time): *Now that's what I call upscale living!*

Jigen: (on discovering the swag is all counterfeit): *Well, what the hell! Who wants to sit around getting fat on fine wine and gourmet food with beautiful women in some lush tropical setting*

anyway!?

As well as playing the role of a wise-cracking sceptic, Jigen is a ‘tough guy’. With his hat always pulled down over his eyes and a cigarette constantly on his lips, he totes a Magnum revolver and is an expert sharpshooter. In line with his look of a stereotypical Hollywood gangster, the Manga Entertainment writer, Mary Mason, has him talk of *broads* and *dames*. A noticeable difference, however, with the other two dubbed versions is that in the Manga Entertainment dub, Jigen’s vocabulary is rougher. He uses taboo lexis such as *bastards*, *ass*, and *fart*, and the interjection *Christ!* twice. For example, in a scene beginning with Jigen and Goemon keeping an early-morning watch on the castle, in Japanese Jigen uses a colloquial variant of the word meaning *cold* (*samū* rather than *samui*). In the Manga Entertainment dub, his exclamation of discomfort is expanded and intensified using mildly taboo lexis:

(4:9) Jigen

Uu samū! (J)

Oh cold. (gloss)

Brrr! (#1ED)

Brrr! (FD)

Christ, it's cold out here! I'm freezing my friggin' ass off! (#2ED)

In another scene Jigen replies to a grumpy old gardener with phonologically non-standard Japanese *heihei* (“yes, yes”). The Manga Entertainment dub makes his dissatisfaction lexically explicit in a sotto voce drastic descriptor *Old coot!*, whereas the other two versions have simply *Thanks a lot* and *Merci beaucoup*.

In the Streamline dub, Jigen’s tough, gangster-like aspect is expressed most saliently in lexical terms through his use of address terms: *boss*, *pal*, *bucko* (once to Lupin) and *kid* (once to Clarisse). Out of a total of 98 lines, Jigen uses the address term “boss” 16 times. This frequent use of *boss* is routinely translated directly into the

French version by *patron*.

4.5.4.2 Jodō

Address terms are also used in the Streamline dub to help convey the servile character of Count Cagliostro's chief servant and henchman, Jodō. In the original Japanese dialogue, Jodō, when speaking to the Count, uses honorific forms of Japanese, including self-humbling ritual illocutions such as *mōshiwake arimasen* ("there is no excuse") and *kashikomarimashita* ("certainly, sir"), and the archaic *isshō no fukaku desu* ("my whole life is negligent") and *menbokushidai mo gozaimasen* ("I have no excuse to offer"). The Streamline dub does not translate these expressions directly, but compensates through the use of the English address term *sire*. Out of a total of 36 lines, Jodō uses the term *sire* eight times (as well as once using the term *your excellency*). *Sire* is routinely translated in the French dub by *monsieur le comte*. The Manga Entertainment dub employs the same compensatory procedure, but uses the address term *my Lord* in place of *sire*. Unlike the Streamline version, it does on two occasions translate Jodō's ritual illocutions: *mōshiwake arimasen* ("I beg your forgiveness, my Lord") and *menbokushidai mo gozaimasen* ("I have no excuses, my Lord"). Jodō does not of course use honorific Japanese to the henchmen under his command, as in the following example, where he uses the imperative form (*sagase* – "search") and the plain form of the copula (*da*). This aggressive register is recreated in the Manga Entertainment dub by the use of vulgar lexis:

(4:10) *Jodō*

Sagase! Mada kono naka ni iru hazu da! (J)

Search (they) should be still in here (gloss)

Get down there! Hurry! (#1ED)

Descendez! Vite! (FD)

Find those bastards! They're probably still in here (#2ED)

4.6 *City Hunter: the Secret Service*

4.6.1 Background

City Hunter originated in a comic-book series by Hōjō Tsukasa which ran from 1985 to 1991 in the manga magazine *Shōnen Jump*. It was turned into an animated TV series which ran for four seasons. *City Hunter: the Secret Service*, written by Endō Akinori and Kodama Kenji and directed by Kodama Kenji, is one of a number of feature length TV specials and was produced in 1996. In 2000 a French DVD version was released by Sony Music Entertainment (France), with translation credits by Dominique Glasser. In 2000 an English VHS version was released with a dubbed audio track by ADV Films. The credits for the English translation are Arakawa Masako and Chris Hutts for translation and Charles Campbell and Don Foreman for the ADR script.

The main protagonists of *City Hunter* are freelance bodyguard Saeba Ryō and his female partner Makimura Kaori. In the *Secret Service* special they are assigned to protect Anna Shinjō, the estranged daughter of James McGuire, the likely next president of a fictional South American republic, who is visiting Japan. Anna is under threat from Gonzalez, the boss of a drugs racket, but the story ends happily, thanks to Ryō, with the demise of Gonzalez and the reconciliation of Anna and her father. *City Hunter* can be classified generically as action-comedy. The film features shoot-ups and chases that are typical of action movies, but is also characterized by slapstick comedy centred on Ryō's relentless but never apparently successful pursuit of *mokkori* ("nookie"), a lecherous quest which is usually punished by Kaori thumping him with a huge wooden mallet.

Figure 4.2 Cover of the French DVD release of *City Hunter: Services Secrets* (Sony Music Entertainment).



4.6.2 Setting

The film is set in Tokyo and features Japanese characters interacting with foreigners from the fictitious Guinam Republic. The Japanese script includes references that point out some differentiating aspects of Japan and the Japanese in comparison to other countries, ranging from lines somewhat proudly highlighting the achievements of 1980s Japan, such as low crime and social harmony, to comic allusions to smaller bra sizes. Over the course of the movie, altogether ten explicit references are made to *Nihon* (“Japan”) or *Nihonjin* (“Japanese [people]”) in the original Japanese dialogue. While five of these ten references are omitted in the English dub, all ten are removed in the French dub. For instance, in the first example below, the English dub does refer to “the Japanese”, reminding the viewer by explicit verbal means that the film is set in Japan. However, in the second example it does not reproduce the explicit reference in the original script to Japan’s (*Nihon no*) successful manufacturing industry. Both indices of the original Japanese setting are excised from the French dub:

(4:11) *Rosa Martinez*

Puro to itte mo heiwaboke shita Nihon de no koto desho (J)

Even if he is a professional we are talking about peaceful Japan aren't we (gloss)

The Japanese do not understand dangerous men like we do. (ED)

C'est un professionnel, c'est vrai. Mais dans ce pays la vie est plutôt calme. (FD)

(4:12) *Gonzalez*

Nanishiro horidasu ni wa Nihon no yūshū na kutsusakuki ga hitsuyo da kara na (J)

In any case for mining Japan's excellent drilling machines are therefore necessary SF (gloss)

I hope you will return with me to the Republic and oversee my mining enterprise. (ED)

Dès qu'il faudra creuser dans ces galeries, je ferai appel à vos services pour trouver le matériel nécessaire. (FD)

In contrast both these references to Japan are translated in the French subtitles,

highlighting the systematicity of the neutralizing dubbing strategy:

(4:11) *C'est un professionnel.*

Mais le Japon est un pays en paix... (FS)

(4:12) *Et puis pour creuser, il nous*

faudra bien des machines japonaises... (FS)

With regard to anthroponyms, there is some degree of assimilation of certain character names in the English dub. Some, but not all, Japanese given names are changed, notably that of the main figure who becomes *Joe Saeba* rather than *Saeba Ryō*. *Nogami Saeko* becomes *Sandra Nogami*, and the ex-mercenary *Umibōzu* is always called by his alternative nickname of *Falcon* (“*Farukon*”). McGuire’s deceased ex-comrade *Piito* is, confusingly, referred to as *Peter* by one character (*Rosa Martinez*) and as *Ruiz* by everyone else. In the French dub all Japanese character names are thoroughly westernized, the main figure being renamed *Nicky Larson*.

Figure 4.3 The translation of character names in *City Hunter: the Secret Service*.

Japanese	English dub	French dub
Saeba Ryō	Joe Saeba	Nicky Larson
Makimura Kaori	Kaori	Laura Marconi
Nogami Saeko	Sandra Nogami	Hélène
Piito	Peter/Ruiz	Peter
Dankeruku	Dunkirk	Lonqueast
Shinjō Anna	Anna Shinjo	Anna
Umibōzu/ Farukon	Falcon	Falcon
Gen	Gen	Name deleted
Hikage	Hikage	Harrington
Ruriko	Ruriko	Name deleted

In the French dub, in comparison with the French subtitles which transfer all Japanese names, it is clear that Japanese names have been systematically removed. Mentions of minor characters such as Ryō's friend, *Gen*, and McGuire's deceased Japanese wife, *Ruriko*, are not transferred in the French dub, but replaced by general kinship terms or deleted altogether. In the following example, *Ruriko* is transferred in the English but not in the French dub:

(4:13) *McGuire*

Ruriko no kataki o utte oku beki datta to kōkai shiteru (J)

(I) should have taken revenge for Ruriko (I) regret (gloss)

...I would use the rest of my life to make you pay for killing Ruriko. (ED)

J'aurais dû au moins venger ma femme en te retrouvant et en t'éliminant. (FD)

On three other occasions when the name *Ruriko* appears in the Japanese dialogue, it is absent in the French dub, where in fact it never appears. Similarly, the name *Gen* does not appear in the French dub:

(4:14) *'Joe' Saeba*

Sankyū Gen-san (J)

Thank you Gen (gloss)

I hope you know how much I appreciate this Gen. (ED)

Merci beaucoup. (FD)

On the two other occurrences of the name in the Japanese dialogue, it is also absent from the English dub. The most obvious example of removal of Japanese names in the French dub, however, is the elimination of Anna Shinjō's Japanese family name, which appears in the Japanese dialogue fourteen times. Whereas in the English dub, Anna is frequently addressed as *Agent Shinjo*, in the French dub her Japanese family name is deleted and she is referred to exclusively by her given name *Anna*.

4.6.3 Character Voice

When we compare the English with the French dub against the background of the original Japanese dialogue, we find that, whereas the French dub has been much more radical in eliminating all verbal references to Japan, the English dub makes greater changes in adapting lines towards what the scriptwriters presumably thought an American audience would expect from an action comedy. Thus a number of the lines spoken by 'Joe' Saeba are rewritten in a comic register that differs completely from Japanese dialogue that is relatively neutral in stylistic terms. In other words, the American scriptwriters have inserted verbal jokes where there are no verbal jokes in Japanese. The same applies to Saeba's partner Kaori. Similarly, the lines spoken by the villain Gonzalez are adapted in the English dub to make him conform to the way villains speak in American movies.

4.6.3.1 'Joe' Saeba

In the American version, 'Joe' Saeba is represented as a skirt-chasing buffoon not just in terms of his behaviour, but also by chat-up lines full of comic irony. For the character of Joe, the lines are presumably serious, but for the audience they are ridiculous. When McGuire's secretary Rosa Martinez asks Joe on their first meeting if he is indeed Mr. Saeba, in the Japanese original he replies with humorously exaggerated formality. The French dub writers reproduce most of the propositional content of the line:

(4:15) *'Joe' Saeba*

Sō Saeba shōji daihyō torishimariyakushachō Saeba Ryō (J)

That's right representative chairman of Saeba Enterprises Saeba Ryō (gloss)

Oui, je suis le patron de mon agence très spéciale de détectives privés, Nicky pour les dames. (FD)

The American writers, by contrast, rewrite the line completely inserting humorously

exaggerated terms of endearment:

(4:15)

*Yes, but I will also answer to **honey-pie** and **love-muffin**. Your wish is my command.* (ED)

Similarly, Joe's first line addressed to Rosa, full of ridiculous mock-poetic gallantry, bears no semantic relation to the Japanese original:

(4:16) 'Joe' Saeba

Konna sensu o kanjiru daitan na irai no apurōchi wa hajimete da (J)

Such a classy approach to a bold request TOP first time (for me) COP (gloss)

Je dois vous avouer que je suis très impressionné par une telle entrée en matière. C'est très réussi. (FD)

Well, I am but a frightened animal caught in your well-laid snare, huntress. (ED)

The Joe Saeba of the English dub is also more of a joker when he is addressing his ally, the ex-mercenary Falcon. The relationship of masculine verbal sparring is heightened in the English dub by the insertion of put-down jokes:

(4:17) Falcon and 'Joe' Saeba

- *Save it! I've had a bad day.*

- *From the looks of it, you couldn't hit the broad side of a barn with a bazooka!* (ED)

(4:18) Falcon and 'Joe' Saeba

- *You, my friend, don't have the guts to hear half of what Dunkirk did to the men in my organization.*

- *You should switch to decaf!* (ED)

Comparison with the French dub, which stays much closer to the semantic meaning of the original Japanese dialogue, reveals a process of radical rewriting in these exchanges in the English version:

(4:17)

- *Heri no ikisaki e annai shiro*

- *Omae nā! Sore tte hito ni mono o tanomu taido ja nai daro?* (J)

Guide me to where the helicopter went

You SF That (when) requesting something from a person is not (the right) attitude (gloss)

- *Guide-moi au repère de ces minables.*

- *Tu pourrais le demander gentiment. Si tu n'es pas poli, je n'irai pas avec toi.* (FD)

(4:18)

- *Ore o mushi shite nanbāwan no za o eyō tte iu yatsu no taido ga yurusenē n da yo!!*

- *Aikawarazu da na.* (J)

Ignoring me and trying to get the number one spot the guy's attitude can't be tolerated SF

The same as always COP SF (gloss)

- *Ça remonte à l'époque où on était mercenaires, et aujourd'hui il veut faire croire qu'il est encore meilleur que moi.*

- *Toujours la même rivalité!* (FD)

4.6.3.2 Kaori

In the case of Joe's female partner too, lines, notably lines coming at the end of a scene, are rewritten in the English dub to enhance the comic situation. As a passenger suffering Joe's wild driving in a car chase, whereas in Japanese Kaori says, *this is bad for the heart* (and in the French dub, *c'est mauvais pour le coeur*), in English she makes a comic reference to vomiting (*Do you want to see my breakfast?*). Similarly, at the end of a slapstick scene in which Kaori feels intimidated by the bust size of Rosa and Anna, a joking reference to a *Wonderbra* is added to the English dub:

(4:19) *Kaori*

Kore de yukkuri kigae o tori ni itte koreru wa (J)

With this slowly (I'll) go to change clothes and come back SF (gloss)

Je peux enfin aller me coucher. Là-dehors il n'embêtera plus personne. (FD)

Now if you don't mind, I'm going to go home and pick up some clean clothes and a Wonderbra. (ED)

4.6.3.3 Gonzalez

Gonzalez is the villain of the film, the drug-dealer threatening the life of James McGuire's daughter, Anna. When we compare the English with the French dub, there is a noticeable difference in that his language is more vulgar in English than in French. Further comparison with the Japanese dialogue indicates that vulgar words have been added to the English version, presumably to create a stronger impression

of Gonzalez as an evil villain who says the kind of things we are used to hearing
villains say in American movies:

(4:20) Gonzalez

Kandōteki na shīn da!! (J)

It's a moving scene (gloss)

Ah oui, bravo. Permettez-moi d'applaudir d'aussi belles paroles. (FD)

What a wonderful performance you old bastard! (ED)

(4:21) Gonzalez

Mochiron da. Basho sae wakareba kōsoku shite oku riyū wa nai. (J)

Of course If (I) know the place there is no reason for keeping (them) captive (gloss)

Tu as ma parole. Si je connais l'emplacement de la mine, je n'ai aucune raison de les garder. (FD)

Once I am satisfied, I will have no further use for the girl, or your whore. (ED)

4.4 Summary of Chapter 4

The dubbing scriptwriters of *The Castle of Cagliostro* and *City Hunter* have employed a number of domesticating procedures such as changing the semantic content of individual lines, as well as adding and deleting lines. The purpose of these procedures is often to enhance the humour of the dialogue. Names of major characters are substituted, and names of minor characters are added and deleted. References to Japan are systematically deleted in certain of the dubs studied, in both English and French. In the case of *The Castle of Cagliostro*, indices of an exoticized European setting are sometimes deleted and sometimes autonomously inserted. The textual investigations of this chapter are thus convergent with the findings of German research that dubbing functions as a kind of cultural gatekeeper, which may in some cases remove indices of the original setting. However, in contrast to the neutralization and foreignization reported in the case of dubbing into German, the dubbing of these two anime films into English involves a strong domestication of character voice. And in contrast to findings that taboo lexis had been neutralized in German, the case studies in this chapter show that vulgar lexis is added in English dubs, creating characters who are arguably more tough and aggressive than in the Japanese original. This is a finding that is repeated when we investigate the dubbing of science-fiction anime in Section C.

When we compare the overall strategies of the English and French dubs, we can say that a variety of strategies is found in both languages. The French dub of *The Castle of Cagliostro* employs a strategy of literal translation from a strongly adaptive English intermediary translation. The French dub thus reflects the neutralization of Japanese indices carried out by the English translation on which it was based. The

direct French dub of *City Hunter* is also strongly neutralizing of indices such as character names and references to Japan. In comparison the American *City Hunter* dub is less domesticating with regard to such overtly cultural markers, but more strongly domesticating in terms of character voice. The same overall strategy - domestication of character indices, but foreignization with regard to indices of setting - is adopted in the more recent American dub of *The Castle of Cagliostro*, contrasting with the earlier version which neutralized many cultural markers.

The two case studies in this chapter thus support the view that film dubbing does not fundamentally change the denotative functions of film narrative, but tends to adapt connotative functions to the social context of the target audience. It should be remembered, though, that while this may be true for feature films, alterations in plot sequence have frequently occurred in the dubbing of T.V. anime series.

CHAPTER 5

SUBTITLES

5.1 Subtitling as Constrained Translation

Academic literature on subtitling has stressed the technical constraints of this mode of translation. Titford (1982), noting the physical limitations of space and time imposed by technical factors, coined the term “constrained translation” for subtitling. De Linde (1995:9) explains that subtitlers have to “minimize the loss of image” and also ensure that titles can be read by the viewers. If the title is too long and appears on the screen for too short a time, it may not be able to be read by the average viewer. For the case of intralingual subtitling in Britain, De Linde and Kay (1999:11) report the Independent Television Commission’s conclusions that average adult reading speed is 66% of speaking speed and so subtitles should be reduced by one-third in comparison to audio dialogue. Yet on the other hand, as Marleau (1980:279) points out, if a subtitle appears on the screen for too long, viewers may be distracted and irritated by a natural tendency to re-read the title. Dollerup (1974:202) reports research revealing three procedures used to shorten subtitle texts in comparison to original dialogue: omission (of words and speeches unnecessary for viewers’ comprehension); concentration (of longer speech into a few words); and fusion of several utterances into one. De Linde (1995) reports Irena Kovačič’s findings that linguistic items carrying interpersonal and textual functions are omitted more readily than carriers of the representative function, and goes on to describe further the types of reductions in subtitles in comparison with the original dialogue. Her description is similar to that made by Dollerup, distinguishing between total reductions (deletion) and partial reductions (condensations or paraphrases). However, De

Linde breaks new ground by suggesting that patterns of reduction may depend on the type of film, many more reductions occurring in the English subtitles for the fantastical comedy *Delicatessen* than in the more written-style dialogue of *La Lectrice*.

Another constraining aspect of subtitling as a type of translation relates to the shift from the oral-auditory channel of communication to that of the written channel. This shift has been highlighted by Gottlieb, who schematizes what he calls the “diagonal”, diasemiotic quality of subtitling in the following way.

Figure 5.1 The “diagonal”, diasemiotic quality of interlingual subtitling (from Gottlieb 1995:1006).

	Foreign Language	Domestic Language
<i>Spoken form</i>	Original dialogue	-----
<i>Written form</i>	-----	Subtitles

As Fawcett (1983:187) points out, using the example of 1980s BBC subtitling, there may be different tolerance norms for taboo language depending on whether the taboo item is delivered in the oral-auditory channel or in written (subtitled) form. Nedergaard-Larsen (1993:213) is another commentator who suggests subtitles should in some cases be “toned down” because of the stonger effect of written forms.

5.2 Procedures and Strategies in Subtitling

In view of the constraints outlined above, it is perhaps not surprising that subtitling is often seen strategically in terms of certain functional deficits. However, with regard to culture-bound items, which index the setting of narratives, Nedergaard-Larsen found in her study of Danish subtitling that they are usually translated using foreignizing procedures such as verbatim transfer and loan translation, thus retaining the local colour of the original dialogue. In addition, she argues that their omission or condensation does not always have a significant effect on comprehension of the narrative. This is due to the semiotic richness of the medium:

- In many cases such elements are redundant or of lesser importance so that omission or condensation does not impair the overall picture of either characters or environment. (Nedergaard-Larsen 1993:235)

However she found that culture-bound items were rarely omitted when they had an important function in the advancement and comprehension of the plot. According to Nedergaard-Larsen, in these cases a translational procedure of explicitation of the culture-bound item is often necessary in order for the audience to understand the significance of the item, even though this may be at the expense of the idiomatic feel of the subtitle. Because of this loss of idiomaticity, she adds, “explicitation should be avoided in cases where it is merely a matter of preserving local colour” (Nedergaard-Larsen 1993:233). In her discussion of other procedures, she suggests that loan translations (e.g. *Assemblée Nationale*>*National Assembly*) have “the advantage of retaining local colour without seeming unduly exotic” (Nedergaard-Larsen 1993:226) whereas cultural substitutions (e.g. *Rue Saint-Denis*>*Soho*) may lead to a loss of credibility in the eyes of the viewers, all the more so in subtitling because the original dialogue can still be heard.

With regard to indices of character, Marleau suggests that subtitles may fail to fulfil the same emotive function as the original dialogue:

- Le texte écrit véhicule l'affectivité de celui qui parle: ce qu'il manifeste ordinairement grâce au débit, à l'intonation et au rythme. Le fait que ce dialogue subisse, dans bien des cas, une compression, pourrait être un obstacle pour éveiller ces émotions. [The written text is a vehicle for the emotions of the person speaking: usually manifested by speed, intonation and rhythm. The fact that this dialogue undergoes a compression in many cases may be an obstacle to conveying these emotions.] (Marleau 1980:274, translation added)

Becquemont (1996:153) writes that cinema subtitles sometimes only provide a skeleton of information to accompany the visual elements of films, and stresses their "aspect sec et schématique, centré sur la fonction référentielle" ["dry and schematic aspect, centred on the referential function"]. Mason (1989) and Hatim and Mason (1997) emphasize that one of the most important aspects of reductions in subtitling has to do with interpersonal pragmatics, in particular the omission of features of politeness such as the use of boosters and down-toners. The opinion is expressed that reductions are likely to have a significant effect on the narrative function of conveying the personality and interrelationships of the characters:

- Cumulatively, the absence of the politeness features which we have discussed cannot fail to convey a different idea of the personality of the characters on screen and of their attitudes towards each other. Items which, taken in isolation, appear to be of relatively little significance turn out to be powerful indicators of rhetorical purpose and the dynamics of interaction. (Mason 1989:24)

Lorin Card's study (Card 1998) focuses on the capacity of subtitles to attain a "balanced equivalence" in respect to the register of the original dialogue and its connotations. Investigating English subtitles for two French films, *Au revoir les enfants* and *37°2 le matin*, Card, like other commentators, notes the tendency of subtitles to attenuate the orality of the original dialogue, particularly in the case of taboo elements. However, it is contended that equivalence is possible if the

subtitled uses an English register that corresponds to the French original. Card also points out the possibility of graphical compensation for the switch to the written channel in subtitles: both by devices of spelling, as in the orthographic representation of a German accent (e.g. "Your jam 'ist konfizkated'l") and by typographic devices as in the use of capitalized words or bolder typeface. Finally, Card also presents some examples in which, far from being diluted, the connotational impact of the English subtitles is stronger than the French dialogue.

With regard to overall strategy, subtitling has been described by Gardini as a source-oriented type of translation:

- ...it preserves the original version in its entirety and offers the viewers direct access to it. The translation is superimposed on the original, but does not delete any component of it, except for the minor image loss caused by the one or two lines of text at the bottom of the screen. (Gardini 1998:97)

By contrast, dubbing is target-oriented, and, as Danan (1991) points out, has sometimes been used by authoritarian nationalist regimes as a means to counteract undesired foreign influences. According to the scholar of Asian cinema, Abé Mark Nornes, "ultimately dubbing is mired in corruption because it completely erases the experience of foreign sound, one of the most crucial material aspects of language" (Nornes 1999:34, footnote 39). The main argument of Nornes' article, however, is that mainstream professional subtitling is also "corrupt" because:

- It is a practice that smoothes over its textual violence and domesticates all otherness while it pretends to bring the audience to an experience of the foreign. (Nornes 1999:18)

Rather than submitting to an "ideology of fidelity", subtitles should be "abusive", revelling in textual and graphic experimentation, allowing the film audience to perceive an "experience of translation". Nornes claims that we are already entering a new "epoch" of "potential and emerging subtitling practice" (1999:28). Indeed he

points to the fan-subbing of Japanese animation, which disregards some of the 'rules' of professional subtitling, as an example of abusive subtitling. His championing of abusive subtitling builds on an argument originally proposed by Lewis (1985) and has similarities with Venuti's call for an end to the "invisibility" of the translator and a foreignizing strategy of translating literary works (Venuti 1995). It is certainly the case that subtitling professionals have proclaimed the aim of invisibility. In addition to Nornes' quotation of the words of the Japanologist and translator Donald Richie, we can also find in writings on subtitling comments such as the following, explicitly advocating invisibility:

- Le sous-titrage n'est en somme qu'un truquage cinématographique comme tous les autres. Mais exécuté de main de maître, il doit rester...invisible. [Subtitling is after all only a cinematic deceit like all the others. But performed by an expert hand, it should remain...invisible.] (Marleau 1980:284; translation added)
- The best subtitles are unobtrusive and should be barely noticed. (Mueller 1995, Section: What is subtitling?)
- ...le «bon» sous-titrage est un sous-titrage qui ne se remarque pas, qui donne l'impression qu'on suit le film sans le lire. [...good subtitling is subtitling that isn't noticed, that gives the impression one is following the film without reading it.] (Cornu 1996:163-4; translation added)

In summary, academic writing on subtitling suggests that indices of setting are usually translated using foreignizing procedures, but that when they are neutralized, for example by being omitted in translation, this is not detrimental to the overall comprehension of the narrative. Studies on indices of character have produced diverse results: some findings show that interpersonal meaning tends to be lost in subtitling, whilst others suggest that connotational information about characters can be recreated in the target text. Finally, Nornes claims that we may be entering a new epoch of 'abusive', visible translation in subtitling, in contrast to the traditional

'professional' view that subtitles should not draw attention to themselves as translations.

5.3 Grave of the Fireflies

5.3.1 Background

Grave of the Fireflies (“Hotaru no Haka”) is an animated feature film directed in 1988 by Takahata Isao, based on a story by novelist Nosaka Akiyuki. Set in the Western Japanese city of Kōbe during the closing stages of the Pacific War, it tells the sad story of two children, Seita and his younger sister Setsuko, whose mother is killed in an American bombing raid and who go to stay with an unsympathetic aunt in the countryside. They leave their aunt’s house to live by themselves in an unused bomb-shelter, but eventually die from the accumulated effects of malnutrition just after the Japanese surrender in 1945. It gives a sentimental yet powerful reminder of the terrible suffering that the war brought to many Japanese people, including children.

Three sets of subtitles were investigated for the purposes of this study. The main focus of interest are the subtitles produced for the American market on the Central Park Media DVD released in 1998, and translated by Neil Nadelman. These differ quite substantially from the English subtitles on the Warner Home Video DVD released for the Japanese market in 2000 (the translator of these subtitles is uncredited). A French DVD, *Le Tombeau des Lucioles*, was released by the distributor Kaze in 2000, with subtitles translated by Catherine Cadou.

Figure 5.2 Cover of the Japanese DVD release of *Grave of the Fireflies* (“Hotaru no Haka”) (Warner Home Video).



5.3.2 Setting

With its setting in the area round the industrial port city of Kōbe, a strong part of the film's appeal is its depiction of wartime Japan. This is reflected in the dialogue in the use of culturally-marked lexemes, especially references to the basic rations of traditional Japanese foodstuffs available to the general population during the war, and in the use of proper names, especially references to places in the Kōbe area.

5.3.2.1 Culturally-Marked Lexemes

Out of a noted total of seventeen occurrences of culturally-marked lexemes in the script, Neil Nadelman, the translator of the CPM subtitles, uses the neutralizing procedure of generalization on eight occasions, losing the specific meanings of food items such as *zōsui*, *okayusan*, *okara*, and *tokoroten*. However, compared to the other two sets of subtitles, he nevertheless retains more of the local colour of the Japanese setting by using more procedures associated with foreignizing textual strategies and fewer domesticating procedures. Whereas the other two sets of subtitles neutralize the local colour of words such as *futon* and *tempura* - by generalizing *futon* into *bedding* (WHV) or *litterie* (Kaze), explicating *tempura* by *fried fish* or generalizing it into *beignets* - Nadelman transfers these words into his subtitles. He uses transfer or adaptive transfer on five occasions compared to only two instances of this procedure in the subtitles in the Warner Home Video release. The CPM version completely omits only one culturally-marked word - *okara* (bean-curd lees) - while the other two versions omit two (Kaze) or three (WHV). Nadelman does not use the procedure of cultural substitution - he retains the old Japanese measure of volume *to* whereas the French subtitles substitute an old French measure, *boisseau* - and he explains *yōkan* as *sweet bean jelly* rather than adapting it,

as occurs in the Kaze DVD where it is translated as *crème de marrons*.

Figure 5.3 Procedures for translating culturally-marked lexemes in three sets of subtitles for *Grave of the Fireflies* (Warner Home Video [#1ES], Central Park Media [#2ES], Kaze-Arte Vidéo [FS]) [Kenkyusha=Kenkyusha's New Japanese-English Dictionary].

Japanese	Gloss	Translation	Procedure
zōsui #1	a porridge of rice and vegetables (Kenkyusha)	<i>to eat (WHV)</i> lunch (CPM) [omitted] (Kaze)	<i>generalization</i> generalization omission
zōsui #2		<i>porridge</i> rice porridge <i>la bouillie</i>	<i>generalization</i> componential translation <i>translation</i> generalization
zōsui #3		[omitted] food <i>la bouillie</i>	<i>omission</i> generalization <i>generalization</i>
yōkan	sweet jelly of beans (Kenkyusha)	<i>bean jelly</i> sweet bean jelly <i>crème de marrons</i>	<i>componential translation</i> componential translation <i>translation</i> cultural substitution
tempura	Japanese deep-fat fried food (Kenkyusha)	<i>fried fish</i> tempura <i>beignets</i>	<i>componential translation</i> transfer <i>generalization</i>
otsukuri	= <i>sashimi</i> (slices of raw fish) (Kenkyusha)	<i>roast fish</i> sashimi <i>poisson cru</i>	<i>(mistaken) componential translation</i> (adaptive) transfer <i>componential translation</i>
tokoroten	gelidium jelly (Kenkyusha)	<i>jelly</i> jelly <i>gelée</i>	<i>generalization</i> generalization <i>generalization</i>
okara	lees of bean curd (Kenkyusha)	[omitted] [omitted] <i>des pois</i>	<i>omission</i> omission <i>generalization</i>

okayusan	rice gruel (Kenkyusha)	<i>gruel</i> rice gruau de riz blanc	<i>generalization</i> generalization componential translation
daizu no kara	soya bean husks	<i>beanstalks</i> beanstalks haricots de soja	<i>generalization</i> generalization generalization
geta	Japanese wooden shoes	<i>clog</i> shoe sandale	<i>generalization</i> generalization generalization
futon	thick bed quilt (Kenkyusha)	<i>bedding</i> futons literie	<i>generalization</i> transfer generalization
sanjō	three- <i>tatami</i> -mat-size room	<i>your room</i> your room là-haut	<i>generalization</i> generalization generalization
to	Japanese measure = 4.765 US gallons	<i>toh</i> toh boisseau	<i>transfer</i> transfer cultural substitution
kamikaze	divine [providential] wind (Kenkyusha)	<i>[omitted]</i> "divine wind" <i>[omitted]</i>	<i>omission</i> componential translation omission
tokuto	special attack	<i>kamikaze</i> kamikaze kamikaze	<i>adaptive transfer</i> adaptive transfer adaptive transfer

5.3.2.2 Proper Names

The names of the main characters and locations are simply transferred in all three sets of subtitles, but the original Japanese dialogue contains at least thirteen instances of names of people, places and institutions that are incidental to the story. Nadelman omits or generalizes four of these thirteen markers of local colour, for example references to the Kōbe Steel Corporation and the large naval base at Kure. However, as is the case with culturally-marked lexemes, the CPM subtitles use these

neutralizing procedures less often than the other two translations, thus retaining slightly more of the local colour provided by incidental references. The procedures used are listed below.

Figure 5.4 Procedures for translating proper names in 3 sets of subtitles for *Grave of the Fireflies* (Warner Home Video [#1ES], Central Park Media [#2ES], Kaze-Arte Vidéo [FS]).

	Japanese	Translation	Procedure
Names of People	Sakamaki-san	<i>Sakamaki</i> [omitted] [omitted]	<i>transfer</i> omission omission
	Tett-chan ya Ken-bō mo	<i>our friends</i> nobody I know les évacuées	<i>generalization</i> generalization <i>generalization</i>
Names of Places	Nihonmatsu	<i>the pine trees</i> Niponmatsu (sic) Nihonmatsu	<i>componential translation</i> transfer transfer
	Kuminaka, Kaminishi, Ichirizuka (no minna-san)	<i>Kaminishi and Ichirizuka</i> Ichirizuka and Kaminishi quartier	<i>(partial) transfer</i> (partial) transfer <i>generalization</i>
	Nishinomiya #1	[omitted] Nishinomiya Nishinomiya	<i>omission</i> transfer transfer
	Nishinomiya #2	<i>Nishinomiya</i> Nishinomiya Nishinomiya	<i>transfer</i> transfer transfer
	Nishinomiya #3	[omitted] Nishinomiya Nishinomiya	<i>omission</i> transfer transfer
	Nishinomiya #4	<i>We</i> WE Ici, on	<i>omission</i> omission omission

	Nonofuki	<i>[omitted]</i> Nonobuki <i>[omitted]</i>	<i>omission</i> transfer <i>omission</i>
Names of Facilities	Kōbe Seikō (Kobe Steel [factory])	<i>steel factory</i> steelworks <i>aciérie</i>	<i>generalization</i> generalization <i>generalization</i>
	Kure chinjufu (Kure naval base)	<i>naval office</i> naval office <i>la Base navale de Kure</i>	<i>generalization</i> generalization <i>transfer</i>
	Nishinomiya no Kaisei Byōin (Kaisei hospital in Nishinomiya)	<i>Kaisei hospital</i> Kaisei hospital in Nishinomiya <i>L'Hôpital Kaisei</i>	<i>(partial) transfer</i> transfer <i>(partial) transfer</i>
	Kaisei #2	<i>the hospital</i> Kaisei <i>l'hôpital</i>	<i>generalization</i> transfer <i>generalization</i>

5.3.3 Character Voice

Grave of the Fireflies is set in the western Japanese city of Kōbe and almost all the characters use dialectal Japanese. The narrative function of the dialect is not to develop character stereotypes or character relationships but to provide local colour. Dialectal elements are standardized in all three sets of subtitles (as indeed they are in the two dubbed audio tracks), and local colour is neutralized. However, whereas there is no difference between the three sets of subtitles with regard to dialect, the translator of the CPM subtitles makes wider use of tenor resources to help convey the relationships between the characters in the film. The French subtitler, Catherine Cadou, makes use of grammar and lexis to convey tenor, but there appears to be a wider range of resources used in the CPM titles. These include orthographic and typographic devices, address terms, interjections, and the choice of register-marked lexis.

The CPM subtitles contain thirteen instances of a capitalized word to indicate that that particular word in the line would be read with more stress than others. The WHV and Kaze subtitles do not have any examples of this kind of capitalization. For example, when Seita takes his ill sister Setsuko to the doctor only to be told that all she needs is a good meal, he exclaims in exasperation:

(5:1) *Seita*

Eiyō nanka doko ni aru n desu ka! (J)

Where is nourishment SF Q (gloss).

In the CPM subtitles, Neil Nadelman conveys Seita's exclamatory raising of his voice by using capital letters in the subtitled translation. In comparison, the corresponding titles in the other versions are neutral in terms of tenor, omitting some of the emotional meaning conveyed by the exclamation in the Japanese audio track:

(5:1)

Where's nourishment? (#1ES[Warner Home Video: Japanese market])

Where do

*I **GET** food!* (#2ES[Central Park Media: American market]) (bold print added in all examples)

Les bons aliments, où sont-ils? (FS)

The CPM titles also use pronunciation spelling on three occasions to indicate informal spoken register in dialogue between Seita and Setsuko, where in contrast spelling is standard in the other two subtitle-sets (although in example 5:4 the French subtitle signals informality using grammatical means, omitting the negative particle *ne*):

(5:2) *Seita*

Umi itte miyo ka (J)

Shall we go and see the sea? (gloss)

Shall we go to the sea? (#1ES)

Wanna go to

the beach? (#2ES)

Si on allait à la mer? (FS)

(5:3) *Setsuko*

Nani shiton nen? (J)

What are you doing? (gloss)

What is it? (#1ES)

Whatcha

doing? (#2ES)

Que fais-tu? (FS)

(5:4) *Setsuko*

Chūsha iya ya (J)

I don't like shots (gloss)

I hate shots! (#1ES)

Don't **wanna**

shot! (#2ES)

J'aime pas les piqûres! (FS)

We also find address terms used in the CPM subtitles where they are not in the other two subtitle-sets:

(5:5) *Seita*

Arigatō gozaimashita (J)

Thank you (gloss)

Thanks. (#1ES)

Thanks *ma'am*. (#2ES)

Merci. (FS)

(5:6) *Seita*

Hai (J)

Yes (gloss)

(omitted in #1ES)

Yes *ma'am*. (#2ES)

(omitted in FS)

Although there are no address terms in the Japanese dialogue in these examples, Nadelman has included the term *ma'am*, to create a polite exchange in the American dialogue. Nadelman also supplies an old-fashioned English address term (*young lady*) to translate the dialectal term for “younger sister” (*koi-san*), which is used by Seita and Setsuko’s aunt:

(5:7) *Aunt*

Koi-san mo okuni no tame kinrō dōin ya mon (J)

Youngest sister also worker for the country COP because (gloss)

Your (*sic*) work too for the country (#1ES)

You work for our country’s

defense too, *young lady*. (#2ES)

Toi aussi, tu travailles dur

pour la patrie. (FS)

To translate the affectionate address-term *nii-chan* (used to older brothers), Nadelman uses the natural English equivalent address-term, which is the given name, *Seita*. The uncredited WHV subtitler translates *nii-chan* literally by *brother*. This is a foreignizing procedure which is unidiomatic in English. Catherine Cadou, the

French translator, uses a similar foreignizing procedure (*grand frère*) on one occasion and on another translates an exclamatory *nii-chan* in a more domesticating way by replacing the address term with an alternative interjection (*Vite!*).

Another aspect of tenor found in the CPM subtitles is the use of interjections, for example in exclamations by Seita. In the following lines interjections are absent from the other two sets of subtitles, although in the first example the French title adds a colloquial adverb (*rudement*) for the same effect:

(5:8) *Seita*

Setsuko wa kanemochi ya nã (J)

Setsuko is rich SF (gloss)

You're rich. (#1ES)

Wow, you're rich. (#2ES)

T'es rudement riche! (FS)

(5:9) *Seita*

Hara heta (J)

(I am) hungry (gloss)

I'm hungry. (#1ES)

Man, am I hungry. (#2ES)

J'ai faim. (FS)

Choice of lexical register is also another resource used by the CPM subtitler Nadelman in creating interpersonal meaning. In the following examples, from the lines of secondary and incidental characters, the CPM subtitles stand out from the other English set by virtue of their more informal lexical register (e.g. *a goner* vs. *dying*, *gobbling down* vs. *eat*, *knocked around* vs. *beat*):

(5:10) *Station attendant*

Kocchi no yatsu mo mō jiki itemai yoru de (J)

This guy also will soon die SF (gloss)

This one's dying too. (#1ES)

This one's a goner, too. (#2ES)

Lui aussi, c'est bientôt son tour... (FS)

(5:11) *Seita and Setsuko's neighbour*

Teki-san daihentai rashii den na (J)

Enemy (seems) like (a) big squadron COP SF (gloss)

Hundreds of bombers. (#1ES)

We're in for a big one! (#2ES)

Une grosse escadrille! (FS)

(5:12) *Seita and Setsuko's aunt*

Sett-chan shiroi gohan ya to yō taberu nā (J)

Sett-chan if (it) is white rice eats a lot SF (gloss)

You eat a lot tonight. (#1ES)

You're just gobbling it down

tonight, aren't you Setsuko? (#2ES)

Tu aimes ça, le riz blanc! (FS)

(5:13) *Naval Officer*

Kondake nagurya ki ga sunda yarō (J)

If (you) beat (him) this much (you) should be satisfied (gloss)

You beat him enough. (#1ES)

You've knocked this

poor kid around enough. (#2ES)

Vous l'avez assez frappé, non? (FS)

It is perhaps not incidental that there is a significant difference between the Central Park Media and the Warner Home Video subtitles in terms of textual quantity. As shown by the simple tally represented in Figure 5.5, although both translations have approximately the same number of subtitles, the subtitles written specifically for American viewers are much denser, comprising over 40% more words and many more double-lined subtitles. In the light of the differences in character voice noted above, this suggests that there is a correlation between quantitative aspects of the subtitles and their ability to reproduce integrational narrative functions.

Figure 5.5 Quantitative Differences in Two Sets of English Subtitles for *Grave of the Fireflies*.

	<i>Grave of the Fireflies</i> (Warner Home Video) [Japanese market]	<i>Grave of the Fireflies</i> (Central Park Media) [American market]
Number of subtitles	569	560
Number of words	2 312	3 339
Number of double-line subtitles (percentage of total)	56 (10%)	294 (53%)

5.3.4 Subtitles compared to the dubbed dialogue

The Warner Home Video DVD released in Japan does not have an English audio track, but we can compare the differences between the dub text and the subtitles in the CPM and Kaze DVD releases. Comparison shows that the CPM subtitles are indeed reduced when set against the voice-acted dialogue text. For example, modal expressions such as *it seems that* and *I guess* are omitted in the subtitles. Nevertheless, in terms of the stylistic points presented in the examples above, there is very little difference between the dub and the subtitles in the procedures used in translation. In fact, many of the subtitles are exactly the same as the corresponding lines in the dub. And in view of the variety of register resources mentioned above, it would seem that the main difference has to do with textual rather than interpersonal functions. Discourse connectives such as *well*, *so*, *but* are absent in a number of subtitles where they are present in the same line of the dubbed dialogue. Tags, notably *okay?*, are similarly absent. The subtitled text also tends to display ellipsis when contrasted with the dub text: thus *Right here* vs. *I have it right here* and *Cold!* vs. *It's cold!*. The CPM subtitles achieve further textual reduction by omitting the initial verb *go* in *to go and...* verb constructions: *We'll go and meet her there* (in the subtitle, *We'll meet her there*); *We'll go and visit her grave sometime* (in the subtitle, *We'll visit her grave sometime*); and *I'll just go and ask someone else* (in the subtitle, *I'll ask someone else*). Furthermore, if the response in dialogue lines representing adjacent pairs is short, it is sometimes omitted in the subtitles:

- *You saw her?*

[- *Yes.*]

and;

- *Is she at Kaisei?*

[- *Yeah.*]

However, the absence of an adjacent response in the subtitles is not always a sign of reduction vis-à-vis the Japanese dialogue. On the contrary, on one occasion a response is added in the dub where there is no line in the Japanese (*Yes, it is* is added to the remark *Fine rice, isn't it?*). Similarly, address terms are another linguistic feature that are sometimes absent in the subtitles but present in the dub, but, while sometimes this represents a reduction from the Japanese, on at least two occasions it is the dub which has inserted an address term into the English line:

(5:14) *Setsuko*

Ouchi yakete shimotan? (J)

Our house was burnt (gloss)

Seita, is our house gone too? (ED)

Is our house

gone too? (#2ES)

(5:15) *Mother*

Antara mo ki tsukete hayo oide yo (J)

You also take care go quickly SF (gloss)

So be careful Seita and get over there as soon as you can. (ED)

Be careful, and get over

there as soon as you can. (#2ES)

Other small additions are also made to the dub text. When Seita thanks a local farmer for the loan of his wagon, in the Japanese dialogue he simply says, *arigatō gozaimashita* (“thank you”). This is translated straightforwardly in the subtitle as *Thanks for the wagon*, but in the dub it is expanded to *Thanks a lot. Where do you want the wagon?*.

The differences between the subtitles and the dub are greater in the French than in the American DVD. There are few lines which use exactly the same text. Some subtitles show a large reduction vis-à-vis the dub e.g.

(5:16) *Seita*

Sore ga renraku tsukahen no desu. (J)

(I) can't contact them SF (gloss)

Injoignable. (FS)

Je ne les connais pas. Je ne sais pas où les joindre. (FD)

There is no example of such a large quantitative difference in the CPM DVD. The corresponding lines in the American DVD are:

(5:16)

I can't

contact them. (#2ES)

I don't know how to contact them. (ED)

Textually, the subtitles sometimes use simple declarative sentences when the dub uses a freer, more 'spoken' pattern:

(5:17) *Aunt*

Iyā kore ga batā ya nai no

INTJ isn't this butter (gloss)

Il y a même du beurre! (FS)

Ah ça, mais qu'est-ce que c'est? Du beurre! (FD)

By way of contrast, the CPM sub and dub are exactly the same for this line:

(5:17)

And I do believe this is butter! (#2ES and ED)

Grammatically, the dub uses constructions that are typically associated with the spoken language more often than the subtitles. Notably, the *est-ce que* construction is used in questions, whereas the subtitles always have the shorter and more literary construction of verb-subject inversion. Thus, on the three occasions when the dubbed dialogue contains the question *Qu'est-ce qu'il y a?*, the subtitles have *Qu'y a-t-il?*, and when the dub contains the question *Qu'est-ce que tu fais?*, the corresponding subtitle reads *Que fais-tu?*

5.4 Revolutionary Girl Utena and Slayers Try

5.4.1 Background

In order to extend the coverage of the study of translated speech as represented in subtitles, two other works were investigated in addition to the case study of *Grave of the Fireflies*. These were the first three episodes respectively of the animated TV series *Revolutionary Girl Utena* (“Shōjo Kakumei Utena”) (henceforth *Utena*) and *Slayers Try* (henceforth *Slayers*). *Utena*, produced in 1997 by TV Tokyo, tells the story of Tenjō Utena, a ‘tomboy’ student at a fantastical private boarding school, and her relationship to the mysterious Himemiya Anthy, the “Rose Bride”. The show can be categorized in terms of genre as *shōjo* anime. As Clements and McCarthy (2001:425) point out, the swordplay and cross-dressing of the show continue the tradition of *shōjo* classics such as Ikeda Riyoko’s 1972 manga *Rose of Versailles*. A VHS-cassette with English subtitles by Neil Nadelman was released by the distributor Software Sculptors in 1998. A French subtitled cassette was released in 2000 by the Belgium-based distributor Dynamic Visions, with translation credited to “S.M.” and adaptation to Charles Lewis.

Produced in 1997 by TV Tokyo/SOFTX, *Slayers Try* is the third TV series of the *Slayers* franchise. Categorized by its American distributor Software Sculptors as comedy/adventure and by its distributor for the French-speaking world, IDP, as heroic fantasy, it continues the adventures of the teenage sorceress Lina Inverse and her friends Gourry, Zelgadis and Amelia, as they encounter a mysterious companion, Filia, and set sail beyond the Kingdom of Seyruun. A cassette subtitled by Neil Nadelman was released in 2000 and a cassette with French subtitles by an uncredited translator was released in the same year.

5.4.2 Culturally-marked Lexemes and Proper Names

Both narratives are set in fantasy worlds and there are few lexemes in the dialogue that are markers of Japanese culture. In the case of the few that are present, for example the Japanese martial art of kendō in *Utena* or the raw fish dish of sashimi in *Slayers*, there is no difference in the translation procedures used in the English and French versions. With regard to anthroponyms, in the French subtitles for *Utena* character names are always transferred in their original Japanese order, whereas in the English subtitles family name and given name are always reversed to the normal English order - Tenjō Utena becomes Utena Tenjo, Himemiya Anthy becomes Anthy Himemiya, and so on. Although there are some differences in transliteration, proper names in the English and French subtitles for *Slayers* do not differ in any significant way. There are thus few differences between the subtitles in regard to indices of setting. The main differences that do emerge from a comparative reading of English and French subtitles have to do with the more substantial use of resources of tenor by Neil Nadelman to assimilate the characters' lines towards how we might expect American characters to talk.

Figure 5.6 Cover of the French VHS release of *Utena la Fillette Révolutionnaire* (Dynamic Visions).



Figure 5.7 Cover of the French VHS release of *Slayers Try* (IDP).



5.4.3 Character Voice

Salient differences emerge in the tenor of the subtitles in English and French, specifically with regard to typography and spelling, interjections and terms of address. In *Utena* capitalization is used for emphatic effect on 14 occasions in English, but not at all in the French subtitles. And in *Slayers* it is found 21 times in English, but not in French. Using the typographic device of capitalization enables the American subtitler to convey the forceful ‘tomboy’ personality of Utena Tenjō and compensate somewhat for the loss of sound in the diasemiotic translation from oral to written language (in example 5:18 below, Utena’s ‘tomboy’ characterization is reinforced by her use of the self-referent *boku*, which is normally used by young men and very rarely by women). The French subtitles, although they do not employ capitalization, sometimes make use of other means of adding stress, for example, in the third of the lines cited below, by adding the adverb *vraiment* (bold print in these and all following examples is added).

(5:18) *Utena*

Ano nē boku wa joshi (J)

INTJ I am a girl (gloss)

*I happen to be a **GIRL!*** (ES)

Ouvre les yeux.

Je suis une fille. (FS)

(5:19) *Utena*

Kō iu baai ni ii otoko yomanai (J)

In such a case (a) real man would not read (it) (gloss)

*In this case, a **REAL** man*

wouldn't read it! (ES)

Ce n'est pas une raison.

Si vous aviez des manières... (FS)

(5:20) Utena

Iya kimi wa itta hō ga ii. Zehi iku beki da yo (J)

No you should go (you) definitely ought to go COP SF (gloss)

No! You should go!

*You **HAVE** to go to it!* (ES)

Tu devrais y aller!

Tu as vraiment besoin d'amis. (FS)

(5:21) Utena

Yappari sonna mono kite kuru n ja nakatta (J)

After all I guess wearing this thing (I) shouldn't have come (gloss)

*I **KNEW** I shouldn't*

have worn this thing! (ES)

Je savais que je n'aurais

pas dû mettre ça. (FS)

Nadelman uses the same procedure to help convey Lina's strong personality in emphatic lines in *Slayers*:

(5:22) Lina

Atashi no koto yo. Atashi no koto!! (J)

(I was talking) about me SF about me (gloss)

***ME**, you idiot!*

*I was talking about **ME**!* (ES)

Mais c'est moi! (FS)

(5:23) Lina

Sonna koto de machi o osotta no yo!! (J)

For that (you) attacked a town SF (gloss)

*So you attacked a town to do **THAT**?!* (ES)

Et la ville, alors? (FS)

(5:24) Lina

Masaka honto ni mazoku!? (J)

Don't say really a demon (gloss)

*I think a **REAL** demon may*

have actually shown up. (ES)

Eh bien, il me semble... (FS)

He also employs pronunciation spelling in Utena's and Lina's lines, helping to recreate their informal colloquial speech style. The French subtitles in contrast do not use spelling as a compensatory procedure in this way, and sometimes seem comparatively formal in tenor:

(5:25) Utena

Yurusenai wa Saionji no yatsu (J)

Unacceptable SF that Saionji guy (gloss)

That Saionji guy's

gonna pay for this! (ES)

Ce Saionji ne s'en tirera

pas comme ça. (FS)

(5:26) Utena

Jōdan ja nai! (J)

It's no joke (gloss)

You've gotta be kidding! (ES)

Tu plaisantes?! (FS)

(5:27) Utena

Nani o sōzō shita no ka shiranai kedo... (J)

What you imagined (I) don't know but (gloss)

Well, I dunno exactly what

you were imagining... (ES)

Je ne sais pas

ce que tu imaginais (FS)

(5:28) Lina

Dare ga yonda shiranai kedo... (J)

Who called (me that) (I) don't know but (gloss)

I dunno who gave me the name... (ES)

Je suis pourtant célèbre (FS)

(5:29) Lina

Tetteiteki ni aite shitarō ja nai no!! (J)

I will fight all out, I will (gloss)

*Then I'm not gonna pull
any punches either!* (ES)
Finissons-en! (FS)

(5:30) *Lina*

Jōdan ja nai wa yo (J)
(It's) no joke SF (gloss)
You've gotta be kidding! (ES)
*Tu rigoles? C'est quoi,
cette histoire de candidate?* (FS)

(5:31) *Lina*

Ā sate wa... (J)
INTJ well... (gloss)
Oh! Lemme guess! (ES)
A moins que... (FS)

Whereas interjections are rarely used in either set of French subtitles, Nadelman uses them five times in *Utena* and more than twenty times in *Slayers*. Again this adds an element of interpersonal meaning to Utena's English lines that is absent from the corresponding lines in the French cassette:

(5:32) *Utena*

Oi oi chotto yarisugi da yo (J)
INTJ going a bit too far COP SF (gloss)
Whoa, hold it. (ES)
That's going a little too far.
Ça va un peu trop loin. (FS)

(5:33) *Utena*

Nandaka henteko na me ni awasareta na (J)
Somehow (I) had a weird experience SF (gloss)
*Man, this has been
one truly weird day.* (ES)
*Vraiment étrange,
ce qui s'est passé là-bas.* (FS)

(5:34) Utena

Che! Wakaba no yatsu odokashiyagatte (J)

INTJ that girl Wakaba (was just) frightening (me) (gloss)

Sheesh. *Wakaba must've*

been pulling my leg. (ES)

Wakaba m'a raconté

n'importe quoi. (FS)

In Lina's titles, interjections are sometimes combined with the typographic and orthographic devices mentioned earlier:

(5:35) Lina

Sasuga minatomachi nē Osakana oishii!! (J)

As one would expect in a port town SF The fish is delicious (gloss)

Man, you **gotta** love seaport food! (ES)

Le poisson a la criée,

il n'y a rien de tel! (FS)

(5:36) Lina

Kekkō jibun ni shōjiki na renchū nē (J)

A bunch quite honest with themselves SF (gloss)

Man, now **THOSE** guys are

honest with themselves! (ES)

Finalemment, il n'y est pas

si attaché. (FS)

(5:37) Lina

Iyā! Korosareru! (J)

INTJ (I'll) be killed (gloss)

AAGH!! She's **gonna** kill me! (ES)

Je vais me faire tuer! (FS)

Nadelman is able to recreate the tenor associated with the use of address-suffixes in Japanese. Address plays an important role in character relations in *Utena*. Anthy addresses Utena honorifically as *Utena-sama* when the two girls become 'betrothed',

after Utena defeats the villainous Saionji in a duel. In the English subtitles Anthy addresses Utena as “Miss Utena”, while in the French subtitles, she uses “vous” verb forms. In the story, Utena is displeased by this honorific and the topic of address is raised in the dialogue itself:

(5:38) *Utena*

Sono Utena-sama tte iu iikata wa yamete yo ne (J)

That “Utena-sama” style of address TOP stop SF (gloss)

And another thing. Would you

stop calling me “Miss Utena”? (ES)

Et arrête de me vouvoyer, d'accord? (FS)

Address forms are also drawn attention to in the Japanese script when Anthy pointedly changes her style of address to Saionji after he is defeated by Utena in a duel, and loses his right to her as the Rose Bride. Before the duel she addresses him as Saionji-*sama*, using an honorific name suffix, but afterwards she deliberately addresses him as a normal senior student with Saionji-*senpai*. The English subtitles make the change clear, while in the French subtitles, although Anthy uses *tu*, there is no immediately previous use of *vous* forms with which to form a contrast:

(5:39) *Anthy*

(Before the duel)

Sumimasen Saionji-sama (J)

Sorry Lord Saionji (gloss)

Forgive me, Saionji, my master. (ES)

Je suis désolée, Saionji. (FS)

(After the duel)

Gokigenyō Saionji-senpai (J)

Farewell upper-classmate Saionji (gloss)

Cheer up, Saionji...

... my classmate. (ES)

Ne t'inquiète pas, Saionji. (FS)

In *Slayers*, although address terms are not highlighted in this way in the dialogue itself, there is also differentiation between the characters in the way they address each other. Amelia, a polite and somewhat stuffy ‘princess’, always addresses other characters using the *-san* suffix, normally associated with polite, respectful, but distant usage. In the English subtitles, the *-san* form is translated by using the old-fashioned combination of the title *Mr.* or *Miss* with the given name of the character being addressed. The French subtitler uses the *tu/vous* distinction as is the case in *Utena*: while the tomboyish Lina addresses Amelia with *tu*, Amelia uses the *vous*-form with Lina:

(5:39) *Amelia*

Dōshita n desu ka Lina-san (J)

What happened Lina (gloss)

What happened, Miss Lina? (ES)

Pourquoi êtes-vous partie, Lina? (FS)

(5:40) *Amelia*

Lina-san sore tte moshikashite...

Lina does that mean (gloss)

Miss Lina, you mean...

Are you saying...? (ES)

Lina, vous voulez dire... (FS)

The same procedures are used respectively by the American and French subtitlers to translate priestess Filia’s polite and reserved use of *-san*.

5.5 Summary of Chapter 5

None of the sets of subtitles investigated in this chapter could be described as 'abusive' subtitles in the style advocated by Nornes (1999). They are commercial products that read smoothly, and are not radically foreignizing in that they do not conspicuously draw attention to themselves as translations.

With regard to indices of setting, the subtitles for the DVD of *Grave of the Fireflies* released on the American market show some tendency to neutralize the local colour conveyed by incidental names and cultural markers of Japanese life-style at the time of the Pacific War. However, they do show more accommodation to culturally-marked lexemes than the French subtitles or the English subtitles released on the Japanese market. With regard to proper names also, the American subtitles for Takahata's film retain more indices of the Japanese setting. However, in the T.V series *Revolutionary Girl Utena*, the American subtitles reverse the Japanese order of family-name-followed-by-given-name, whereas their French counterparts do not.

With regard to character voice, in *Grave of the Fireflies*, geographical dialect is standardized in all three sets of subtitles. More use is made of tenor resources in the American subtitles to create interpersonal meanings that correspond to the stylistic cues of the original Japanese text. In *Revolutionary Girl Utena* and *Slayers Try*, orthographic and typographic devices, interjections, and address terms are used more richly in English, although the French subtitlers are also able to create interpersonal meaning in character relationships using other linguistic resources such as the *tu/vous* distinction. These findings are important because some professional comments and reasearch findings on subtitling might suggest an *inevitable* impoverishment of

interpersonal meaning in this mode of translation, leading to a serious functional deficit in terms of characterization. On the other hand, the noted tendency for subtitles to delete words and expressions fulfilling a textual function was confirmed when we compared subtitled and dubbed texts.

Summary of Section B

In Section B we have examined the translation of fictional Japanese dialogue in three modes: comic books, dubbing and subtitling. If we make an interim general comparison between the intercultural strategies found in the three modes in the works studied, we can say that the dubs were the most domesticating and the subtitles the least domesticating. Subtitles represent an overt mode of translation in which the original soundtrack is retained, and they are thus in a sense inherently foreignizing. The retention of the original dialogue means that local adaptations of the dialogue risk becoming obvious and disconcerting to the audience. In the anime studied in this section, subtitlers did not make use of domesticating procedures such as cultural substitution and autonomous insertion to translate indices of setting, but on the contrary tended either to preserve such indices by procedures such as transfer, or to neutralize them by procedures such as generalization and omission. Although textual functions in the dialogue were often lost, interpersonal meaning in character voice was able to be recreated in this mode by using a variety of compensatory procedures. No examples were found of radically foreignizing, 'abusive' subtitling.

Dialogue in Japanese comic books was translated by one French publisher (Kana) using an explicitly foreignizing strategy, which involved the heavy use of transfer and extratextual glosses to translate cultural markers. On the other hand the substitution and modification of indices of Japanese settings such as character names also occurs in this mode of translation, for example in some (but by no means all) American comic-book translations. A clear feature of American translations is that character voice is domesticated, recreating the socio-cultural connotations of language variety in the Japanese dialogue by using corresponding stereotypical

representations of language variety in English. Stereotypical dialects were substituted, and social stereotypes built up using tenor resources such as address terms, interjections, lexical register. In addition, orthographic devices such as pronunciation spelling are comparatively common in American comic-book translation.

The dubs studied in this section, while they clearly could not have recourse to orthographic and typographic devices in the same way as translation using written channels, used more radical domesticating procedures such as the adaptation, deletion and insertion of entire lines of dialogue. It was particularly noticeable that these kinds of procedures were used in the English dubs to generate humorous effects. As well as the addition of humour, a vulgarization of character voice could also be noted in the English dubs. Examples were also found in dubbing of radical domestication and neutralization of indices of setting by substituting and modifying the names of main characters and systematically deleting references to Japan and Japanese people.

In making an overall interlingual comparison between English and French translations in all modes (in these case studies), we can make the following three interim points:

- A variety of strategies – domestication, foreignization and neutralization were used in both languages to translate indices of setting. Domestication and neutralization can certainly be found in the work of American publishers and distributors, but, as the French dubbing of *City Hunter* shows, they are not exclusively American strategies.

- However, what did distinguish translations into English from translations into French in all three modes, was that indices of character were domesticated more strongly to an American socio-cultural context, whereas in French translations social and geographical markings of character were often neutralized.

- Another clear and interesting difference that emerges between the two languages is that in French there is intermediate translation from English (usually unacknowledged), whereas the reverse is not the case.

SECTION C

GENERICALLY-FOCUSED CASE STUDIES: SCIENCE FICTION

Outline of Section C

Section C consists of three chapters. Each of the three chapters studies the translation of narrative indices in commercially successful works of science fiction with reference to the three modes of dialogue investigated in Section B, comic-book, dubbing and subtitling. The works were chosen for the pragmatic reason that they were available in dubbed, subtitled and comic-book translations in both English and French. However, all the works have been both commercially and critically successful, and are among the best known examples of science fiction anime and manga in the 1980s and 90s.

Chapter 6 describes translations of two manga by Shirow Masamune (*Ghost in the Shell* and *Appleseed*) and their animated film versions directed by Oshii Mamoru and Katayama Kazuyoshi.

Chapter 7 investigates *Akira*, originally written and drawn as a manga by Ōtomo Katsuhiro, before being made into an animated movie directed by the artist himself.

Chapter 8 studies *Neon Genesis Evangelion*, a highly successful T.V. anime series directed by Anno Hideaki, and its manga spin-off of the same name, written and drawn by Sadamoto Yoshiyuki.

Introduction to Science Fiction Anime and Manga

Science fiction (SF) is an important genre of narrative in modern Japanese culture, as it is in modern Anglo-American culture. Quoting a 1989 figure that 25 per cent of all novels published in America are science fiction, Peter Stockwell suggests that SF is “the most singly-identifiably popular genre of literature in the Western world” and that “science fiction matters because it is popular and it is influential.” (Stockwell 2000:2). With regard to manga and anime in particular, Gilles Poitras writes that “science fiction is the major genre of anime, and this is especially true of anime titles released overseas” (Poitras 2001:34). Tezuka Osamu, often regarded as the father of modern manga, initiated a particularly Japanese interest in the subgenre of robot stories by creating a comic-book series about a robot-boy called *Tetsuwan Atomu*. The comic was also made into a cartoon show, and under its American name, *Astro Boy*, became the first Japanese animated series to be broadcast on American T.V. *Tetsuwan Atomu* established a precedent in Japanese anime and manga for many more SF stories featuring *mecha* (“mechanical [robots]”), for example *Gigantor* (“Tetsujin 28-go”), *Tranzor-Z* (“Mazinger Z”), and one of longest-running anime franchises of all, *Mobile Suit Gundam* (“Kidō Senshi Gandamu”). *Mecha* anime were able to find ready sponsorship from toy manufacturers, notably Bandai, who used anime as a way of marketing their products.

Most of the earlier anime shows shown on U.S. television were SF stories: *Star Blazers* (“Uchū Senkan Yamato”), *Battle of the Planets* (“Kagaku Ninjatai Gatchaman”) and *Robotech* (edited together from three Japanese series by producer, Carl Macek). The case analyses presented in this study all deal with more recent SF works, available in both manga and anime versions, and in English and French

translations. They are *Appleseed*, which originated as a manga by Shirow Masamune, published in four books between 1985 and 1989, and the same artist's *Ghost in the Shell*, the original manga of which was published in book-form in 1991; *Akira*, which originated as a manga by Ōtomo Katsuhiro, published in the form of six books between 1984 and 1993; and *Neon Genesis Evangelion* ("Shinseiki Evangerion"), which originated as an anime series written and directed by Anno Hideaki, airing in 1995-6.

With regard to spatial setting, with the exceptions of *Appleseed* and the film version of *Ghost in the Shell*, all of these SF narratives are set in Japan, and most of the anthroponyms and toponyms found in the dialogue are indicative of this setting. However, the settings are mostly urban metropolitan, and there is not much emphasis on specifically Japanese local colour. Proper names making cultural references and culturally-marked lexemes are relatively rare. With regard to temporal setting, the narratives are, like most SF stories, set in the future, and indeed in a future relatively near the time of writing (although Shirow's *Appleseed* takes place in 2127, *Ghost in the Shell* is set in 2029, Ōtomo's *Akira* in 2019, and Anno's *Neon Genesis Evangelion* in 2015). And again, like most SF stories, they are premised on some kind of scientific or technological development: *Ghost in the Shell* and *Appleseed* on the rapid growth of cybernetic technology, *Akira* on the malevolent development of 'psionic' powers by irresponsible scientists, and *Evangelion* on the development of huge biomechanical robots. The futuristic setting is indicated to varying degrees (strongly in *Ghost in the Shell* and weakly in *Akira*) by references to military and scientific register, which, according to Stockwell (2000:101), has appeared so often in SF that it has become "the default register of the genre". As Stockwell goes on

to describe, one of the characteristics of this register is the relatively frequent occurrence of neologisms, “the totem use of new words to signal to the reader that something very clever, advanced and technological is happening” (Stockwell 2000:117). In Chapter 3 examples were given of how in CLAMP’s science-fantasy comic, *Clover*, the English translators replaced Japanese neologisms with neologisms familiar from American SF, as well as autonomously inserting military register. The SF works studied in this section will also reveal a domestication of military and scientific register to generic conventions in English. The domestication encompasses modifications of and additions to the Japanese dialogue, involving the use of shortening (acronyms and abbreviations) and compounding (multi-word lexical items). These terms are taken from Stockwell’s “detailed typology of neologism in science fiction” (Stockwell 2000:124).

With regard to characterization, it is significant that the works of all three artists are dystopian. In Shirow’s future world, technology is the tool of cynical power-elites, while Ōtomo depicts a society shattered by nuclear holocaust. Anno’s *Neon Genesis Evangelion* portrays a world recovering from a massive explosion caused by irresponsible experimentation at the South Pole. All three artists extrapolate from social phenomena which they perceive in contemporary Japan - disenchantment with manipulative political elites, rejection of the aspirational myths of post-war reconstruction, unease with technological progress, and the apparent increasing alienation of individual members of society from each other. As dystopian narratives, these stories do not feature the triumphant and one-dimensional male hero common to the early tradition of ‘hard’ SF. On the contrary, the main figures in Shirow’s work are cynical, hard-bitten outsiders, and the narrative of *Akira* is centred

on members of a delinquent gang of teenage bikers. In *Evangelion* the characters are not delinquent, but most of them are outsiders and socially dysfunctional in some sense. This outsider status of the main characters in the works of the three artists is indicated, amongst other means, by the varieties of language they use. In line with what we found in Section B, in these SF stories too, the English translations make use of familiar generic conventions to recreate – and indeed autonomously create – aspects of language variety, thus tending to domesticate the social context of the narrative.

CHAPTER 6

SHIROW MASAMUNE: *GHOST IN THE SHELL* AND *APPLESEED*

6.1 The Works of Shirow Masamune

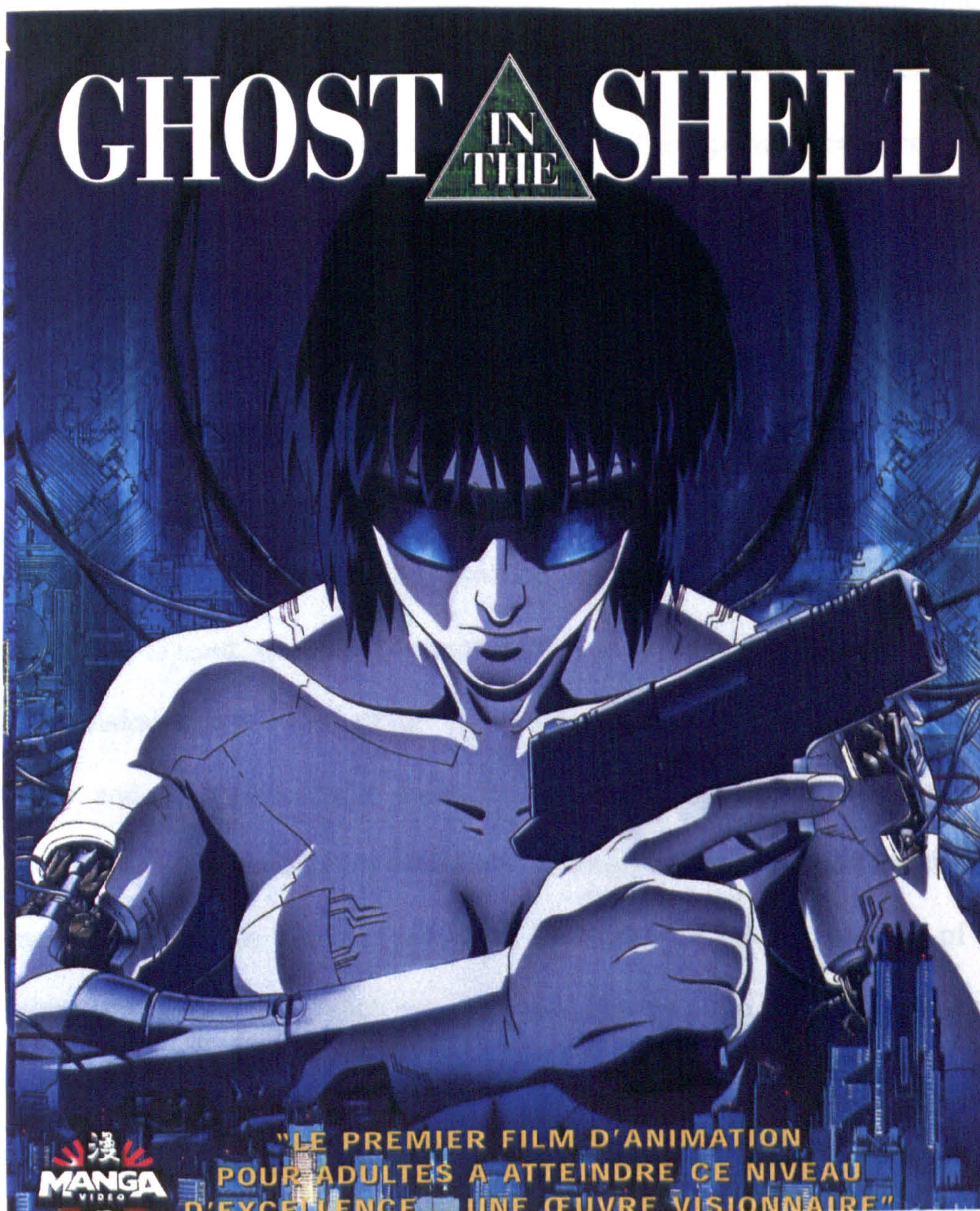
Shirow Masamune is a manga artist born in 1961 in Hyōgo Prefecture, Japan. The name “Shirow Masamune” is a pseudonym and the artist is known for his intense privacy. Shirow’s work can be categorized generically as cyberpunk. Cyberpunk is a subgenre of science fiction originating in the 1980s, the prototypical cyberpunk work being William Gibson’s 1984 novel *Neuromancer*. As indicated in the composition of the word, cyberpunk style combines an emphasis on technology, particularly information technology, with the aggressive anti-establishment attitudes espoused by punk music. Cyberpunk works tend “to portray the future as a dirty, grim and exhausting urban jungle, and to be populated with hard-boiled, streetwise characters” (Roberts 2000:186-187).

His breakthrough (though unfinished) work is *Appleseed*, published between 1985 and 1989 by Seishinsha in four *tankōbon* volumes. *Appleseed* is published in English by Dark Horse Comics, translated by Dana Lewis and Toren Smith, and is published in French by Glénat, translated from English by Yvan Jacquet. A feature-length cartoon based on the manga was produced in 1988, directed by Katayama Kazuyoshi, and released in DVD format in English in 2000 and in French in 2001.

The other major work by Shirow which is available in English and French is *Kōkaku Kidōtai: the Ghost in the Shell* (“Assault-Armour Mobile-Unit: the Ghost in the

Shell”). After originally running in *Young Magazine* from 1989 to 1990, a *tankōbon* edition was published in 1991 by Kōdansha. Dark Horse Comics published an English version in 1995 with translation credits by Frederik Schodt and Toren Smith; Kodansha Bilingual Comics published an English and Japanese version in 2002 in Japan; and Glénat published the French version in two volumes in 1996. In 1995, an animated film adaptation was released, with screenplay by Itō Kazunori and direction by the well-known anime director Oshii Mamoru. The film was simultaneously released in English by Manga Entertainment, who co-funded the project, and by 1998 it had sold over 250,000 copies in video (Schodt 1999). A French DVD version was released by Pathé Vidéo in 2001, and a film comic-book with a translation of the script was published by Kana in French translation in 1996.

Figure 6.1 Cover of the French DVD release of *Ghost in the Shell* (Pathé Video).



6.2 *Ghost in the Shell*

6.2.1 Background

Set in the year 2029, Shirow's manga relates the adventures of Section Nine of the Public Security Bureau in the fictional Japanese metropolis of New Port City ("Nyūpōto Shiti") in 'Shinhama' Prefecture. The special operations team of Section Nine is led by Kusanagi Motoko, a glamorous but lethal cyborg. She has a cybernetically-engineered body combined with a human soul, the 'ghost' within her shell. The English translation published by Dark Horse Comics flips the artwork so that the comic can be read in the Western direction, and replaces the Japanese sound effects with English ones. The French version published by Glénat uses the Dark Horse English version as a primary source text. The artwork is also flipped, the English title is used, the English sound effects are retained, censorship is identical, and the dialogue, when read alongside the English version, reveals the heavy use of transfer and loan procedures from English. The intermediate nature of the translation is not made explicit by Glénat, although acknowledgment of Dark Horse is made alongside the Japanese publisher Kōdansha for the arrangement of French publication rights. The French version is not, however, the same as the Dark Horse version in all aspects. Whereas the American comic omits 39 of Shirow's copious footnotes explaining various aspects of the background to the action, the Glénat edition translates all of them. The Japanese-English bilingual edition retains the Japanese direction of reading, and the English dialogue consists of Frederik Schodt's original translation direct from Japanese before it had been revised by Toren Smith. A comparison of the two translations is therefore an interesting source of information about what kind of editorial rewritings are involved in the commercial translation of a Japanese comic for an American audience.

The film version of *Ghost in the Shell* is based on episodes of the comic featuring a computer hacker called the Puppet Master (“ningyōtsukai”). The Puppet Master is in fact a government-generated computer program which gains self-awareness, claims to be a life form, and seeks merger with Kusanagi’s cyborg body. The dialogue of the film is stylistically different from the comic in at least one respect. The salient narrative indices of Shirow’s comic are the military-scientific neologisms and the rough masculine tenor of the language used, not just by villains, but also by the main protagonists of the story, the members of Section Nine’s special operations team. The film dialogue, on the other hand, highlights quite long meditations on philosophical aspects of computer and cyborg technology, and as the reviewer Brian Camp points out, it therefore dilutes Shirow’s “obvious fetish for weaponry and new technology” (Camp:1997). Comparing the translations of the film script, there are clear stylistic differences between the English subtitles and the English dubs with regard to narrative indices. However, in the French translation, it is apparent that both subtitles and dub have used the English dubbed dialogue as the principal source text and there is little stylistic difference between them.

6.2.2 Setting

6.2.2.1 Lexemes and Proper Names

Comparing the English ADR script with the English subtitles, we can see that in certain lines the scriptwriters have adopted neutralizing and domesticating procedures of translation with regard to the Asian setting. Firstly, the English dub tends to erase the Asian perspective of the characters such as Chief Aramaki and Kusanagi by neutralizing their description of the incidental American character, Dr. Willis, as a Caucasian. This happens twice in the dialogue, suggesting it is a conscious strategy:

(6:1) *Chief Araki*

Nakamura ga dōhan shita hakujin no nyukan kiroku kara mimoto o arae (J)

The Caucasian accompanying Nakamura from entering building records find out (his) I.D. (gloss)

Use the entrance data to find out

who the Caucasian with Nakamura was. (ES)

Get me the identity of the man who was with Nakamura from entrance records. (ED)

(6:2) *Kusanagi*

Noppo no hakujin wa minai kao ne (J)

Tall Caucasian TOP face (I) have not seen SF (gloss)

I don't know who the

white guy with him was. (ES)

I don't know the other guy though. Never seen him. (ED)

The French subtitles like the French dubs are translated directly from the English ADR script and reflect this change in point of view. The French anime-comic translation, on the other hand, maintains the perspective on Dr. Willis as a foreigner in an Asian setting:

(6:1)

Trouvez-moi l'identité de l'homme

qui était avec Nakamura. (FS)

Trouvez-moi l'identité de l'homme qui était avec Nakamura avec les fichiers d'entrée. (FD)

Commencez par vérifier l'enregistrement de l'arrivée de l'américain qui accompagnait Nakamura.
(FAC[French Anime Comic])

(6:2)

Je n'avais jamais vu

L'autre type avant. (FS)

L'autre, je ne connais pas. Je ne l'ai jamais vu. (FD)

L'autre, le grand occidental, je ne l'ai jamais vu. (FAC)

Secondly, an American perspective is given to the setting by autonomously creating a reference to English as the vernacular of the Asian city in which the film version is set (the animation of exterior locations is explicitly modelled on Hong Kong):

(6:3) *Trash Collector*

Fuhō shūrō de pakurareta mae no aibō no hō ga mashi datta ze! (J)

(My) former partner who was nabbed for illegal working SUBJ was better SF (gloss)

My last partner, the one they

busted for working without...

... a permit, was a better

worker than you! (ES)

*My last partner got busted working as an illegal alien. **Couldn't speak English** but he was a lot better than you are.* (ED)

This American perspective is again transferred directly into the French subtitles, but not however to the French dub:

(6:3)

Mon dernier collègue

s'est fait arrêter.

Il parlait pas anglais

mais te valait largement. (FS)

On a coincé mon dernier collègue parce qu'il travaillait sans papiers mais lui au moins, il ne cherchait pas à tirer au flanc. (FD)

Vu comme ça, je préférerais encore l'autre qui s'est fait virer parce qu'il travaillait clandestinement.
(FAC)

The French manga translations also retain the American perspective of their immediate source by transferring address terms from the English version, as in the following examples from the manga translation:

(6:4) *Policeman*

Shimin no hinan shūryō (JC:4)

Citizen evacuation completed (gloss)

Citizen evacuation completed, sir! (EC:8)

Évacuation des civils terminée, sir! (FC:4)

(6:5) *Policeman*

Shōsa kōan ga junbikanryō shita ze (JC:4)

Major security SUBJ has completed preparations SF (gloss)

Major... security's all ready to go... (EC:8)

Major... sécurité en place... (FC:4)

(6:6) *Chief Aramaki*

Shōmushō no Itō jikan ni wa... (JC:6)

As for Assistant Secretary Ito of the Department of Commerce (gloss)

And as for Mr. Ito, the Assistant Secretary of the Department of Commerce... (EC:10)

Quant à notre cher ministre délégué, Mr. Ito... (FC:6)

In the French film versions too, Kusanagi is addressed simply as *major*, and whereas the *ningyōtsukai* is translated in the French anime comic and in the manga as *le marionnettiste*, in the French DVD the translators transfer *le Puppet Master* from English.

As far as the English comic-book translation is concerned, explicitly cultural domestications are rare and incidental. However, at least two cultural markers are inserted. The lexeme *pizza* is autonomously inserted into both the bilingual and American versions of the comic, and also transferred into the French translation:

(6:7) *Batou*

Kōtai mo sashiire mo nani mo nashi (JC:51)

Neither replacement nor food provisions nothing at all (gloss)

No replacement, no pizza, no nothing... (BC:51)

No replacement, no pizza, no nothing... (EC:55)

Pas de relève de gardes, pas de livreur de pizza, rien... (FC:51)

An idiom alluding to the Lone Ranger is also inserted into the English dialogue, but this is not transferred into French:

(6:8) *Chief Aramaki*

Dokusō suru na! (JC:121)

Don't run ahead on your own (gloss)

No "lone ranger" stuff, understand?! (BC:121)

And no Lone Ranger stuff, understand?! (EC:123)

Et pas de conneries en solo, pigé?! (FC:119)

6.2.2.2 Military and Scientific Register

When we compare Frederik Schodt's original comic-book translation (printed in the Japanese bilingual edition) with Schodt's and Toren Smith's American edition, we find that the latter translation uses many more acronyms and abbreviations to create the military-scientific register associated with cyberpunk writing in English. These acronyms and abbreviations in the target text often represent modifications of, or additions to, the original Japanese. For example, the acronym *ice* ("intrusions countermeasures equipment") is autonomously inserted into the American translation. There is no corresponding technical term in the Japanese or the more literal bilingual version, which simply refers to *access*:

(6:9) *Kusanagi*

Akusesu shitara kōsei bōheki o tsukkonde yare! (JC:38)

Once you access throw an attack barrier (gloss)

Once you access him throw an attack barrier at him! (BC:38)

Once you crack his ice, throw a delta-level attack barrier at him! (EC:42)

Similarly in the following example, the abbreviation *simex* ("simulated experience") is added to the American dialogue, whereas the original refers simply to a *dream*:

(6:10) *Ishikawa*

Zenbu yume desu (JC:93)

Everything dream COP (gloss)

It was all a dream... (BC:93)

It was all a simex – a software dream. (EC:95)

In other lines, the American version enhances the hi-tech resonances of the dialogue by substituting register-marked abbreviations, *opto-cam*, *sig*, *sitrep* (“optical camouflage”, “signal”, “situation report”) and an acronym *IR* (“infrared”) for words which are comparatively register-neutral in both the Japanese original and the bilingual edition, *sugata* (“shape”), *netsu* (“heat”); *jōkyō* (“status”):

(6:11) *Villain*

Sugata mo oto mo netsu mo nai? (JC:40)

No shape nor sound nor heat is there not (gloss)

No shape, sound, or heat?? (BC:40)

Opto-cam?? No audio / IR sig? (EC:44)

(6:12) *Section Nine operative*

Jōkyō wa (JC:15)

What's the situation (gloss)

What's the status? (BC:15)

What's the sitrep? (EC:19)

The use of acronyms in the target text may involve altering the meaning of source-text words, as for example where in the original Japanese team-member Ishikawa describes himself as the *toshiyori* of the group (literally *old person*; bilingual translation *senior member*), but in the American version (page 48) he designates himself using the acronym, *xo* (executive officer). At another point in the American text (page 90), the Japanese *puragu* (“[spark] plugs”) (bilingual translation *plugs*) is transformed into the acronym *CPU* (central processing unit).

In the French version of the *Ghost in the Shell* manga, which uses the American translation as a source text, this domesticating stylization of military and scientific register in the English version is largely neutralized. The French translator accommodates the English stylization to a small extent by transferring some abbreviations: *com-links*, *simex*, *hypno-voice*. But other abbreviations are explained or generalized:

Type 17 opto-cam > *camouflage optique du type 17*

Opto-cns > *circuits optiques*

VR sim > *simulation virtuelle*

False intel > *renseignements faux*.

The American military jargon, *R&R*, compares with register-neutral *en vacances* in the French version, and *B&E* with *combrioler*. *No audio / IR sig* is translated as *Pas de signature audio ni infrarouge?* The acronyms *EMF* and *CPU* compare with *défense électromagnétique* and *processeur central*. *Once you crack his ice* compares with *dès que tu auras ouvert une brèche*. *Xo* in the English translation corresponds to *ancien* in the French.

As mentioned above, Shirow's techno-fetishism is substantially toned down in Oshii's film in favour of an atmosphere of dark, philosophical brooding, and as a result military and scientific register is less salient in the film dialogue than it is in the comic-book dialogue. Moreover, unlike the comic-book translators, the translators of the subtitled and dubbed English dialogue do not autonomously insert acronyms and abbreviations into the translation. For example, they translate *puragu* straightforwardly as *plugs* and do not transform them into a *CPU*. The film translators show less inclination to use abbreviations to translate technical expressions which appear in the dialogue of both the comic book and the film. For

example, *kōgaku meisai* (“optical camouflage”) is not translated as *opto-cam*, but as *thermoptic camouflage* or *thermoptic camo*. And although *giji taiken* (“virtual experience”) is translated as *simex*, the alternative comic-book translation of *VR sim* is not used in the film dub. When we compare the English dub and subtitles, it does not seem possible to discern any clear pattern of difference with regard to military and scientific register. Sometimes the dub translation is more register-marked compared to the more literal translation of the subtitles, and on other occasions, the translations used in the subtitles have a more technical resonance.

Figure 6.2 Scientific register in the English dub and subtitles for *Ghost in the Shell*.

Japanese	Gloss	English Dub	English subtitle
nōha no shutsuryoku	brainwave output	EEG output	brainwave output
denwa kaisen	telephone circuit	data-line	telephone connection
giji taiken mōdo	virtual experience mode	simex mode	virtual experience mode
dennōka	making electrical brain	brain augmentation	cyber-net implants
dennō ishi	electrical-brain doctor	neurosurgeons	cyberbrain technicians
kokyū myakuhaku tomo dōchō seijō	synchronization of respiration and pulse normal	respiratory and pulse normal	cardiovascular synch: nominal

6.2.3 Character Voice

Alongside the “cyber” element of the cyberpunk style in *Ghost in the Shell*, there is also the “punk” side to the characters in the comic. The represented speech of the ‘heroes’ – Major Kusanagi and the fellow members of the special operations team of Section Nine – differentiates itself not chiefly from the villains they pursue, but rather from the cynical establishment politicians and bureaucrats for whom they work. The heroes use the same kind of social register as the villains. In the original Japanese dialogues, linguistic resources associated with male language between intimates are used to convey this register: sentence-final particles such as *ze* and *zo*; terms of address and self-reference such as *omae* and *ore*; imperative forms of directives; representations of non-standard pronunciation, such as *nē* instead of *nai*; as well as vulgar lexis. In order to reproduce the style of the dialogue, the translators into English make compensatory use of a range of tenor resources in English: orthographic devices, address terms, interjections, and lexical register (including lexical items considered to be vulgar).

6.2.3.1 Major Kusanagi

As the violent action of the story makes clear, Major Kusanagi is a highly trained military operative in charge of a team of tough men, and her speech style reflects this role. When we compare the bilingual version of the comic released in Japan with the version localized for the American market, we can see that the latter domesticates more intensively aspects of her assertive style. In the following example, the American edition adds a vulgar interjection to Schodt’s translation, corresponding to the interjection *oi* and particle *ze* in the Japanese. This English interjection is then translated literally in the French translation:

(6:13) *Kusanagi*

Oi waiyā kakete hikizurō ze (JC:36)

INTJ attach cable pull (him) out SF (gloss)

Put a cable on him and yank him out! (BC:36)

Shit, just slap a cable on him and yank him out! (EC:40)

Merde, fixe un câble sur sa tête et tracte-le! (FC:36)

The American version also adds terms of address, for example when translating the interjection *otto*. Again the American dialogue is calqued in the French version:

(6:14) *Kusanagi*

Otto (JC:92)

Stop! (gloss)

Hold it there. (BC:92)

Hold it, buddy. (EC:94)

Arrête, guignol! (FC:90)

Lines of dialogue are adapted using vulgar lexis where there are no vulgar words in the Japanese. For example when Kusanagi shouts *Buchō!!* (“section chief!!”) at her boss Aramaki, the American version is more vulgar than either the Japanese or Schodt’s original translation:

(6:15) *Kusanagi*

Buchō!! (JC:48)

Chief (gloss)

Damn you, Chief! (BC:48)

Shit! You old fart!! (EC:52)

Quel vieil enfoiré! (FC:48)

This use of vulgar lexis is also an aspect of tenor which distinguishes the dubbed English translation of the film version from the English subtitles, as in the following insertion into the English ADR script:

(6:16) *Kusanagi*

Togusa, if you’re still alive,

arrest those two garbage men. (ES)

Togusa, if you’re still alive, get off your ass and arrest those garbage men. (ED)

The original Japanese dialogue is not marked lexicogrammatically as vulgar, and the French dub is less marked in this respect:

(6:16)

Togusa mada ikiteru nara kaishūsha no futari o kōsoku (J)

Togusa if (you are) still living arrest the two garbage truck (men) (gloss)

Togusa, au lieu de te trémousser dans les ordures, arrête ces éboueurs. (FD)

This lexical vulgarization in the English dub occurs again in the following example:

(6:17) *Kusanagi*

Yatto de dankire ka? (J)

At last out of bullets Q (gloss)

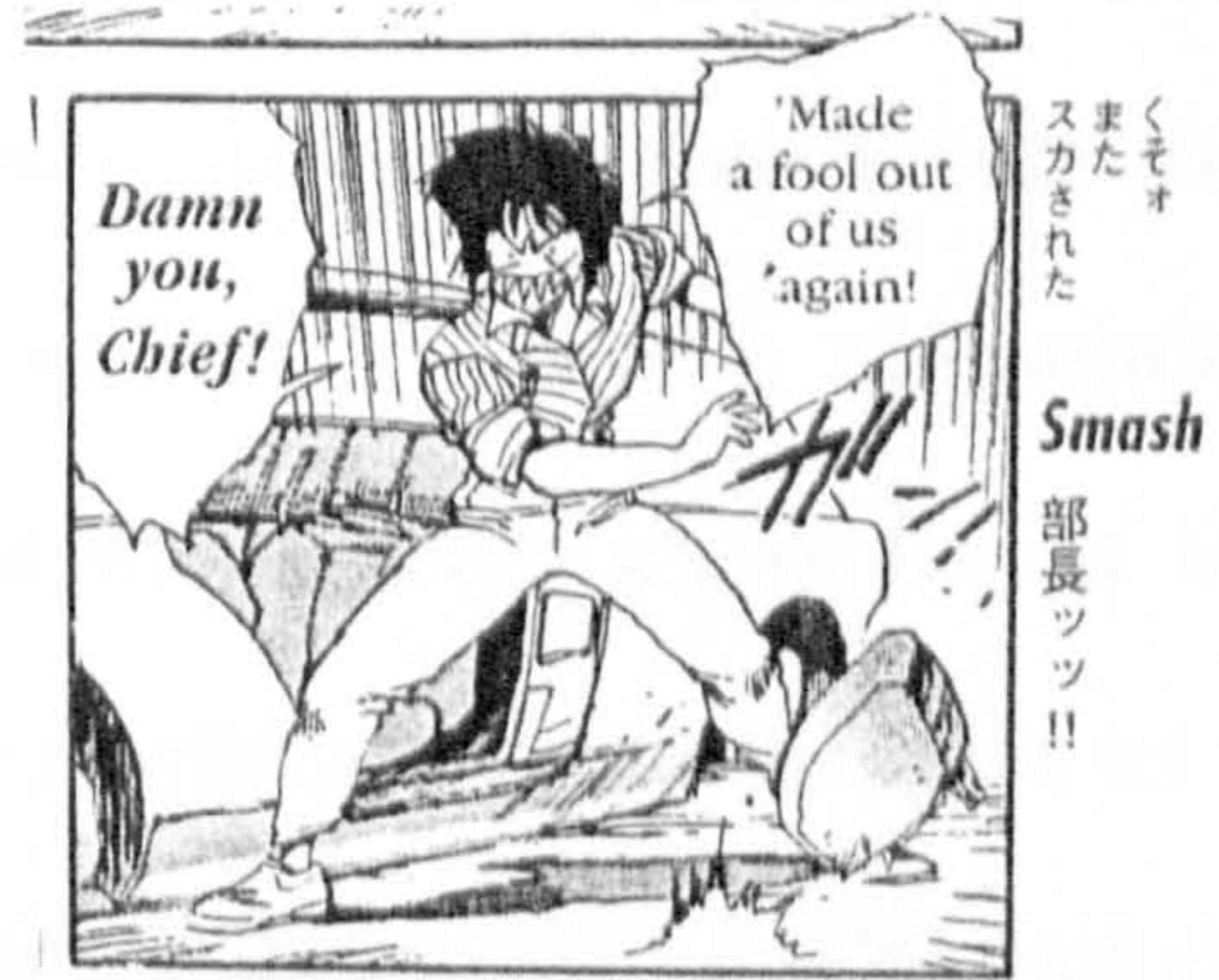
You're finally out of ammo? (ES)

About fucking time it ran out! (ED)

Il commence à m'échauffer les oreilles! (FD)

Incidentally, this line (*Yatto de dankire ka?*) also appears in the manga (JC:229) and is rendered without vulgar lexis in both English comic-book translations as – *Finally out of ammo?!*

Figure 6.3 An angry Major Kusanagi in Japanese, Bilingual, American and French versions of *Ghost in the Shell* (Kōdansha, Kodansha International, Dark Horse Comics, Glénat).



6.2.3.2 Batou

Batou is Major Kusanagi's right-hand man in Section Nine. Although he has a caring bond with Kusanagi, he is a hard action-man with a cybernetically enhanced body, and has the social register of a 'tough guy' in the original Japanese, where his dialogue is marked by typically masculine terms of self-reference and address (*ore* and *omae*), non-standard pronunciations (*tsumaranē* instead of *tsumaranai*), imperative forms of directives (*renkō shiro*, *mukasu na*), interjections (*kuso*), and emphatic sentence-final particles (*na*, *sa*, *ze*). Again, a comparison of the Japanese-English bilingual and the American editions shows how a variety of compensatory tenor resources are used in English to recreate the character voice for the American version. One such procedure is the use of an English term of address (*kid*). This is calqued in the French translation:

(6:18) *Batou*

Ore mo wakai koro wa iroiro yatta kedo na (JC:112)

I too when I was young TOP did various things SF (gloss)

Listen. I did all kinds of stuff when I was your age... (BC:112)

Listen, kid - - I did all kinds of stuff when I was your age... (EC:114)

Écoute gamin! J'ai fait pas mal de conneries à ton âge... (FC:110)

Another procedure is the use of an interjection (*hell*):

(6:19) *Batou*

Omae giji taiken o kamasareta no sa (JC:29)

You simulated experience OBJ were caused to have SF (gloss)

It's probably all a simulated experience... (BC:29)

Hell, it's probably all a VR sim... (EC:33)

C'était juste une putain de simulation virtuelle... (FC:29)

Vulgar lexical register, combined with orthographic devices, is used in the following examples to recreate in English Batou's 'tough-guy' Japanese (his non-standard pronunciation, the particle *ze*, the interjection *kuso*). The lexical register employed in the English translation is then recreated in the French translation:

(6:20) *Batou*

Tsumaranē ze (JC:110)

Stupid SF (gloss)

This is stupid, guys... (BC:110)

Enough screwin' around, guys... (EC:112)

Assez déconné, les gars... (FC:108)

(6:21) *Batou*

Kuso muda hatarakishichimatta!! (JC:111)

Shit ended up working for nothing (gloss)

All that work for nothing... (BC:111)

Waste a' god-damn effort... (EC:113)

Je perds mon putain de temps... (FC:109)

As was the case with Major Kusanagi, a comparison of subtitled and dubbed dialogue in the film translation shows that the dub tends to use vulgar lexis for characterization in lines where by contrast the subtitles are register-neutral. The French dub tends to reduce or eliminate the vulgar language that appears in Batou's lines in English. In the following example, a drastic descriptor is used to recreate the aggressiveness of lexis (*yarō* ["bastard"], *baka* ["idiot"]), non-standard Japanese pronunciation (*shiranē* instead of *shiranai*), and grammatical form (the negative imperative *nukasu na*). The aggressive style is neutralized in the English subtitle:

(6:22) *Batou*

Jibun no namae mo shiranē yarō ga erasō na koto to nukasu na baka (J)

A bastard who doesn't even know his own name SUBJ don't impudently talk big idiot (gloss)

And what would I ask a guy who

doesn't even know his own name?! (ES)

And just what are you gonna talk about? You don't even know your own name, you stupid dickhead.

(ED)

Et de quoi pourrais-tu bien parler toi? Tu ne sais même pas comment tu t'appelles, espèce d'abruti.

(FD)

Figure 6.4 Batou admonishes his subordinate in Japanese, Bilingual, American and French versions of Ghost in the Shell (Kōdansha, Kodansha International, Dark Horse Comics, Glénat).



This procedure of using register-marked lexis also occurs in other lines spoken by

Batou in the English ADR script:

(6:23) *Batou*

Soitsura o renkō shiro (J)

Take them away (to the police) (gloss)

Take them in. (ES)

Take those assholes away. (ED)

Il y'en a un qui est encore en vie. Occupe-toi de lui... (FD)

(6:24) *Batou*

Toku ni akai chi no nagaretiru yatsu wa na (J)

Especially a guy with red blood flowing in him TOP SF (gloss).

Especially the kind with red

blood running through them. (ES)

And this poor bastard's been hacked pretty badly. (ED)

Regarde-le, celui-là. Il est quand même drôlement atteint. (FD)

The English dub also inserts one vulgar line into the scene where Batou is pursuing a gunman. The line, addressed to bystanders – *Get out of the fucking way* – is not present in the original or in the English subtitles, and is moderated in the French dub to *Poussez-vous!*

6.2.3.3 Trash Collectors

It is an interesting reflection of cyberpunk style in *Ghost in the Shell* that the main characters' speech is not radically different from minor characters representing the lower social classes of the future metropolis, such as the two trash collectors who appear briefly in both the comic and the film. They too use emphatic sentence-final forms, the particles *ze* and *nā* and the exclamatory *n da* construction. They also use interjections (*oi!*), imperative forms of directives (*nametoru na*), and non-standard pronunciation (*nē* instead of *nai*). In recreating such tenor in English the comic-book translators and dubbing scriptwriters use the same kinds of procedures adopted for the characters of Kusanagi and Batou. As far as the comic book is concerned, comparison shows that in the American version drastic descriptors and interjections have been added in lines where there are none in the bilingual edition:

(6:25) *Trash collector*

Tōtaru de 40 byō mo okureteru n da ze (JC:65)

(We are) already 40 seconds late in total SF (gloss)

We're forty seconds late!! (BC:65)

We're already 40 seconds late, idiot!! (EC:67)

(6:26) *Trash collector*

Atsumete mo atsumete mo dete kuru mon nā (JC:65)

No matter how much (we) collect (more) comes out because SF (gloss)

An' no matter how much we collect, they keep making more... (BC:65)

Christ, no matter how much we collect, they keep making more... (EC:67)

In other lines, the interjections used by Schodt in the bilingual edition are replaced in the American edition by stronger interjections which create vulgar register:

Figure 6.5 Trash collectors in Japanese, Bilingual, American and French editions of *Ghost in the Shell* (Kōdansha, Kodansha International, Dark Horse Comics, Glénat).



(6:27) *Trash collector*

Wareware o nametoru na (JC:65)

Don't make a fool of us (gloss)

Holy cow! Now that's going too far! (BC:65)

Holy shit! Now that's going too far! (EC:67)

(6:28) *Trash collector*

Gōsto yaburi ga bareta n da!! (JC:75)

Ghost breaker SUBJ has been discovered SF (gloss)

Damn! They uncovered my ghost hack! (BC:75)

Shitshitshit! They uncovered my ghost hack! (EC:77)

In all these examples, the French comic-book translator also uses a drastic descriptor and interjections directly translated from the American version:

(6:25) *On a déjà 40 secondes de retard, abruti!!* (FC:63)

(6:26) ***Bon Dieu, on a beau en ramasser, y'en a toujours plus...*** (FC:63)

(6:27) ***Bordel de merde! Là ils exagèrent!*** (FC:63)

(6:28) ***Bordel de merde! Ils ont découvert mon piratage!*** (FC:73)

A similar set of procedures is used in the English dub, but by comparison the English subtitles are more neutral stylistically. In the following two examples, the absence of interjections is a noticeable difference between the subtitle and the dub:

(6:29) *Trash collector*

Tōtaru de 40 byō mo okureteru n da ze! (J)

(We are) already 40 seconds late in total SF (gloss)

We're already 40 seconds

behind schedule! (ES)

For Christ sakes, we're already 40 seconds late. Will you hurry it up? (ED)

(6:30) *Trash collector*

Oi! (J)

Hey (gloss)

Come on! (ES)

Dammit, come on! (ED)

In the next two examples, the subtitles differ stylistically from the dub in that they have no address term (6:31) and no register-marked lexis (6:32):

(6:31) *Trash collector*

Iyā warui ne (J)

INTJ sorry SF (gloss)

Hey, sorry (ES)

Hey, sorry pal. (ED)

(6:32) *Trash collector*

Hitonchi no arubamu o nozoku shumi wa nē (J)

Looking at people's family albums is not (my) hobby (gloss)

I hate looking at other

people's family albums. (ES)

Get away! I'm not interested in crap like that. (ED)

The French dub shows a clear dependence on the intermediate English ADR script and uses words of a similar lexical level to create a corresponding social register:

(6:29)

For Christ sakes, we're already 40 seconds late. Will you hurry it up? (ED)

Magne-toi. Qu'est-ce que tu fous? On a déjà 40 secondes de retard! (FD)

(6:30)

Dammit, come on! (ED)

Eh, bosse un peu mon vieux! (FD)

(6:31)

Hey, sorry pal. (ED)

Je suis désolé mec. (FD)

(6:32)

Get away! I'm not interested in crap like that. (ED)

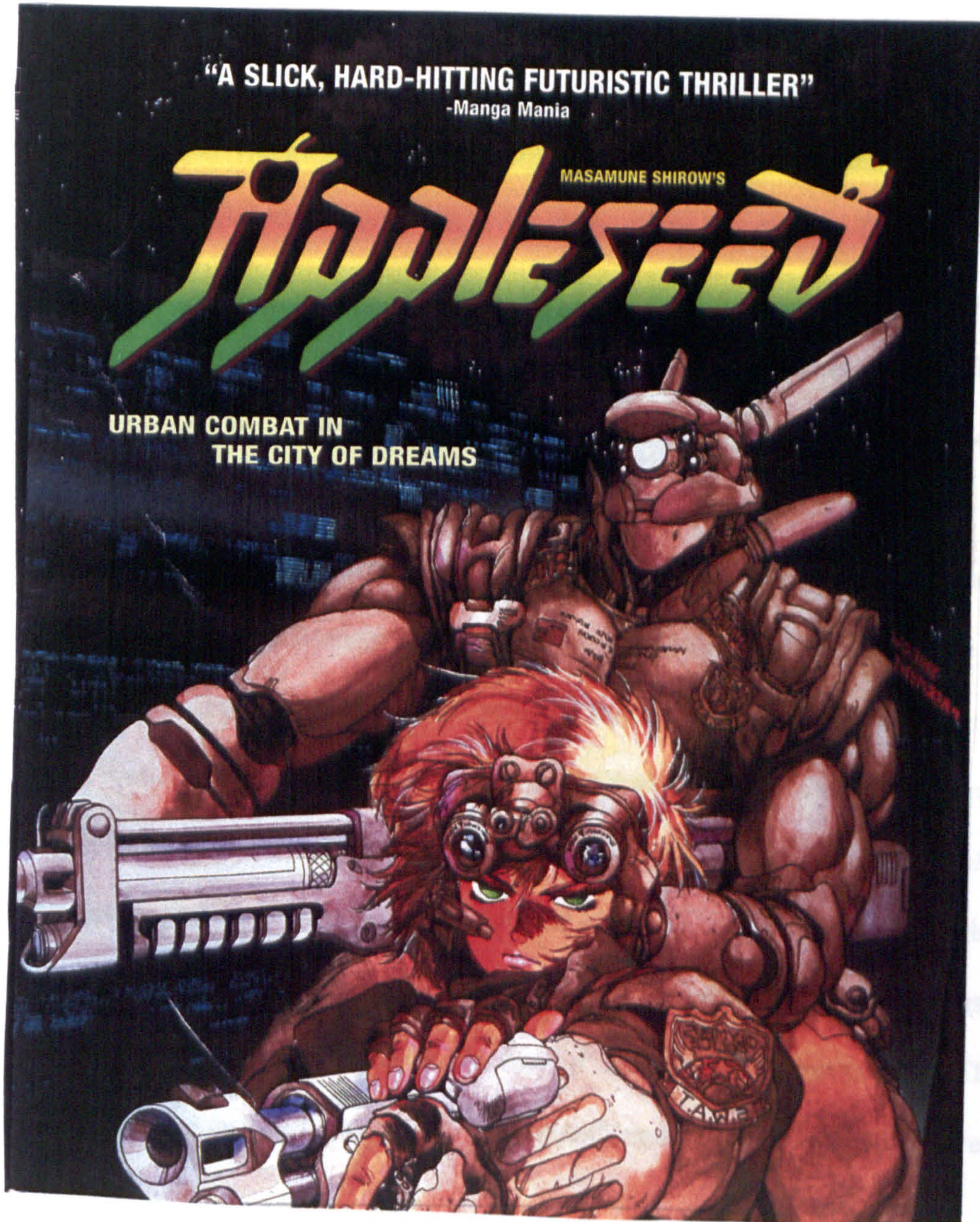
Laisse tomber. Ce n'est pas mon truc ces histoires à la con! (FD)

6.3 *Appleseed*

6.3.1 Background

Appleseed is set in a future city named Olympus, a would-be Utopia established as a means of rescuing humanity after the world has been laid waste by war. Olympus is governed by a management committee called Aegis and administration is performed by specially created half-human half-robot “bioroids”. Unlike in the devastated outside world, there is no unemployment, poverty, and little open social conflict. The main characters in the story are Deunan and her cyborg partner Briareos, who are recuperated from the ruins of the devastated outside world to become members of the Olympus ESWAT team. The manga has been translated into both English and French. It is published in English by Dark Horse Comics, translated by Dana Lewis and Toren Smith. The French version uses the English translation as a source text, and is published by Glénat, translated by Yvan Jacquet. The feature-length anime adaptation of *Appleseed*, produced in 1988, draws on episodes from the comic book, but creates a new story-line pitting Deunan and Briareos against violent terrorists plotting to ‘liberate’ Olympus from the bioroids and reinstate genuine human freedom. An English-subtitled version of the anime was produced in VHS format in 1991 by US Renditions, and a dubbed version was released by Manga Entertainment in 1994. Both translations are available on the DVD edition released by Manga Entertainment in 2000. In 2001, a French DVD version was released by Pathé Video with subtitles and dubbed dialogue translated using the intermediary of the English ADR script.

Figure 6.6 Cover of the American DVD release of *Appleseed* (Manga Entertainment).



6.3.2 Setting

6.3.2.1 Proper Names

The narrative of *Appleseed* is not set in Japan, but in a futuristic model city called *Olympus*. Shirow includes other classically inspired proper names in his dialogue (as pointed out by Clements and McCarthy 2001:16), converging with neo-classical elements of the architecture in the visual depiction of the city itself. The head of the government is called *Athena*, her assistant is *Nike*, and the central government supercomputer is called *Gaia*. The above-mentioned proper names are transferred in all the translations – comic book, dub, and subtitles. However, it is noticeable that in the case of other classical names, the English dub tends to omit them (e.g. *Cadmos*, *Brontos*, *Algos*, *Neleus*) or modify them (*Briareos Hecatonchires* is changed to *Bularios Hecatonicles*). In the English comic-book translation we also find that at least one Japanese cultural referent and one toponym are substituted to make the dialogue more easily understandable for non-Japanese readers. The name of the Japanese national broadcaster *NHK* is substituted by *CNN*, and *Honolulu* (a holiday destinations with connotations of exotic luxury for many Japanese people) is substituted by *the Riviera*. The American comic-book also autonomously inserts the anthroponym *Lieutenant Towers* for one of the incidental characters. These English substitutions and insertions are transferred directly into the French translation.

6.3.2.2 Military and Scientific Register

As is the case in *Ghost in the Shell*, military and scientific register is less salient in the film version of *Appleseed* than in Shirow's original comic books. Whilst at least one item of military jargon – *50 millimetre laser-guided water-cooled machine guns* – is autonomously inserted in the English dub, this is an incidental one-off. On the other hand, military and scientific register appears more frequently in the comic book, and the English translators have used the same kind of procedures found in *Ghost in the Shell* in domesticating the jargon to American conventions. The chief procedure is the use of abbreviations and other shortenings. Sometimes English shortenings (e.g. the abbreviations *com-link* and *meditech*) are transferred into the French dialogue, but this is not always the case. The following are examples of English abbreviations:

(6:33) *Briareos*

Arugesu ni isha o yonde moratta (JC 3:48)

(I) had Arugess call a doctor (gloss)

Arugess called in a meditech. (EC 3: n.p.n.)

Arges a appelé un meditech. (FC 3:54)

(6:34) *ESWAT member*

Ransu ni renraku (JC 3:131)

Contact Lance (gloss)

Get Lance on the com-link! (EC 3: n.p.n.)

Passez-moi Lance sur le com-link. (FC 3:137)

(6:35) *ESWAT member*

Sugu kyūgohan ga kuru kara na! (JC 3.140)

Soon relief squad SUBJ is coming because SF (gloss)

Med-evac's on the way. (EC 3: n.p.n.)

L'équipe d'évacuation arrive! (FC 3:146)

(6:36) *Colonel*

LM no kyōkaku furēmu (JC 4:25)

LM breastplate frame (gloss)

Breastplate exo for a landmate (EC 4: n.p.n.)

Armature frontale (FC 4:31)

(6:37) *Deunan*

... tokushubutai ga yōhei o tsukau toki... (JC 4:115)

... when special forces use mercenaries... (gloss)

... when special forces hire mercs... (EC 4: n.p.n.)

... quand les forces spéciales engagent des mercenaires... (FC 4:121)

Japanese terms may also be modified into acronyms or alphanumeric codings, as in the following examples:

(6:38) *Fang*

Anta ga bakudan shori o?! (JC 4:89)

You (are going to do) bomb disposal (gloss)

Y-You're an E.O.D. expert [+ extratextual gloss "explosive ordinance disposal"] (EC 4: n.p.n.)

Tu es un expert en déminage?!? (FC 4:95)

(6:39) *Doctor Matthew*

Hayo koteizai motte konkai na! (JC 1:129)

Quickly bring fixative SF (gloss)

Hurry up with that AX54! (EC 1: n.p.n.)

Ça vient, ces sangles? (FC 1:135)

The procedure of autonomous insertion is also used to intensify the military-scientific atmosphere of the narrative. In the following example, the English abbreviation *intel* corresponds to the hearsay auxiliary *sō*:

(6:40) *Helicopter pilot*

Acchi no tenkō wa tōbun no aida warui sō desu (JC 3:107)

The weather there TOP for the time being I hear is bad COP (gloss)

Intel says the area's gonna be socked in for hours. (EC 3: n.p.n.)

Les renseignements nous assurent que la zone sera plongée dans le brouillard pendant des heures.
(FC 3:113)

In another line, the meaning of the original Japanese is replaced with military terminology:

(6:41) *Briareos*

Ashioto da?! (JC 1:11)

Sound of footsteps COP (gloss)

Combat armor? (EC 1: n.p.n.)

Des bruits des pas?! (FC 1:17)

6.3.3 Character Voice

6.3.3.1 Deunan

Deunan Knute is a deadly efficient, but hot-headed member of the ESWAT team in Olympus. When she uses the abusive address-term *kisama* in the comic-book, American translators Lewis and Smith use vulgar lexis to recreate corresponding style in English. This is then translated directly in the French version:

(6:42) *Deunan*

Kisama ga manuke na sei de da! (JC 4:20)

Because of your idiotic fault COP (gloss)

Just because you're a clumsy asshole! (EC 4: n.p.n.)

Et ça à cause d'une grosse conne! (FC 4:26)

(6:43) *Deunan*

Kisama no yō na yatsura ga iru kara (JC 3:152)

It's because there are guys like you (gloss)

It's because of bastards like you... (EC 3: n.p.n.)

C'est à cause de fils de putes comme vous que... (FC 3:158)

Vulgar lexis is also added to Deunan's English dialogue where there is no corresponding indication of tenor in the Japanese original:

(6:44) *Deunan*

Watashi wa sonna koto ki ni shinai n da kara...! (JC 1:115)

I don't worry about that kind of thing (gloss)

I don't give a shit!! Who cares what she is! (EC 1: n.p.n.)

Et alors? Qu'est-ce que ça peut me foutre!? (FC 1:121)

(6:45) *Deunan*

Genki ne (JC 4:34)

(They are) vigorous SF (gloss)

You gotta give 'em credit for balls. (EC 4: n.p.n.)

Il faut avouer qu'ils ont des couilles... (FC 4:40)

In the film too, Deunan uses aggressive, impolite tenor in the form of Japanese interjections such as *kusottare* and *kuso*. These are translated literally in the English subtitles, but disappear in the adaptive lines written for the English ADR script:

(6:46) Deunan

Kusottare de dō sun no? (J)

(That) shitty person what (do we) do Q (gloss)

Well, *shit*... what do we do now? (ES)

So I suppose we follow her orders just like she said. (ED)

(6:47) Deunan

Kusō atashi mo yakin dattara! (J)

Shit if I too was on night duty (gloss)

Shit, wish I was on duty! (ES)

Just our luck to be off duty tonight. (ED)

However, the English dub more than makes up for this deletion of interjections by autonomously inserting vulgar lexis in other lines:

(6:48) Deunan

Atashitachi ningen to wa chokusetsu kuchi ga kikenai tte ka (J)

With us humans TOP that means (she) won't talk directly Q (gloss)

It really *gets on my tits* that she wouldn't see us face to face. (ED)

Too good to talk directly

to us humans, huh? (ES)

(6:49) Deunan

Atashi ni shageki no ude o tamesasetai no? (J)

My shooting skill OBJ want to test Q (gloss)

Move a muscle and I'll blow your *fucking* head clean off. (ED)

Want to test my aim? (ES)

Figure 6.7 An angry Deunan in Japanese, American and French editions of *Appleseed* (Seishinsha, Dark Horse Comics, Glénat).



(6:50) *Deunan*

Nan... nan da antatachi! (J)

What... what are you (gloss)

Get out of my fucking way. (ED)

What the hell are you doing? (ES)

The French dub is less marked with regard to lexical register, and does not replicate fully the aggressive lexical vulgarity of the English version of these lines:

(6:48) *Ça me tape sur le système, moi, les gens qui reculent devant un face à face.* (FD)

(6:49) *Bouge un cil, et je transforme ta petite cervelle en marmelade.* (FD)

(6:50) *Débarrassez le plancher... espèce de....* (FD)

6.3.3.2 Vulgarization of Lexical Register in Dubbing

In fact, the vulgarization of lexical register in Deunan's speech is symptomatic of a dubbing strategy related to the marketing of the film that Clements and McCarthy (2001:16) identify as "fifteening": that is to say the insertion of "swearing purely to attain a more commercial rating". In linguistic terms, what this means is that many other characters, both major and minor, have some variation of the word *fuck* inserted into their dialogue, despite the fact that the original Japanese does not contain lexicogrammar so strongly marked with regard to lexical register. This strategy is particularly clear when the English dubbed dialogue is compared with the corresponding English subtitles, as can be seen in the examples in the following table.

Figure 6.8 Vulgar Lexis in the English Dub of *Appleseed*.

Character	English Dub	English Subtitles
Briareos	What the fuck ?	What the...?
Athena	So come on you fuckers . Let's see you try it.	(no corresponding line in the subtitles)
Athena's subordinate	It would be a total fuck-up .	Of course the tank won't operate, but...oh, no!
Terrorist #1	You get us the fucking truck or the kids are going to eat lead.	I'll give you ten minutes, then we waste the kids first!
Terrorist #2	Stupid asshole! Thinks he fucking knows the lot.	Who the hell does he think he is?
Charon (villain #1)	It's just the suit got fucked in the firefight.	The electronics went out when I got hit.
A.J. Sebastian (villain #2)	What the fucking hell! Oh Christ!	What the...?
Lieutenant Bronx	What the fuck do they call this?	What the hell is this?

Although the French dub is translated using the English script, the vulgar lexis introduced by this strategy of “fifteening” is not reproduced in the corresponding French lines:

(6:51) *Briareos*

Na... nan da? (J)

Wh... what is (this) (gloss)

À quoi est-ce qu'on joue là? (FD)

(6:52) *Athena*

(no corresponding line in the Japanese script)

Je suis curieuse de voir comment ils vont s'y prendre. (FD)

(6:53) *Athena's subordinate*

Muron sadō wa fukanō na hazu desu ga ā! (J)

Of course operating (the tank) should be impossible INTJ (gloss)

Ce sera une confusion totale. (FD)

(6:54) *Terrorist #1*

Ato 10 pun da. Kodomo kara korosu na (J)

Ten more minutes (We will) kill starting with the children SF (gloss)

Amenez-nous le camion, ou ce sont les gosses qui vont trinquer en premiers. (FD)

(6:55) *Terrorist #2*

Ōmono ka nanka shiranē ga erasō ni (J)

I don't know if he is a big-shot but (he acts) big (gloss)

Quel crétin, celui-là avec son air de supériorité! (FD)

(6:56) *Charon (villain #1)*

Ashi o yarareta toki ni denki keitō mo ikareta rashii (J)

When my leg was hit the electric system was broken it seems (gloss)

Non, c'est l'armure qui a pris. (FD)

(6:57) *A.J. Sebastian (villain #2)*

Na... nan da kuso (J)

Wh... what is (this) oh shit (gloss)

Je n'ai plus d'énergie. Qu'est-ce qui s'est passé! (FD)

(6:58) *Lieutenant Bronx*

Nan da nan da kono heya wa (J)

What is (this) what is (this) this room TOP

Mais qu'est-ce que c'est que ce chantier? (FD)

Thus a comparison of the translations of the anime script shows that the insertion of vulgar lexis is a phenomenon exclusively of the English dub.

6.4 Summary of Chapter 6

Comparative analysis of translations of Shirow's works reveals patterns of difference both intermodally and interlingually. From an intermodal point of view, we found that the English subtitles did not domesticate indices of setting, whereas in contrast domestication did occur in both the film dub and comic-book translations of *Ghost in the Shell*. In particular, military and scientific register is strongly domesticated in the American comic-book translations by means of procedures of insertion and modification, using various types of linguistic shortenings (acronyms and abbreviations), but this kind of domestication is not salient in either the dubbed or subtitled translations of the film. With regard to character voice, the comic-book translations use compensatory procedures such as orthographic devices, interjections, address terms and choice of lexical register. Similar procedures are used to recreate tenor in English dubs, more fully than in the subtitles. But the English film dubs also show a tendency to autonomously create vulgar lexical register, and this is taken to systematic extremes in the dubbed version of *Appleseed*, in which many of the characters have swearing added to their lines.

In terms of an interlingual comparison between English and French translations, the most noticeable difference is that, with the exception of a comic-book based on the film of *Ghost in the Shell*, all the French translations – subtitles, dubs, manga – were made via the intermediary of English, rather than directly from Japanese. Many of the stylistic transformations made in the English translations are transferred directly from English into French, for example inserted and deleted cultural markers in the film version of *Ghost in the Shell*, and deleted classical references in the English dub of *Appleseed*. However, although some abbreviations are transferred directly from

English in the comic-book translation, in general the English additions and modifications of military and scientific register are not transferred into French. In terms of character voice, English tenor resources such as interjections and address terms are translated literally in the French comic-books. But the autonomous creation of vulgar lexical register in English dubs is not replicated in the French film translations, and this is particularly noticeable in *Appleseed*.

CHAPTER 7

ŌTOMO KATSUHIRO: *AKIRA*

7.1 Ōtomo Katsuhiro and Background to *Akira*

Ōtomo Katsuhiro was born in Miyagi Prefecture in 1954 and began writing and drawing manga in 1973. His two best known works are *Domu: A Child's Dream* and *Akira*. *Domu* gave him his breakthrough to commercial success, and sold over 500,000 copies in graphic novel form in Japan. It is the story of an old man who uses his 'psionic' powers for malevolent purposes. In 1982 he started another manga story featuring psionic powers when *Akira* began publication in *Young Magazine*, reaching its conclusion ten years later after more than 2,000 pages of artwork. The entire work was published in six *tankōbon* volumes by Kōdansha. An initial English version, colourized with Ōtomo's cooperation, was produced by Marvel Comics. This version was published in the UK by Mandarin Books in 1994 but is no longer commercially available. A complete colourized French version, which was translated directly from the first English translation, was published in 14 volumes by Glénat between 1991-1993, with dialogue translation credits by Stan Barets. Glénat began publishing a black and white six-volume edition in 1999 with a translation by Sylvain Chollet which used both the initial French translation (from English) as well as the original Japanese as source texts. A complete black and white six-volume edition in English was published by Dark Horse Comics between 2000-2002. This was essentially a re-edited version, based on the second French graphic adaptation and the earlier English translation of the dialogue.

An animated film version of *Akira* was written and directed by Ōtomo, and became the highest grossing film of 1988 in Japan. The film was also given theatrical

release in the US and Europe, and is credited with sparking the major increase in interest in Japanese manga and anime which occurred in western countries in the 1990s. The film was released in both dubbed and subtitled form on the UK home video market by Island World Communications, later to become Manga Entertainment, using a translation from the initial American release by Streamline Pictures. It was released in DVD format by Pioneer in 2001, with a newly translated ADR script and subtitles. *Akira* thus provides a rare opportunity to make an intralingual comparison between two English translations of the same anime. A DVD was released by Pathé Video in 2002, with French subtitles and dub translated through the intermediary of the earlier, (Streamline/Manga Entertainment) English dub.

The story of *Akira*, set in 2019, is centred around two teenage delinquents, Tetsuo and Kaneda, in the quasi-totalitarian society of neo-Tokyo. Tetsuo, a picked-upon junior member of a biker gang, starts to develop 'psionic' powers after crashing into what appears to be a prematurely aged child, one of a number of survivors of a government-financed experimental project, the most powerful and mysterious of whom is Akira. As Tetsuo's powers increase to a terrifying and cataclysmic extent, his gang-leader Kaneda seeks to find and kill him, allied with a group of revolutionary resistance fighters. In an apocalyptic ending whose meaning is not altogether clear, Kaneda and his friends are left to ride in freedom through the streets of the destroyed city, while Tetsuo and Akira are absorbed into what appears to be the creation of a new parallel universe. This basic outline is common to the comic and the film, the main difference being that the comic includes many intervening episodes, subplots and characters. Both comic and film are characterized by

fast-paced, violent action, but in comparison to the works of Shirow, there is little portrayal of a digitalized, cybernetic future. So, despite its focus on social collapse and rebellion, *Akira* does not, strictly speaking, belong to the subgenre of cyberpunk.

As Clements and McCarthy (2001:9) suggest:

- *Akira* owes less to an alleged “cyberpunk” sensibility than it does to the young Otomo’s perspective on 1960’s counterculture – rioting students, crazed biker gangs, and corporate intrigue.

Although set in a Tokyo of the future with characters who are clearly Japanese, there are few culturally marked lexemes in the dialogue, which is itself relatively sparse.

Bouissou (1998 section 3:2) points out that at one point in the comic there are even 14 pages with no dialogue at all.

Figure 7.1 Cover of the American DVD release of *Akira* (Pioneer).



7.2 Setting

7.2.1 Lexemes and Proper Names

When we undertake a comparative reading of the various translations of *Akira*, the most domesticating translation in terms of indices of setting is the early English dub released by Manga Entertainment. It autonomously creates lexemes with American resonances such as *senator*, and inserts an allusion to the *Gestapo* which is not present in the original Japanese dialogue. It also depoliticizes aspects of Ōtomo's script, for example by deleting a reference to *capitalists* ("shihonka") and substituting a reference to spending on *a freeway system* instead of the original reference to spending on *welfare* ("fukushi"). In addition, it also neutralizes or domesticates a significant number of proper names. The names of incidental or minor Japanese characters – *Omi*, *Shimazaki*, *Takanashi*, *Nezu* – are deleted. *Yamagata* is shortened to *Yama*, and *Ryū* assimilated to *Roy*. It also deletes the incidental toponyms *Kuwata* and *Kisarazu*. There is also one instance of domestication of anthroponyms in the Manga Entertainment subtitles. The Japanese name *Kei* is assimilated under transliteration to the English name *Kay*. Except for the change of *Ryū* to *Roy*, these transformations introduced by the early English dub are then transferred literally into the French dub and subtitles. In short, whereas indices of the foreign Japanese setting are straightforwardly transferred in the second translation of the film (in Pioneer's remastered release), they are sometimes neutralized or domesticated in the early English translation and the French translation based on it.

In the comic-book translations, *Kei* is assimilated to *Kay* in both the early English and French translations, but transferred without assimilation in the later versions.

The name of the male character *Kai* is transferred in the early versions, but is modified to *Kaisuke* (English) or *Keisuke* (French) in the later translations, possibly to avoid confusion with Kei. A reference to *Hokkaido* (JC 4:123), the name of Japan's main northern island, is generalized to *northern Japan* in the Dark Horse English translation and *le nord du Japon* in the first Glénat translation, but is transferred with an extra-textual gloss in the later Glénat French version. With regard to culturally-marked lexemes, the Japanese currency *yen* is always transformed into *dollars* in the Dark Horse translation, whereas the second Glénat translation domesticates to *deux briques* in only one instance. Thus a less domesticating tendency in this respect is evident in the later translations, especially the second Glénat translation. Apart from these instances, anthroponyms and toponyms are transferred in the comic-book translations.

7.2.2 Military and Scientific Register

Although it is a work of science fiction, *Akira* concentrates on action and social depiction rather than giving a futurist portrayal of a highly technologized world in 2019. However, there is some focus on the authoritarian military that seeks to control neo-Tokyo and the irresponsible scientists who unleash the psionic forces that repeatedly devastate the city. The longer format of the comic book allows more scope for insertions of military and scientific register than the movie. For this kind of register, it is noticeable that the Dark Horse comic-book translation makes more use of acronyms and abbreviations than either of the Glénat translations.

Acronyms occur in the English dialogue where they do not appear in the original Japanese or the French translations, e.g.:

(7:1) Soldier

Senkoku BF35 o tsūka shimashita node ato 15 fun hodo ka to... (JC 2:173)

Since (the elevator) just passed through BF35 (it will get there) in about 15 minutes (gloss)

It just passed level BF35, which gives him an E.T.A. of fifteen minutes from now. (EC 2:173)

Il vient de dépasser le niveau BF 35. Il faut compter une quinzaine de minutes. (#1FC[first Glénat translation] 3:173)

Elle vient de passer le 35ème sous-sol, il faut compter encore une quinzaine de minutes. (#2FC[second Glénat translation] 2:173)

In the following examples, in addition to an acronym (*DSP*), abbreviations (*auto-nav*, *recon*, *ops*) are also used for technical and military terms in the English version of the comic, but are not used in the French translations:

(7:2) Scientist

Ano kaisen to ano kaisen o kitte ōtonabigeishon o ikashite... (JC 5:122)

Cutting that circuit and that circuit utilizing autonavigation (gloss)

Hmm... bypass the DSP board... set the auto-nav jumpers to manual... (EC 5:122)

Il suffit d'isoler deux circuits et le système d'autonavigation... (#1FC 9:65)

Il suffit d'isoler deux circuits... et d'activer le système d'autonavigation... (#2FC 5:122)

(7:3) Soldier

... Teisatsutain Jōji Yamada chūi de aru (JC 5:260)

Reconnaissance team member lieutenant George Yamada COP (gloss)

... George Yamada, leader of the recon team. (EC 5:260)

... George Yamada, le chef de notre équipe de reconnaissance. (#1FC 10:30)

... Georges Yamada, il dirige une patrouille de reconnaissance. (#2FC 5:260)

(7:4) Admiral

Tokushu kōsaku butai no koto desu na (JC 5:140)

Special operations team a matter of COP SF (gloss)

The special ops team, you mean? (EC 5:140)

Un détachement des services spéciaux, dites-vous? (#1FC 9:83)

Un détachement des services spéciaux, dites-vous? (#2FC 5:140)

7.3 Character Voice

7.3.1 Kaneda

Kaneda is the leader of the biker gang around which the narrative of *Akira* is centred. As a gang leader, his social register (pronunciation, particles, verb-forms, interjections) is that of a stereotypical teenage ‘punk’, although in comparison to Tetsuo he is a more sympathetic character because of his humour and underlying values of loyalty and courage. In the Dark Horse comic-book translation we see a familiar pattern in the use of vulgar lexis to recreate social register, which is cued in Japanese by non-standard pronunciations such as *nē* (instead of *nai* [“there is not”]), contractions such as *su* for *suru* (“do”), and typically-male emphatic particles such as *ze*. Vulgar lexis is also used to translate Kaneda’s dialogue in the Glénat translations, but less intensively so than in the English translation. This can be seen in the following three examples, in which the French lines are less marked with vulgar lexis than the English:

(7:5) *Kaneda*

Dō mo kō mo nē (JC 5:310)

What to do it is not (a question of) (gloss)

Fuck plans! (EC 5:310)

Je m'en occupe! (#1FC 10:80)

Pas besoin de plan! (#2FC 5:310)

(7:6) *Kaneda*

Teki o warawashite dō su n da yo (JC 5:331)

Making the enemy laugh what (are you) doing SF (gloss)

We're not out to make them fucking laugh! (EC 5:331)

Sûr qu'ils vont se marrer! (#1FC 10:101)

On y va, oui ou merde? On dirait des femmes qui font la vaisselle!... (#2FC 5:331)

(7:7) Kaneda

Ikō ze (JC 5:330)

Let's go SF (gloss)

We gonna haul ass?! (EC 5:330)

On y va! (#1FC 10:100)

C'est parti! (#2FC 5:330)

The use of vulgar lexis in English may also involve an alteration of the semantic meaning of the Japanese dialogue:

(7:8) Kaneda

Mo... modorō ze (JC 2:213)

Le... Let's go back SF (gloss)

My b-balls are gonna f-freeze off! (EC 2:213)

On s'tire... (#1FC 4:43)

Il fait trop froid, faisons demi-tour! (#2FC 2:213)

Both English and French comic books also use orthographic devices in Kaneda's speech bubbles, emphasizing the rough spoken quality of the dialogue:

(7:9) Kaneda

Dasēē konoyarō (JC 2:23)

Let (me) out bastards (gloss)

Lemme out, you bastards!! (EC 2:23)

Laissez-moi m'tirer! Meerde! (#1FC 3:23)

Laissez-moi m'tirer! Bande de connards! (#2FC 2:23)

(7:10) Kaneda

Naotta ka baiku... (JC 5:151)

Did (you) fix the motorbike? (gloss)

D'ja fix it?! (EC 5:151)

Tu as réparé la bécane? (#1FC 9:94)

T'as réussi à la réparer? (#2FC 5:151)

Figure 7.2 An angry Kaneda in *Akira* (Kōdansha, Dark Horse Comics, Glénat).



Additionally, with echoes of the teenage John Conner in the film *Terminator 2*, the American translators insert some ‘cool’ Spanish into Kaneda’s lines, a domesticating procedure which is not used in the French translation:

(7:11) *Kaneda*

Arigatē (JC 1:225)

Thanks (gloss)

Muchas gracias! (EC 1:227)

Merci, les gars! (#1FC 2:49)

Merci, les gars! (#2FC 1:227)

(7:12) *Kaneda*

Arigataku morattoku yo (JC 5:151)

Gratefully (I) receive (it) SF (gloss)

Sweet! Gracias, colonel. (EC 5:151)

Merci!... mon colonel... (#1FC 9:94)

Ça, c'est gentil! Merci, colonel. (#2FC 5:151)

Turning to the translation of Kaneda’s dialogue in the film version of *Akira*, as was the case with indices of setting, the early English dub occasionally adapts the semantic content of his lines. Because the French dub is based on a literal translation of the first English version, these adaptations are carried through into French. In contrast, the second English dub does not use such procedures of local adaptation:

(7:13) *Kaneda*

Bebī rūmu tte no wa doko da (J)

Where is the baby room (gloss)

Get out of our way, now! (#1ED)

Écartez-vous. Laissez-nous passer! (FD)

Where in the hell's the friggin' baby room? (#2ED)

Another example of adaptation in the first dub occurs in Kaneda’s showdown with Tetsuo at the Olympic stadium, in which Kaneda proudly insists that Tetsuo, his

junior in the hierarchy of the biker gang, address him with the polite suffix *-san*.

This encounter is translated using the English address term *mister* in the second dub:

(7:14) *Tetsuo and Kaneda*

- *Kaneda!*

- *San o tsukero yo. Dekosuke yarō* (J)

Put a “san” SF “(big-)forehead-guy” bastard (gloss)

- *Kaneda!*

- *That's Mister Kaneda to you, punk!* (#2ED)

However, in the first English and the French dub, this reference to address form is deleted:

(7:14)

- *Kaneda!*

- *Okay, let's settle this once and for all.* (#1ED)

- *Kaneda!*

- *Bon, très bien. Réglons ça une bonne fois pour toutes.* (FD)

The subtitles for the first English version do not use adaptations in these lines. On the other hand, although they are semantically more ‘accurate’ than the dub, they do not convey the tenor of Kaneda’s speech:

(7:13)

Where's the Babies' Room? (#1 ES)

(7:14)

- *Kaneda!*

- *Mister Kaneda.* (#1ES)

Again, in the following example, the translation of the subtitle is literal, but does not include any counterpart to the tenor of *ore* (“I”), non-standard pronunciation (*mawarenē* instead of *mawaranai*), and the assertive *n da yo*:

(7:15) *Kaneda*

Ore no te wa socchi ni wa mawaranē n da yo (J)

My hands TOP that way TOP don't bend SF (gloss)

My arms don't go that way! (#1ES)

How'd you like to try that on me, fish face? (#1ED)

The loss of the interpersonal meaning conveyed by aspects of Japanese tenor such as assertive sentence-final forms (*tte*, *yo*) can be seen clearly when the dub translation is almost the same as the subtitles except with regard to tenor:

(7:16) *Kaneda*

A hora baiku mada moeteru tte (J)

Ah look (your) bike is still burning I tell you (gloss)

Your bike's still burning. (#1ES)

Your bike's still burning man. (#1ED)

(7:17) *Tetsuo and Kaneda*

- *Nan da yo sore*

- *Kōnaringu da yo* (J)

What is SF that

Cornering COP SF (gloss)

- *What's that?*

- *Cornering.* (#1ES)

- *Hey, what the heck was that?*

- *Cornering man.* (#1ED)

However, this significant contrast between dubbing and subtitles in Kaneda's speech does not emerge when we compare the two modes in the later Pioneer DVD translation. If we look at the same examples, the only difference noticeable is a tendency for the dub to be slightly longer in textual terms. It is clear that the second set of *Akira* subtitles is more similar to the ADR script than is the case with the earlier titles.

Figure 7.3 Similarity of dub and subtitles in the Pioneer translation of Kaneda's dialogue.

#2 English dub	#2 English subtitle
(7:15) My arms don't bend that way, you loser!	(7:15) My arms don't bend that way, damn it!
(7:16) By the way, your bike's still on fire.	(7:16) Hey, your bike's still on fire.
(7:17) - What the hell do you call that? - Cornering man.	(7:17) - What're you <i>doing</i> ? - <i>Cornering</i> , man.

In addition, orthographic and typographic devices are used to convey tenor in the second set of subtitles. One such device is pronunciation spelling:

(7:18) *Kaneda*

Koitsu o todokete yaru no sa (J)

(I'll) send this SF (gloss)

I'll give this to him. (#1ES)

I'm gonna send Yamagata his bike. (#2ES)

The later subtitles also regularly use italicization to suggest emphatic pronunciation in the dialogue. Italics are used in over 25 of Kaneda's lines in the second subtitles, but only once in the first. This is an interesting procedure because italics are not used in this way in the French subtitles, and discussions of subtitling tend to suggest that italics should be restricted to off-screen voices (Hervey and Higgins 1992:160, Becquemont 1996:148, Cornu 1996:160). The difference in the translation of tenor between the two sets of subtitles can be seen in the following example, in which a lexical intensifier (*the hell*) and phonological intensification represented by italics help convey the emotional tone of the exclamation (*nan da*) and the contraction of pronoun and topic particle (*are wa > arya*):

(7:19) *Kaneda*

Nan da arya! (J)

What is that (gloss)

What's that? (#1ES)

What the hell is *that*? (#2ES) (representation of italics as in the original subtitles)

In the next example, the rudeness of the imperative form, *dokē*, is again conveyed more strongly in the second set of subtitles, by means of an interjection and use of italics.

(7:20) *Kaneda*

Dokē (J)

Move out of the way (gloss)

Get out of my way! (#1ES)

Damn it, *move!* (#2ES)

In the following example, the syntax and italics in the later subtitle convey the aggressive attitude of Kaneda's exclamation using the address-term, *omē* ("you"), more strongly than the standard question form used in the earlier title:

(7:21) *Kaneda*

Nan da yo omē wa. Sōshiki gaeri ka (J)

What is (it) SF you TOP coming back from funeral Q (gloss)

Are you on your way

from a funeral? (#1ES)

What's with *you*? You just

come back from a funeral? (#2ES)

This final example shows a similar contrast between the two sets of subtitles in their treatment of the tenor of Kaneda's Japanese (interjection [*chikushō*], non-standard pronunciation [*kitanē* instead of *kitanai*], emphatic particle [*zo*]):

(7:22) *Kaneda*

Chikushō kitanē zo Tetsuo (J)

Shit (that's) dirty SF Tetsuo (gloss)

None of your dirty tricks!

Let's fight fair! (#1ES)

God *damn* it!

This ain't fair, Tetsuo! (#2ES)

7.3.2 Tetsuo

Tetsuo is a junior member of the motorbike gang and was brought up in the same orphanage as Kaneda. Looked down upon by other gang members, he has a pent-up desire to prove himself. When, as a result of a chance accident, he begins to develop massive psionic powers, he cannot control the process and vents his anger in the destruction of anything and anyone that gets in his way. Like Kaneda, but unrelieved by any hint of humour, his social register is that of a rough and aggressive 'punk', cued by verb endings (*-yagaru*), pronunciation (*ē* instead of *ai*) and vocabulary (*yarō*), and in his use of imperatives (*kiero*), particles (*zo*), interjections (*kusō*), and terms of self-reference and address (*ore* and *temēra*). In the comic-book translations, both English and French versions make use of words belonging to vulgar lexical register to convey this aggression:

(7:23) Tetsuo

Urusai kiero (J)

Shut up get out (gloss)

Get your ass out of here! (EC 4:234)

Sors ton cul d'ici! (#1FC 7:122)

Sors de cette pièce... sors ton cul d'ici! (#2FC 4:232)

(7:24) Tetsuo

Akira ni chikazuku no ga ore no shimei da to nukashiyagatta (JC 6:226)

Getting close to Akira is my mission (you) impudently said (gloss)

So it's my mission to be another Akira? What bullshit... (EC 6:226)

...Me dire à moi... de me contrôler, moi, et Akira... (#1FC 12:55)

Alors mon destin est d'obéir à Akira? Ça veut rien dire, ton histoire, là... Arrête de dire des conneries! (#2FC 6:224)

(7:25) Tetsuo

Dōshita yo Boroboro ja nē ka... (JC 6:105)

What's the matter (are you) not ragged Q (gloss)

What's up? You look like shit! (EC 6:105)

Un cadavre ambulant... (#1FC 11:108)

Franchement, tu me fais pitié... regarde-toi! (#2FC 6:103)

The English comic-book translation also makes frequent use of spellings emphasizing the spoken nature of Tetsuo's register. Similar orthographic devices, particularly omission of vowels, are also employed frequently in the earlier French translation:

(7:26) *Tetsuo*

Yarō (JC 2:47)

Bastard (gloss)

So... you wanna play? (EC 2:47)

J't'aurai... (#1FC3:47)

Ah, tu veux jouer? (#2FC 2:50)

(7:27) *Tetsuo*

Dōshita dōshita... Hayaku shinai to misairu ga kuru zo (JC 5:387)

What's the matter if (you) don't do (something) quickly missiles are coming SF (gloss)

Come on, come on... Missiles comin' to getcha! (EC 5:387)

T'aurais intérêt à bouger! Voilà les missiles! (#1FC 10:157)

Dépêche-toi... Si tu ne te libères pas maintenant, tu vas morfler... (#2FC 5:387)

(7:28) *Tetsuo*

Dōshita soko made ka (JC 2:50)

What's the matter as far as there Q (gloss)

What'sa matter? Nowhere to go? (EC 2:50)

Alors!/? On est coincée?! (#1FC 3:50)

Alors, la petite course est déjà finie? (#2FC 2:50)

As is the case with Kaneda's dialogue, the writers of the first English ADR script have recourse to the address term *man* to help recreate Tetsuo's characteristic tenor, for example his use of imperative forms (*dase*), non-standard pronunciation (*nē*), and the assertive sentence-final form (*n da yo*). They also insert *man* as an interjection. But these indications of tenor are not used in the first English subtitles, which by

Figure 7.4 Tetsuo exulting in his psionic powers (Kōdansha, Dark Horse Comics, Glénat).



comparison are neutral with respect to tenor:

(7:29) *Tetsuo*

Ii kara dase yo (J)

Listen hand (them) over SF (gloss)

Give them to me. (#1ES)

Just shove 'em out, man! (#1ED)

(7:30) *Tetsuo*

Rika no jikan ja nē n da yo (J)

(This is) not science time SF (gloss)

This is no chemistry class. (#1ES)

This is more than chemistry 101, man. (#1ED)

(7:31) *Tetsuo*

Konpyūtā seigyo no anchirokku burēki to ... (J)

Computer-controlled anti-lock brakes and (gloss)

Computer-controlled

anti-lock brakes (#1ES)

Man, it even has computer-controlled anti-lock brakes. (#1ED)

Again, as is the case with Kaneda's dialogue, there is no corresponding contrast in tenor between the dub and the subtitles when we compare the same lines in the later film translation released by Pioneer.

Figure 7.5 Similarity of dub and subtitles in the Pioneer translation of Tetsuo's dialogue.

#2 English Dub	#2 English Subtitle
(7:29) You'd better get them now.	(7:29) Just hand'em over.
(7:30) What is this, the science classroom?	(7:30) What is this, science class?
(7:31) And these are computer-controlled anti-lock brakes.	(7:31) And these are...Computer controlled anti-lock brakes.

A noticeable feature of the second dub in comparison with the first is the use of lexis marked by reference to certain kinds of taboo subjects (sex, defecation, religion).

In this respect, Tetsuo's speech is more vulgar in the second dub:

(7:32) *Tetsuo*

Kusō (J)

Shit (gloss)

Come on! (#1ED)

Fuck! (#2ED)

(7:33) *Tetsuo*

Ēe kuso (J)

Ah shit (gloss)

Hey! (#1ED)

Aw Jesus Christ! (#2ED)

(7:34) *Tetsuo*

Dō demo ii ya anna baiku (J)

I don't care SF a bike like that (gloss)

It doesn't matter any more. (#1ED)

It's a piece of shit anyway. (#2ED)

As is the case with Kaneda, the subtitles in the second English translation regularly make use of typographic and orthographic devices: italics, capitalization, pronunciation spelling. These help to recreate the tenor of Tetsuo's exclamatory use of *n da*, rough masculine terms of reference and address (*aitsura*, *temēra*), and other less polite forms such as the imperative (*kure*):

(7:35) *Tetsuo*

Na...nan da aitsura... (J)

Wh...What are those guys (gloss)

What are they? (#1ES)

W-Who the hell *are* they? (#2ES)

(7:36) *Tetsuo*

Nan da temēra wa (J)

What are you TOP (gloss)

Who are you? (#1ES)

Who the hell are *you*?! (#2ES)

(7:37) *Tetsuo*

Doko ni iru n da

Where is (he) SF (gloss)

Where is he? (#1ES)

WHERE IS HE?! (#2ES)

(7:38) *Tetsuo*

Kapseru kure yo (J)

Give capsules SF (gloss)

Give me some capsules. (#1ES)

Gimme some... capsules. (#2ES)

7.4 Summary of Chapter 7

As is the case with the works of Shirow Masamune, the English translations of *Akira* do not use intermediate translations, whereas the French translations (the first comic-book translation, the dub and the subtitles) are derived from English rather than the Japanese dialogue. With regard to indices of the setting in a future Japan, secondary and incidental proper names were systematically deleted in the early English dub released in 1991, but this did not happen in the newer dub released in 2000. Although military and scientific register is not as salient in *Akira* compared to Shirow's cyberpunk style, the systematic use of acronyms and abbreviations which is a prominent feature of the comic-book translation of *Ghost in the Shell* can also be noticed in the English translations of Ōtomo's manga.

In the translation of character voice, similar procedures are used in recreating the 'biker-punk' social register of both the main characters. Recourse to vulgar lexis and the use of orthographic devices are prominent among the procedures used in the second English comic-book translation. It is of note that these procedures are also found in the French comic-book translations, which are based to varying degrees on the initial English translation. There is a clear difference between the two sets of English subtitles in the translation of character voice. The earlier subtitles neutralized much of the tenor of the original Japanese dialogue, especially when compared to the dubbed dialogue. It may also be added incidentally that, as was suggested in the case of *Grave of the Fireflies* in Chapter 5, there appears to be a link between characterization and text quantity in subtitles. There is certainly a significant quantitative difference between the two sets of subtitles for *Akira*. The later Pioneer translation on DVD contains about 200 more titles than the earlier VHS

release, and almost 50% more words. This quantitative difference is illustrated in the following table.

Figure 7.6 Quantitative Differences in Two Sets of English Subtitles for *Akira*.

	<i>Akira</i> [#1ES] (Manga Entertainment)	<i>Akira</i> [#2ES] (Pioneer)
Number of subtitles	1 051	1 240
Number of words	4 797	7 195
Number of double-line subtitles (percentage of total)	341 (32%)	445 (36%)

Finally, the newer DVD subtitles are much less different from their corresponding dub and make systematic use of typographic and orthographic devices to convey interpersonal meanings and recreate the social register of the two main characters.

CHAPTER 8

ANNO HIDEAKI: *NEON GENESIS EVANGELION*

8.1 Anno Hideaki and Background to *Neon Genesis Evangelion*

Anno Hideaki was born in Yamaguchi Prefecture in western Japan in 1960, and after graduating from Ōsaka College of Art, he helped form Studio Gainax, one of the best-known Japanese animation studios of the 1980s and 90s. Gainax's debut feature was the imaginative and lavish production, *The Wings of Honneamise* ("Onemise no Tsubasa"), released in 1987, for which Anno was one of the chief animators. Anno's biggest success came with his direction of the animated TV series *Neon Genesis Evangelion* ("Shinseiki Evangerion"), 26 episodes of which were aired in Japan between October 1995 and March 1996. Although the series was highly popular, the concluding episodes – composed mostly of still shots with accompanying dialogue – left some viewers bewildered and unsatisfied, and it was rumoured that Gainax had run out of production money to complete the series with normal animation (Clements and McCarthy 2001:116). After the TV episodes ended, feature-film versions of *Evangelion* were also produced on the back of the popularity of the original series. The first movie, entitled *Death and Rebirth*, was simply a synthesis of the first 24 episodes of the TV series, but the final *End of Evangelion* movie provided an alternative conclusion to the story, with a cataclysmic finish of imaginative animation depicting the end of the world. As a tie-in with the anime series, a manga version of the story, written and drawn by Sadamoto Yoshiyuki, has been appearing since 1995 in the comic magazine *Monthly Shōnen Ace*, as well as in *tankōbon* format published by Kadokawa. Although in the manga the sequence of the action is re-arranged to some extent and there are some

non-major differences, the basic outline of the story and the characters remain the same as in the original anime version.

The anime series and the manga have both been translated into English and French. The anime was released in English on DVD by the Houston-based distribution company ADV films. The ADV release includes English subtitled and dubbed translation, as well as a French dub. A French subtitled version was released by the Belgian company Dynamic Visions, but only episodes 1-12 were readily obtainable for the purposes of this study. My analysis of the anime series is therefore based only on the first twelve 25-minute episodes out of a total of 26. The comic-book version of *Evangelion* has been published in French by Glénat and in English by Viz, but as of April 2003, only the first six volumes of the *tankōbon* edition had been published in English. Thus, similarly, the analysis of the manga translation is not based on a complete edition of the story.

At one level, *Evangelion* is simply another variation on the traditional Japanese SF subgenre of “mecha” stories in which mechanized robots fight off invaders to save humankind from an alien take-over. The series contains a lot of action in which the invading aliens known as “Angels” are fought and destroyed by huge bio-robots. The bio-robots are called “Evangelions” and can only be piloted by a select group of 14-year-old children. The Evangelions are built and controlled by a special international agency called “NERV”. The story is centred on the Japanese branch of NERV in the year 2015, headquartered in a specially constructed “geofront”, located underground in central Japan. The setting is thus both Japanese and futuristic. However, as the series progresses, it becomes clear that it is more

complicated than a simple action narrative. It seems that NERV is actually being manipulated by a secret committee called "Seele", who are conspiring to bring about a new human society in the mysterious "human complementarity plan". Moreover, the 'heroes' working at NERV to repulse the aliens turn out to be largely dysfunctional as human beings. The main character, 14-year old Ikari Shinji is unable to form close bonds with his father, his schoolmates, or his guardian, Captain Katsuragi Misato. Misato herself is an effervescent and glamorous young woman, but at the same time alcohol-dependent and in search of a father-figure to replace the scientist father who neglected her, but ultimately sacrificed his life for her. Of the other Evangelion pilots, the German-Japanese Asuka is engaged in an impossible psychodrama of proving herself to her late mother, who hanged herself when Asuka was an infant, while the silent and mysterious Ayanami Rei turns out to be a clone of Shinji's mother, created by his father. The resonances that the popular series had for mid-1990s Japan thus combine traditional concerns about foreign invasion with anxieties about distant and remote power structures within Japan itself, and anxieties about rapid and frightening social change.

Figure 8.1 Cover of the American DVD release of *Neon Genesis Evangelion* (ADV films).



8.2 Setting

8.2.1 Lexemes and Proper Names

The spatio-temporal setting of *Evangelion* is Japan in the future, but there are relatively few lexemes specific to Japanese culture in the dialogue. However, where such items do occur, there are interlingual and intermodal differences in the procedures for dealing with them. For example, the English comic-book dialogue provides more Japanese local colour than its French counterpart by using procedures such as transfer and pseudo-transfer. The English-language translators transfer the term *bentō*, which refers to a lunch-box meal, either prepared at home before going off to work/school or purchased ready-made from a store. In French it is translated componentially as *panier-repas*:

(8:1) *Asuka*

Tezukuribentō nanka agetara kitto ōyorokobi de odoridasu kamo yo (JC 6:53)

If you give a hand-made lunch-box or something (he) might certainly start dancing in great joy SF
(gloss)

*I bet he'd dance with joy if you bring him some good old homemade **bento**.* (EC 6:53)

Je suis sûr que si on lui prépare un panier-repas, ça lui fera très plaisir. (FC 6:53)

Another lexeme which is culturally specific to Japan is *aidoru*, referring to the Japanese style of cute, young entertainer (“idol”), strictly groomed and managed by show business agencies (William Gibson has used a transliteration of this culturally-marked word as the title of one of his novels, *Idoru*). Whereas this reference is omitted in an adaptive French translation of the line, the English-language translators retain the local colour of the Japanese setting by means of transfer explicated by a classifier, “singer”:

(8:2) *Kaji*

*Kodomo wa uchi kaette **aidoru** bangumi demo mitero* (JC 6:71)

Children TOP (should) go home watch an idol T.V. programme or something (gloss)

*Kids should stick with **idol singers**.* (EC 6:71)

Les enfants ne devraient pas quitter le berceau trop tôt. (FC6:71)

Interestingly, using the procedure of pseudo-transfer, the English-language translators also autonomously insert the Japanese word *otaku* into the English dialogue. *Otaku* (literally meaning “your house”) is used in Japanese to refer to “socially inept...obsessive fans of any subject” (Poitras 1999:103):

(8:3) *Shinji*

Koitsu no koto wa kore kara mo anmari yoku wakaranai darō kedo (JC 6:20)

About this guy TOP from now too (I) probably won't understand very well (gloss)

... and I don't think I'll ever understand this *otaku*. (EC 6:20)

Parfois j'ai un peu de mal à le suivre, lui aussi... (FC 6:20)

(8:4) *Tōji*

Sonnan kizuku no omae dake ya (JC 5:20)

So much noticing only you COP (gloss)

Da power a' da *otaku* is witnessed. (EC 5:20)

Il n'y a que toi pour remarquer des trucs comme ça... (FC 5:20)

In the anime translations, we can notice an intermodal difference in the treatment of culturally-marked lexemes. Dubs tend to be more domesticating than subtitles in English. For example, when Asuka is battling an ‘Angel’ inside a volcano, the English dub replaces her desire to take a relaxing bath in an *onsen* (“Japanese hot spring”) with a desire to cool off in a *cold shower*:

(8:5) *Asuka: Episode 10*

Hayai toko onsen ni hairitai (J)

Quickly into hot spring (I) want to enter (gloss)

I just wanna go and take a cold shower. (ED)

I want to take a bath. (ES)

And Misato’s colleague Ritsuko comments on her inability to cook even *instant soup* rather than the ironic comment about Japanese-style ready-to-eat curry indicated in the original verbal and visual narrative:

(8:6) *Ritsuko: Episode 5*

Retoruto o genryo ni yokuzo koko made... (J)

(Even using) retort-pouch food as ingredients you've made such (a terrible dish) (gloss)

Who else could make instant soup taste so awful? (ED)

How can she make something

ready-to-eat taste so awful? (ES)

In the French translations too there is an intermodal difference with regard to indices of the Japanese setting. Whereas the subtitles use transfer for some culturally-marked lexemes, the dubbed translation does not. One example is *janken*. This is the Japanese version of the game of “rock, scissors, stone”, which is often used to make arbitrary decisions in the same way as tossing a coin is sometimes used in the West. Usually the name of the game *janken* is pronounced before the hand shape representing rock, paper or scissors is presented on the utterance of the interjection *pon*. In the French subtitles these Japanese sounds are transferred, whereas they are replaced in the dub:

(8:7) *Misato and Shinji: Episode 2*

Janken pon (J).

“Janken” INTJ (gloss)

Jan-ken-pon (FS)

Pierre, papier, ciseaux. (FD)

In episode 9 Tōji refers to Asuka as a *gaijin* (“foreigner” or componentially “outside person”). This word may have particular ethnic and cultural resonances and is usually substituted in official discourse by the more formal expression *gaikokujin* (componentially “foreign-country person”). Again the word is transferred in the subtitles, but not in the dub:

(8:8) *Tōji: Episode 9*

Shiranē no ka ano gaijin (J)

Don't (you) know that foreigner (gloss)

Tu connais pas la Gaijin? (FS)

Tu n'as pas repéré la nouvelle? (FD)

In a scene at the end of episode 12 where Misato and the teenage pilots are ordering bowls of Chinese noodles after a successful mission, the culinary words *rāmen* (or *lāmen* in an alternative romanization) (“Chinese noodles”) and *chāshū* (“slices of roast pork”) are again transferred in the subtitles but not in the dub:

(8:9) *Asuka: Episode 12*

Fukahire chāshū (J)

Shark fin pork (*rāmen*) (gloss)

Un Chashu Lamén

avec ailerons de requin. (FS)

Une soupe de nouilles aux ailerons de requin. (FD)

(8:10) *Rei: Episode 12*

Ninniku rāmen chāshū nuki (J)

Garlic Chinese noodles without pork (gloss)

Un Lamén à l'ail sans porc. (FS)

Un bol de nouilles chinoises à l'ail sans porc. (FD)

When we look at the translation of anthroponyms – the names of the characters – obvious patterns of interlingual difference are hard to discern. But it is clear that, in general, two kinds of domesticating procedures are used in both English and French. Firstly, the Japanese given name of a character is sometimes substituted for the family name. For example in episode 5, when Shinji is teased about staring at Ayanami Rei, the family name *Ayanami* is replaced by the given name *Rei* in the English dub. In this particular case, the French retains the family name. But on the other hand, the reverse situation can also be observed in a comparison of English and French dubs. In episode 7 when Kensuke and Tōji greet Shinji with *Ohayō Ikari-kun*, this is translated in the French dub as *Salut Shinji*, in contrast to the English *Good morning, Ikari*. Indeed the French translations seem to use this domesticating procedure more often than the English. For example, in the case of

the secondary and incidental characters Kaji Ryōji and Hyuga Makoto, the original Japanese family names *Kaji*, and *Hyuga* are generally replaced by *Ryōji* and *Makoto* in the French dub, whereas they are not in the English version. And in the comic-book translations, the French version replaces *Ikari* and *Ayanami* by *Shinji* and *Rei* in lines where the English translation does not.

A second domesticating procedure is the reversal of the Japanese name order of family-name-followed-by-given-name. Although this is what happens in most of the translations, the Japanese order is retained in the French subtitles. For example, in the 9th episode of the anime series, reference is made to *Ayanami Rei* in the French subtitles but to *Rei Ayanami* in the French dubs, the English dubs and the English subtitles. A similar pattern is found in episodes 7 and 9 with reference to *Akagi Ritsuko*. Thus, in contrast to the domesticating trend of replacing family name by given name in the French comic and dub, we find that it is a French translation (the anime subtitles) that is the least domesticating type with regard to word-order reversal. While thus no clear pattern emerges interlingually with regard to anthroponyms, in intermodal comparison, subtitles seem in general to be less domesticating than dubs. This is perhaps not surprising as the viewer may be able to distinguish the Japanese form of the name from the audio track. This intermodal difference between subs and dubs is evidenced by contrasts such as the following example, in which family name is retained in both the English and French subtitles but replaced by given name in both dubs:

(8:11) *Misato: Episode 12*

Arigatō Suzuhara-kun (J)

Thank you Suzuhara (gloss)

Thank you Tōji. (ED)

Et un merci spécial à Tōji. (FD)

Thank you, Mister Suzuhara. (ES)

Merci, Suzuhara. (FS)

With regard to toponyms, these are mostly simply transferred from Japanese in all translations. However, two interlingual differences emerge from comparative reading. One difference is that the English comic-book translators insert the American place names *Nevada* and *Massachusetts*, which are not present in the original Japanese dialogue:

(8:12) *Shigeru*

... kanren kenkyū shisetsu wa subete shōmetsu shimashita (JC 6:14)

Affiliated research institutes TOP all have disappeared (gloss)

The Nerv-02 facility in Nevada, containing Eva Unit Four - vanished -... (EC 6:14)

Toutes les installations... ont totalement disparu. (FC 6:14)

(8:13) *Kensuke*

Dai-2 shibu goto fukitonda (JC 6:61)

Number-2 branch was completely blown away (gloss)

Unit-04 exploded - blew the entire Nevada branch away. (EC 6:61)

La seconde filiale s'est volatilisée. (FC 6:61)

(8:14) *Ritsuko*

Beikoku seifu mo dai-1 shibu made wa ushinaitakunai mitai ne (JC 6:15)

U.S. government also number-1 branch as far as TOP does not want to lose seemingly SF (gloss)

I guess the U.S. government didn't want to risk losing the Massachusetts NERV facility, too. (EC 6:15)

Les États-Unis n'ont pas spécialement envie de perdre la première filiale, apparemment. (FC 6:15)

These are not completely autonomous insertions however, because, although they are not present in these particular lines of the original Japanese comic, Studio Gainax made clear that these NERV facilities were supposed to be located in Nevada and Massachusetts, and explained so in the anime comics which accompanied the T.V. series. There is one more example of toponymic insertion in a different number of the comic-book series:

(8:15) *Shigeru*

Dai-6 sachi eisei yori mokuhyō no eizōdēta no jushin o kakunin!! (JC 5:82)

From number-6 search satellite reception of visual data of the target OBJ confirmation (gloss)

It's over Cocos Island station... Obsat-6 has target on visual! (EC 5:82)

Nous avons reçu l'image de la cible prise par le 6ème satellite! (FC 5:82)

A second difference emerges with regard to Japanese place-names prefixed by *shin* (“new”). The Japanese prefix is translated as *New-* in all three modes in English, but is transferred in the French dub and translated using the English *New-* in the French subtitles. For example, Japanese *Shin-Miyanoshita* and *Shin-Yokosuka* remain the same in the French dub, but become *New-Miyanoshita* and *New Yokosuka* in the other anime translations.

A final difference with respect to proper names is that a cultural referent is inserted into the English translation of Vol.5 of the comic book, which alludes to the film “Raiders of the Lost Ark”. This referent is not present in the original Japanese nor in the French translation:

(8:16) *Kensuke*

Sätte koko omae no heya daro? (JC 5:15)

Well this is your room isn't it (gloss)

It's like the final scene in Raiders of the Lost Ark! (EC 5:15)

Mais c'est pourtant ta chambre, non? (FC 5:15)

8.2.2 Military and Scientific Register

Military and scientific register is more salient in the English than in the French manga translation. For example in Vol.5, multi-word lexical items such as *simulated transmission errors*, *switching control subroutine* and acronyms such as *ULF* are autonomously inserted into an adapted and expanded English dialogue:

(8:17) Maya

Sore ni puroguramu sōsa ni yoru kōmyō na inpei kōsaku ga jukkasho hakken saremashita (JC 5:139)

And a clever cover-up operation using program manipulation SUBJ was discovered in ten places (gloss)

In a further ten locations, the power was cut by means of a program which fed simulated transmission errors into the switching control subroutine. (EC 5:139)

De plus, 10 coupures par manipulation du programme ont été constatées. (FC 5:139)

(8:18) Maya

Shito no hanatsu kyōryoku na jamingu no tame izen renraku funō desu (JC 5:85)

Because of powerful jamming discharged by the Angel contact is still impossible (gloss)

No Major, this is on the scale of a S-5 solar storm; there's a complete blackout of high frequency communications over the polar regions... even the ULF channel is out. (EC 5:85)

Toujours impossible de le contacter à cause du brouillage. (FC 5:85)

The use of acronyms to translate technical terms is clearly noticeable by comparison with the French translation.

Figure 8.2 Acronyms in the English comic-book translation of *Neon Genesis Evangelion*.

Japanese (+gloss)	French	English
chūsūshinkei soshi (JC 3:66) (<i>central nervous system</i>)	les éléments constitutifs des nerfs centraux (FC 3:64)	CNS (EC 3:62)
nōha (JC 3:79) (<i>brainwaves</i>)	ondes cérébrales (FC 3:77)	EEG (EC 3:75)
shinzō massāji (JC 3:82) (<i>heart massage</i>)	massage cardiaque (FC 3:80)	CPR (EC 3:78)
kinkyū shochishitsu (JC 3:84) (<i>emergency room</i>)	urgences (FC 3:82)	ER (EC 3:80)
tōtatsu yosō jikoku (JC 3:90) (<i>estimated time of arrival</i>)	estimation de son heure d'arrivée (FC 3:88)	ETA (EC 3:86)

denpa kakuran (JC 5:85) (<i>electric wave disturbance</i>)	brouillage (FC 5:85)	ECM (EC 5:85)
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The same kind of interlingual contrast also emerges in the film translation, for example where *denpa shōgai* is translated in the English dub as *EMP interference* and by *interférence radio* in the French, and where *denpa kakuran* is translated as *ECM jamming* in the English dub and *brouillage électromagnétique* in the French. But the English comic-book translations use more acronyms than the film translation. Neither the English dub nor the English subtitles use acronyms for the following terms from the above table e.g. *nōha* (“brain waves”), *chūsūshinkei soshi* (“central nervous system”), *shinzō massāji* (“heart massage”). The English comic-book translators also use abbreviations (*regulations*>*regs*; *observation satellite*>*ob-sat*) in two lines where there is no abbreviation in the Japanese original or in the French translation:

(8:19) *Misato*

Sekkinsen de iku wa yo (JC 4:71)

In close combat (here I) go SF (gloss)

Close combat regs. (EC 4:69)

Ça va être un combat rapproché. (FC 4:69)

(8:20) *Shigeru*

Tegakari wa seishi eisei kara no eizō nomi (JC 6:13)

Clue TOP image from a geostationary satellite only (gloss)

The only direct evidence are these visuals from ob-sat 8. (EC 6:13)

Notre seul indice est cette image prise par un satellite géostationnaire. (FC 6:13)

We can also find an abbreviation, *recon (satellite)*, used in the English dub when translating *sāchi eisei* (“search satellite”) in episode 12, whereas no abbreviation is used in the French translations or the English subtitles:

(8:21) *Shigeru: Episode 12*

Dai-roku sāchi eisei kidōjō e (J)

Number-six search satellite to orbit (gloss)

Send Recon Satellite Number 6 to that orbit. (ED)

Send Search Satellite

Number 6 to that orbit. (ES)

Le sixième satellite d'observation va couper sa trajectoire. (FD)

Placement du satellite N°6 dans son orbite. (FS)

An interlingual difference can also be observed with regard to the lexical register of words and phrases used in the English and French comic-book translations. In the following line, in which Dr. Ritsuko Akagi is describing the Evangelion, the Japanese expression *saikidō dekiru* literally means *can reactivate*, and is translated by the verb *activer* in French, but in the English comic-book it is translated by a more specifically technical word from computer science, *reinitialize*:

(8:22) *Ritsuko*

Itsu demo saikidō dekiru wa (JC 1:53)

At any time can reactivate SF (gloss)

-- it can be *reinitialized at any time!* (EC 1:51)

On peut l'activer quand on le désire. (FC 1:51)

In the following two examples, the French writer translates literally from the Japanese, while the English version uses the kind of compounded, multi-word lexical items that are commonly found in military and scientific register:

(8:23) *Ritsuko*

... gakushū nōryoku mo chanto atte (JC 1:54)

(It) has real learning ability (gloss)

... the Angel has artificial intelligence capacity! (EC 1:52)

... il semble capable d'apprendre. (FC 1:52)

(8:24) *Maya*

Kidō sutāto (JC 1:84)

Start activation (gloss)

Initiating power-up sequence! (EC 1:82)

Commencez l'activation!! (FC 1:82)

On another occasion the English writers choose to adapt the meaning of the Japanese in order to insert a more technically-marked wording, whereas the French text retains the more neutral style of the original:

(8:25) *Makoto*

Kokyū shinpaku tomo ni hannō wa arimasu... (JC 6:123)

Respiration and pulse response TOP there is (gloss)

We're still receiving biometric telemetry! (EC 6:123)

Aucun problème au niveau du coeur et de la respiration, mais... (FC 6:123)

Rewordings using routine formula similar to those familiar from representations of American technical communication protocols (such as those used by NASA) are employed in the English translation, where the French writer uses more literal translation procedures. In example 8:28 below, the formula *Roger that* is autonomously inserted into the English dialogue:

(8:26) *Operator*

Sagyō kaishi shite kudasai (JC 6:99)

Start the operation please (gloss)

...you are go to proceed. (EC 6:99)

...en place pour le début de l'expérience. (FC 6:99)

(8:27) *Operator*

Ryōkai (JC 6:99)

Understood (gloss)

Roger that, control. (EC 6:99)

Compris. (FC 6:99)

(8:28) *Operator*

Shoki kontakuto mondai nashi (JC 6:107)

First contact no problem (gloss)

Roger that, 1350. First stage contact complete. (EC 6:107)

Aucun problème dans la première phase du contact. (FC 6:107)

Procedures of substitution and autonomous insertion are not used in the anime translations of *Evangelion*. But there is a noticeable tendency for lexis to be

marked with regard to register in the English dub, when compared with the English subtitles. For example, in episode 5 the dub uses the Latinate word *initiate* rather than the Germanic *begin* which occurs in the subtitles:

(8:29) Ritsuko: Episode 5

Kidō shisutemu dai-ni dankai e ikō (J)

Activation system to number-two stage transition (gloss)

Initiate activation system phase two. (ED)

Begin the second phase of

the activation system. (ES)

(8:30) Shigeru: Episode 5

Pairotto ga setsugō ni hairimasu (J)

Pilot SUBJ is beginning link-up (gloss)

Pilot link-up initiated. (ED)

Pilot has begun link-up. (ES)

And in the same episode, similarly, the dub uses *primary* where the corresponding subtitle has *first*, and uses *cardiograph* rather than *pulse*:

(8:31) Gendō: Episode 5

Daiichiji setsuzoku kaishi (J)

Begin first connection (gloss)

Initiate primary connections. (ED)

Commence first connection. (ES)

(8:32) Maya: Episode 5

Parusu sōshin (J)

Sending pulse (gloss)

Cardiograph transmitted. (ED)

Transmitting pulse. (ES)

8.3 Character Voice

8.3.1 Asuka

Asuka Sohryu Langley is one of the select group of 14-year-old children who alone are capable of piloting an Evangelion. She is of mixed Japanese-German parentage, and with her red hair and fiery personality represents in some ways a stereotypical brash, Japan-bashing Westerner, for whom Japanese rooms are “miniscule” (EC 5:17) and Japanese school lessons are “so dull” (EC 4:54). These two aspects of her character – her German origins and her fiery personality – are dealt with in different ways by the various translations.

Her German origins are emphasized in the original by the inclusion of snippets of German in the dialogue of both the manga and the anime. For example, her first line of dialogue in the Japanese manga is the German exclamation *Scheiße!*. This is transferred in the English translation, but translated as *Merde!* in the French edition:

(8:33) *Asuka*

Scheiße! (EC 4:21)

Shit (gloss)

Scheiße! (EC 4:23)

Merde! (FC 4:21)

In Vol.6 of the comic book, the German exclamation, *Schnell!* - easily understandable for English-speaking readers from the familiar genre of war stories - is autonomously inserted into the English dialogue in a line where there is no German in the original or in the French translation:

(8:34) *Asuka*

Nanka itta (JC 6:37)

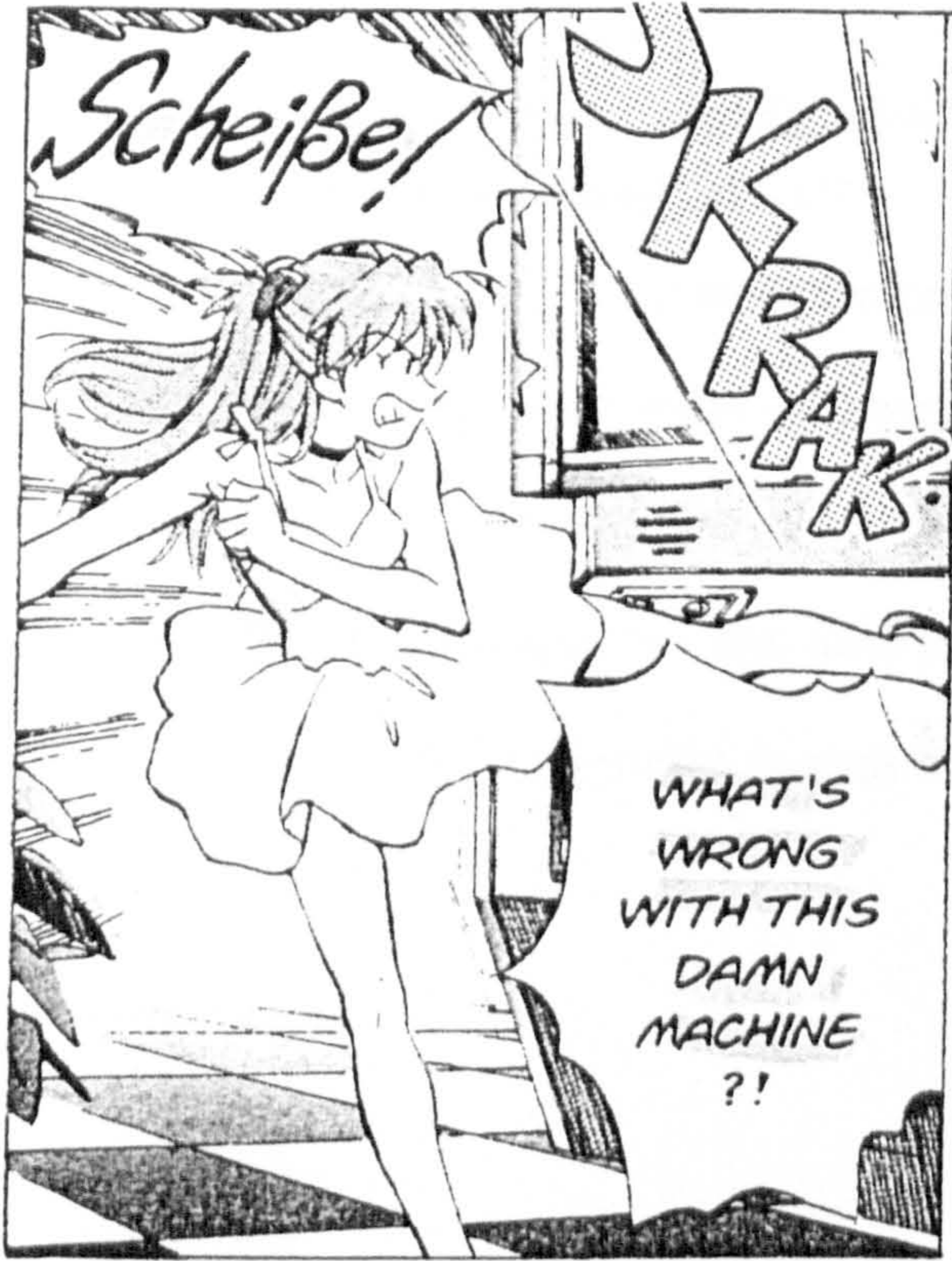
(You) said something (gloss)

Schnell! (EC 6:37)

Tu as parlé? (FC 6:37)

Similarly, later in the same book, the German adjective *zerstört* (“destroyed”) is

Figure 8.3 Asuka's German (Kadokawa, Viz, Glénat).



inserted into Asuka's speech (although, anomalously, with an *e* added):

(8:35) *Asuka*

Eva no pairotto no shinseisa ga ushinawareru (JC 6:77)

Eva pilots' sanctity SUBJ is lost (gloss)

The sacred fraternity of the Eva pilots is now zerstörte! (EC 6:77)

C'est une insulte à nos talents de pilotes! (FC 6:77)

A more systematic insertion of stereotypical German exclamations is seen in the English dubbing of the anime series, in contrast to the English subtitles and also the French translations. Indeed a writing credit is included in the English version for "additional German dialogue" by the American voice actress, Tiffany Grant. The following examples can be found in episode 8:

(8:36) *Asuka: Episode 8*

Usō! (J)

(It's) not true (gloss)

Mein Gott! (ED)

That can't be! (ES)

Sans blague! (FD)

Sans blague! (FS)

(8:37) *Asuka: Episode 8*

Chansu! (J)

(It's a) chance (gloss)

Wunderbar! (ED)

This is my chance! (ES)

L'occase du siècle! (FD)

Quelle occase! (FS)

(8:38) *Asuka: Episode 8*

Shimatta! (J)

Damn (gloss)

Verdammt! (ED)

Damn it! (ES)

Et merde! (FD)

Merde! (FS)

The drastic descriptor *dummkopf!* is inserted twice in episode 9 and once in episode 11, where the similarly stereotypical *Lieber Gott im Himmel!* is also found:

(8:39) Asuka: Episode 9

Saigo ni taimingu hazushita no (J)

At the end you missed the timing SF (gloss)

Dummkopf! *You're always so slow!* (ED)

You're always so slow! (ES)

Quelle mollasse! (FD)

Y'a vraiment rien à faire! (FS)

(8:40) Asuka: Episode 9

Watashi ga sasotta no yo (J)

I invited (her) SF (gloss)

I invited her, dummkopf. (ED)

Because I invited her. (ES)

Elle, c'est moi qui l'ai invitée. (FD)

Je l'ai invitée. (FS)

(8:41) Asuka: Episode 11

Anta baka? Kinkyūji no manyuaru yo! (J)

(Are) you stupid (I'm looking for the) emergency manual SF (gloss)

What do you think, dummkopf? I'm looking for my emergency manual. (ED)

What are you, stupid? I'm

looking for my emergency manual. (ES)

Tu es bête ou quoi. Je cherche les consignes à appliquer en cas d'urgence. (FD)

T'es bête?

Je lis les instructions d'urgence! (FS)

(8:42) Asuka: Episode 11

Nani yo kore? (J)

What is this (gloss)

Lieber Gott im Himmel! (ED)

What is this? (ES)

Mais qu'est-ce qui se passe là? (FD)

Non!

C'est quoi ce truc? (FS)

The pronunciation and lexicogrammar of the German used by Asuka in the original Japanese dialogue plays a functional role in sounding exotic for a Japanese audience, but would not be convincing for an English-speaking audience with arguably a greater awareness of German than the Japanese. The English dub therefore makes changes to the Japanese-German. One procedure is to omit the German altogether by translating it into English. This is used in episode 11 when Asuka shouts *Gehen!* (anomalous German in a strong Japanese accent) before charging to attack the 'Angel'. The French translations retain the German from the original dialogue:

(8:43) *Asuka: Episode 11*

Gehen! (J)

Go! (gloss)

Eva charge! (ED)

CHARGE! (ES)

Gehen! (FD)

Gehen! (FS) [original italics]

Another procedure is to modify the German in order to make it less anomalous. This procedure is used in episode 8, when Asuka attempts to start up her Evangelion by voice activation in German. In the anime comic accompanying the series, which accurately reproduces what the Japanese voice actor says in the anime itself, her line is represented as follows:

(8:44) *Asuka: Episode 8*

L.C.L. Fuitung. Anfang der Bewegung. Anfang des Nervenanschlusses....Sinklo-Start (J) (sic.)

The English dub attempts to improve upon this by modifying it to:

(8:44)

LCL-Einlaß. Anfang der Bewegung. Bestätigt. Anfang des Nervenanschlusses. Bestätigt. ...Synchronstart nun! (ED)

In addition to her use of German, Asuka's, forthright 'Western' temperament is reflected in the style of her Japanese dialogue, which contains many contractions, assertive sentence-final particles and interjections. In the following line from the comic book, as well as the interjection *Āā!* and an emphatic sentence-final *no*, Asuka uses a contraction (*tsumannai* instead of *tsumaranai*) and the prefix *chō* ("very"), commonly associated with high-school girl slang. The English translation stylistically evokes the social register of a recalcitrant teenage girl by means of orthographic representation of emphatic pronunciation as well as by the lexicalization of the interjection:

(8:45) *Asuka*

Āā! Chōtsumannai no (JC 4:55)

Agh ultra-boring SF (gloss)

God, that was soooo boring! (EC 4:53)

Ahhh! Ce que je m'embête!... (FC 4:53)

Furthermore, even where Asuka's lines are not strongly marked stylistically in the Japanese dialogue, it is noticeable that the English translators use orthographic devices, such as pronunciation spelling, stressing the informal oral quality of her speech:

(8:46) *Asuka*

Hanashite tteba (JC 4:93)

Let go I said (gloss)

I said, lemme go! (EC 4:91)

Lâche-moi, je te dis! (FC 4:91)

(8:47) *Asuka*

Nama mo mite miru? (JC 4:117)

In real life too (do you want to) have a look (gloss)

Wanna see the real thing? (EC 4:115)

Tu veux la voir? (FC 4:115)

(8:48) *Asuka*

Komarimasu! (JC 4:112)

(I) find it troublesome (gloss)

You've gotta be kidding! (EC 4:110)

Objection (FC 4:110)

(8:49) *Asuka*

Ja atashi to shite miru? (JC 5:131)

So with me (do you want to) try doing (it) (gloss)

So... .. do you wanna? (EC 5:131)

... Ça te dit de m'embrasser? (FC 5:131)

(8:50) *Asuka*

Zettai ni kissu shiyō to shiteta (JC 5:49)

You were definitely going to kiss (gloss)

Was that the mouth-to-mouuuuuth? (EC 5:49)

Vous étiez sur le point de vous embrasser! (FC 5:49)

In addition to the interlingual difference, there is also a small intermodal difference between the English anime translations in the rendering of Asuka's style of speaking. In the following examples, Asuka's Japanese dialogue contains an interjection (*wa!*) and the particles *yo nē*. The interjection *man!* is used to add emotional emphasis to the corresponding lines in the English dub, but by comparison the subtitles are neutral in terms of tenor:

(8:51) *Asuka: Episode 9*

Wa! Atsusō! (J)

INTJ (it) looks hot (gloss)

Oh, man! Talk about hot! (ED)

It looks hot! (ES)

(8:52) *Asuka: Episode 12*

Kore da kara Sekando Inupakuto no sedai tte bimbōkusai no yo nē (J)

Because of this (the) second impact generation TOP reeks of poverty SF (gloss)

Man, the Second Impact generation has really got cheap standards! (ED)

The Second Impact generation

has really cheap standards. (ES)

8.3.2 Misato

Katsuragi Misato is the young woman who is in charge of NERV's operations to intercept and destroy the 'Angels'. The style of her dialogue is informal, emotional and emphatic. She regularly uses the emphatic and assertive sentence-final particles *wa* and *yo*. Her job involves giving orders, with directive forms less polite than the request forms used in most everyday conversation (e.g. verb ending *-nasai*, rather than *-te [kudasai]*). She uses informal contractions, *anta* (instead of *anata*) and *ya* (instead of *iya*), and exclamations using the *n da* construction, as well as slightly vulgar expressions such as *onna no shiri* ("woman's behind") and non-standard pronunciations such as *zaken ja nē* ("fuzaken ja nai" ["It's no joke"]).

This register is recreated more fully in the English comic-book translation than in its French counterpart, using the compensatory procedures of orthographic devices and choice of lexical register. In the following examples, the English scriptwriter has both omitted letters (*'em* vs. *them*, *'bout* vs. *about*) and added letters (*soooo* vs. *so*), lending a more oral and informal tone to Misato's speech balloons:

(8:53) *Misato*

Aruita wa! (JC 1:99)

(He) walked SF (gloss)

He's up and at 'em. (EC 1:97)

Il a marché. (FC 1:97)

(8:54) *Misato*

A gomen (JC 5:49)

Ah sorry (gloss)

Sorry *'bout that.* (EC 5:49)

Oh, désolée. (FC 5:49)

(8:55) Misato

Sore ni shite mo attsui wa ne (JC 5:125)

And (it's) hot SF (gloss)

I'm sooooo hot! (EC 5:125)

Qu'il fait chaud... (FC 5:125)

In the following examples, the lower lexical register of Misato's vocabulary (including slang expressions such as *bitching me out* and *worry-wart*) is a feature that distinguishes the English from the French translation:

(8:56) Misato

Anta jibun de ya na onna da tte omowanai? (JC 3:19)

You yourself are an unpleasant woman (do you) not think (gloss)

You're just bitching me out, aren't you? (EC 3:15)

Comment fais-tu pour ne pas te détester toi-même? (FC 3:17)

(8:57) Misato

Mattaku nani kangaete n da ka (JC 5:116)

Sheesh what is he thinking SF Q (gloss)

Brain-dead kid! (EC 5:116)

J'ai du mal à le saisir. (FC 5:116)

(8:58) Misato

Daaijobu da tte (JC 1:161)

It's all right I tell you (gloss)

Don't be a worry-wart (EC 1:159)

Je te dis que ça va! (FC 1: 159)

A similar lexical difference can be seen with regard to marking of emotional intensity in her dialogue:

(8:59) Misato

Zaken ja nē wa yo (JC 4:67)

Not fooling around SF (gloss)

F you! (EC 4:65)

Assez plaisanté! (FC 4:65)

(8:60) Misato

Shinji-kun nigete!! (JC 1:105)

Shinji-kun run away (gloss)

Get the hell out of there! (EC 1:103)

Shinji, fuis!! (FC 1:103)

In the following final example from the manga, Misato's English voice differs from her French one in terms of both orthographic emphasis (*saaaiiid*) and lexical register (*sniffing some girl's butt*):

(8:61) Misato

Matsushiro ni shucchō to ka itteta kedo ne Imagoro onna no shiri demo okkakete n ja nai no? (JC 5:24)

He said a trip to Matsushiro or something SF Now is he not chasing a woman's behind or something Q (gloss)

He saaiiid he was off on a business trip to Matsushiro. He's probably sniffing some girl's butt even as we... (EC 5:24)

Il paraît qu'il est à Matsushiro pour son travail. Il est peut-être en train de draguer une fille, qui sait? (FC 5:24)

There are also interlingual differences in the lexical register of Misato's dialogue in the English and French dubs of the anime series. In the following examples, her Japanese dialogue is stylistically marked by use of the directive form *-nasai*, less polite (but not vulgar) lexicogrammar (*yatteru* rather than *shite iru*), and the particle of assertion *yo*. In English she uses vulgar words related to traditional taboos (*crap*, *ass*, *bastard*) and slang expressions (*yummy to the max*), whereas the words she uses in French are neutral with regard to register:

(8:62) Misato: Episode 4

Iikagen ni shinasai yo! (J)

Stop it! SF (gloss)

Stow that line of crap! (ED)

Ça suffit! (FD)

Figure 8.4 A cynical Misato in Neon Genesis Evangelion (Kadokawa, Viz, Glénat).



T (LC) (v)



(8:63) *Misato: Episode 6*

Sharakusai (J)

Cheeky (gloss)

Sassy bastard! (ED)

Quelle audace! (FD)

(8:64) *Misato: Episode 7*

Jōhōbu nani o yatteru no ka shira (J)

What is intelligence doing I wonder (gloss)

Intelligence must be dragging its ass. (ED)

Et la sécurité alors, à quoi elle sert? (FD)

(8:65) *Misato: Episode 5*

Ya ne. Ikeru no yō (J)

INTJs (it's) okay SF (gloss)

Go on! It's yummy to the max. (ED)

Ouais, mets-la. Je t'assure c'est bon. (FD)

Another difference between Misato's speech in the English and French dubs is that she uses address terms in English, positioning herself socially, when speaking to employees and colleagues of lower rank:

(8:66) *Misato: Episode 7*

Dattara meirei o morainasai (J)

If that is so get the order (gloss)

Then you better get the clearance bucko. (ED)

Alors demandez l'autorisation. (FD)

(8:67) *Misato: Episode 12*

Mada dame na no? Kō iu no? (J)

Still not-OK Q this kind of (thing) (gloss)

So kiddo, is it still difficult for you to be in this kind of situation? (ED)

C'est difficile, d'être avec nous? (FD)

8.3.3 Tōji

Suzuhara Tōji is another of the select group of 14-year-old children who can pilot the Evangelions. In the original Japanese dialogue of both the manga and the anime versions of the story, he speaks in Ōsaka dialect, using Ōsaka forms such as *washi* instead of standard *boku* (first-person reference), *honma ni* instead of *honto ni* (“really”), and *ya* instead of *da* (copula). Ōsaka dialect is sometimes stereotypically associated with non-polite and aggressive attitudes, and Tōji is shown in the story bullying the timid main character, Shinji, and arguing with the class representative, Hikari. In the French comic-book translation, the dialect is neutralized by the use of standard French. But in the English translation it is substituted by stereotypical Brooklyn dialect:

(8:68) Tōji

Sense mo angai sukebē ya nā. Tanpaku sō na kao shitoru kuse ni... (JC 3:36)

‘My teacher’ too is unexpectedly lewd SF although making a seemingly indifferent face (gloss)

I never figured da ace here fer da poivoit! An’ dis is da guy who acts what he don’ care ‘bout nuttin! (EC 3:32)

Tu as l’air drôlement coquin, malgré ton air détaché... (FC 3:34)

(8:69) Tōji

Jakaashii! Damattore!! (JC 2:24)

(You are) noisy shut up (gloss)

It ain’t none of yer concern! Shaddap! (EC 2:20)

La ferme! Occupe-toi de tes oignons! (FC 2:22)

Also – more so than its French counterpart - the English comic-book translation makes use of taboo lexis to convey the aggressive edge of Tōji’s Japanese speech - his rough second-person reference (*onore*), and use of lexis marked for vulgarity (*babairo*) or informality (*yatsu*):

(8:70) Tōji

Onore to iu yatsu wa honma ni konjo babairo ya no (JC 3:13)

You TOP really shit-coloured character COP SF (gloss)

Figure 8.5 Tōji's dialect in *Neon Genesis Evangelion* (Kadokawa, Viz, Glénat).



Ya rotten, rat-bastard chicken-shit! (EC 3:9)

T'as vraiment un sale caractère! (FC 3:11)

(8:71) *Tōji*

Ikari... kawaiisō na yatsu (JC 5:18)

Ikari poor guy (gloss)

Ikari... you poor bastard. (EC 5:18)

Pauvre Shinji... (FC 5:18)

There is no substitutive use of a target-language dialect in any of the anime translations. Instead Tōji's speech tends to be rendered in the anime using a general spoken style, not characteristic of any particular geographical region. The French subtitles translating Tōji dialectal speech, are more stylized than their English counterparts. Interestingly, this is contrary to the general trend noted in the case studies of subtitles in Chapter 5. In the following examples, in which Tōji uses dialectal first-person reference (*washi*, *washira*) and the impolite word *benjo* ("toilet"), the French subtitles use resources of tenor such as orthographic devices (*s'le tenir*, *ch'uis*) and register-marked lexis (*chiottes*) to recreate the stylistic flavour of the lines. It is the English subtitles that are stylistically neutral in these examples:

(8:72) *Tōji: Episode 3*

Washira futari benjo e (J)

We two (are going) to the toilet (gloss)

On va s'la tenir aux chiottes. (FS)

We've both have to go to the bathroom! (sic) (ES)

(8:73) *Tōji: Episode 4*

Washi... boku wa Suzuhara desu (J)

Me... I TOP am Suzuhara (gloss)

Moi ch'uis Suzuhara. (FS)

I'm Suzuhara. (ES)

A similar intermodal difference between English subtitles and dub to the one that was noted in the case of Asuka can also be seen in Tōji's speech. This is that interjections (*Jeez!*) appear in the dub in lines where they do not in the corresponding subtitle, helping to recreate some of the speech register indicated by, among other things, Tōji's address form (*omae*) and dialectal diction (*tsuïton* and *hayo*):

(8:74) *Tōji: Episode 4*

Sore ga donkishitan ya. Omae sore demo mattanki tsuïton no ka? (J)

What's the matter? Or (do) you have balls Q (gloss)

So what about it?! Jeez, don't you have any balls at all?! (ED)

So what?! Don't you have

any balls at all?! (ES)

(8:75) *Tōji: Episode 9*

So nara sō to hayo iutte kuretara yokatta noni (J)

If you knew that you should have said so earlier (gloss)

Jeez Shinji! You should have told us about that part first. (ED)

You should have told us that first. (ES)

8.4 Summary of Chapter 8

There is no clear overall interlingual difference between English and French translations with regard to lexemes and proper names indexing the Japanese setting of the narrative. Although one cultural referent is autonomously inserted into the dialogue, the English comic-book translation transfers and pseudo-transfers Japanese lexemes, and in addition modifies Japanese character names to a lesser degree than the French translation. The English comic-book translation is thus more foreignizing with regard to cultural markers than its French counterpart. However, perhaps the most foreignizing translation of *Evangelion* in this respect is found in the French subtitles, in which lexemes are transferred and the word order of Japanese names is retained. In general subtitles are less domesticating of cultural markers in both French and English. With regard to military and scientific register, the English dubbed dialogue is slightly more marked for technical associations than the English subtitles, using lexis of Latinate rather than Germanic origin in certain lines. But, as was the case with the works of Shirow and Ōtomo, it is the comic-book translation that shows most domestication to English military and scientific register. The use of acronyms, abbreviations, multi-word lexical items and other scientific vocabulary is noticeable in comparison with the French translation. These kinds of technical jargon are on occasions autonomously inserted into the English comic-book dialogue.

With regard to character voice, the English translations are more radically domesticating than the French. Stereotypical German expressions are autonomously inserted on a systematic basis into the English dub, emphasizing the German origins of Asuka Sohryu Langley, while in the English comic-book

translation, Suzuhara Tōji's Ōsaka dialect is substituted by a stereotypical New York Brooklyn accent. In comparison with its French counterpart, the English comic-book is distinguished by its use of orthographic devices and informal lexical register. Intermodal comparison of English dubbed and subtitled translations shows a repeated, small tenor difference with regard to character voice in that the dub includes interjections in the lines of two characters where there are none in the corresponding subtitled translations.

Summary of Section C

Although there are relatively few indices of Japanese setting in the SF works investigated in this section, in English dub translations such indices are sometimes neutralized or domesticated. Names of secondary and incidental characters and places are systematically omitted in the early dub of *Akira*, while lexemes are occasionally autonomously inserted in *Ghost in the Shell*, and culturally substituted in *Neon Genesis Evangelion*. However, in the case of *Akira*, the more recent dub does not adopt these kinds of domesticating and neutralizing procedures. A few examples were also noted in English SF dubs of heavier use (in comparison to subtitles) of military and scientific register to help convey futuristic, technological settings. But this kind of register is particularly evident in English comic-book translations, where acronyms, abbreviations and register-marked lexis are salient in comparison to French translations. A pattern emerges of autonomous insertion of military and scientific register in the English comics, examples occurring in the translations of Shirow's work (published by Dark Horse Comics) and of Anno/Sadamoto's *Evangelion* (published by Viz).

The radical domestication of character voice in English translations that was revealed in Section B is confirmed when we look at the 'outsider' characters who are the protagonists of the SF stories investigated in Section C. Examples of this domestication include dialect substitution in English comics (*Evangelion*), and the autonomous insertion of stereotypical phrases from foreign languages in comics (*Evangelion* and *Akira*) and, more systematically, in dubs (*Evangelion*). Systematic autonomous insertion of vulgar lexis can also be found in English dubs (*Appleseed*). In *Akira* we found that the tenor of the Japanese dialogue was able to be recreated in

English subtitles through compensatory procedures such as the use of orthographic and typographic devices. However, this was only the case in the subtitles supplied on the new Pioneer DVD version.

As in Section B, there were no examples of English translators using intermediate versions as a basis for translation. But in contrast French translations had clearly often used English versions as their main source text. They are not, however, explicitly acknowledged as translations from English. Intermediate translation is a feature of all the SF anime released by Pathé Video and also of Glénat's editions of comic books by Shirow Masamune. These French versions use close, literal translations from English, and sometimes transfer address terms and interjections. It is also interesting that orthographic devices and vulgar lexis are more widely used in the French translations (from English) of Shirow's and Ōtomo's comic-books, compared to the translation of *Evangelion* (directly from Japanese). Dialogue in the latter translation is much more stylistically neutral than in the English version, with less use of target-language language variety - the same pattern we found in interlingual comparison of comic-book translations in Section B.

CHAPTER 9

CONCLUSIONS

This study has presented a descriptive profile of the procedures and strategies used in the translation of anime and manga into English, with particular reference to narrative functions of characterization and setting in the dialogue. Such functions are of particular interest because of the transformations they undergo in the transfer from one language and culture to another. And studying the strategies (*foreignizing, domesticating and also neutralizing*) used in the translation of these functions tells us about the overall conventions of translation within given languages and cultures. Chapter 2, Section A, presented an important part of the overall findings of the study, in the form of a general taxonomy of procedures used in anime and manga. Of particular interest is the description of the procedure of compensation by which translators can create social registers in English which correspond to those in Japanese, a language linked to a very different socio-culture. Although the notion of compensation as a systemic-stylistic translation procedure has been discussed theoretically within academic literature (Hervey and Higgins 1992, Harvey 1995, Hervey 1998), there have been few descriptions of how it is used in real translations between languages as different as Japanese and English. In Sections B and C, the procedures and strategies used in the translation of various works of anime and manga were investigated and described in more detailed case studies. By way of conclusion, I will make some generalizations and speculative interpretations drawing on these analyses, firstly as to what the case studies tell us about the translation of represented speech in the three modes I have looked at - dubbing, subtitling and comic-book translation; and secondly what they tell us about conventions of translation into English as contrasted with French translations.

9.1 Modes of Translation

Translation is sometimes defined in a narrow sense. It is considered a textual operation performed by one person who reads and understands a foreign-language text and produces a text with 'equivalent' meaning in the target language. Subtitling seems the closest of the three modes to translation as conceptualized in this narrow sense, in that it is basically the end-product of a textual operation effected by one bilingual person. With regard to translation equivalence, a reading of published studies on subtitling reveals diverse findings about the extent to which subtitles can recreate the functions of the original dialogue, in particular characterization. The case analyses in this study show that there are indeed different types of subtitling strategy, which vary in the extent to which they attempt to reproduce meanings of the original dialogue. Such strategies appear to be directly related to the quantity of text volume included in the subtitles.

In Chapter 5, Section B, we found that there was a significant difference between the English subtitles for the DVD of *Grave of the Fireflies* released in the Japanese market and those on the DVD released in the American market. The latter, translated by Neil Nadelman, reproduced more of the cultural markers from the original Japanese script, whereas in the former subtitles such indices of the Japanese setting disappeared more often in the process of translation. Also, the subtitles for the American audience used a variety of compensatory translation procedures (including typographic and orthographic devices) to translate the tenor of the original dialogue, thus enabling stylistic effects of characterization to be recreated. In two television anime series, *Revolutionary Girl Utena* and *Slayers Try*, we found that Nadelman was again able to recreate indices of character from the Japanese dialogue.

In Chapter 7, Section B, a considerable difference was again noted between two subtitled translations of the SF film *Akira*. In the earlier subtitles, many indices of character were neutralized, but in the more recent version, the translator, David Fleming, used compensatory procedures similar to those used by Nadelman to recreate character voice. Thus, combining the results of our analysis in Sections B and C, we can suggest that the influence of the technical constraints of subtitling on stylistic effects of the dialogue has sometimes been overstated. It seems true to say that subtitling *may* involve such a reduction in text volume that much stylistic information is lost. But, depending on the type of subtitling adopted, the narrative function of characterization in the Japanese dialogue can be reproduced by the use of a variety of compensatory procedures.

It was also noted, incidentally, that there are, or have been, differences in subtitling practice with regard to text quantity (and hence expected reading speed). Simple word counts revealed considerable differences in the amount of text in two subtitled versions of *Grave of the Fireflies* (see Figure 5:5) and of *Akira* (see Figure 7:6). Subtitlers have not always agreed about the ideal textual density of subtitles, as evidenced in the exchange of views between professionals in the pages of the film journal *Sight and Sound* (Minchinton 1988, Packham 1988). An interesting task for future study would be to investigate further the relationship in subtitling between such quantitative factors and recreation of character voice.

While denser subtitles were able to reproduce certain corresponding effects with regard to characterization, in no subtitles, however, did we find the more domesticating procedures which were used in dubbing and comic-book translation.

Specifically, procedures such as substitution of culturally-marked lexemes and proper names, dialect substitution, and autonomous insertion of swearing, humour, or foreign language were not found in any of the subtitles looked at in this study. Thus, although it is true that subtitling does not replace the original text as is usual in translation, it is nevertheless a mode of linguistic transfer which can potentially reproduce interpersonal meanings whilst at the same time incorporating fewer local adaptations than is the case in dubbing and comic-book translation.

In contrast, my comparative analysis of the dubbing of anime - in line with what previous studies have indicated - shows that it is a mode of linguistic transfer differing from the narrow definition of translation in two significant ways. The first is that it is not carried out exclusively by a single translator who can read the source text and produces the final target-language version. Instead anime dubs are the end-product of a multi-stage process of rewriting, in which the initial raw translation is only the first step, and which may also involve professional scriptwriters who have no or limited knowledge of the source language. The second major difference, which can be seen as a consequence of the first, is that dubs are in many respects not 'equivalent' in meaning to the dialogue in the original Japanese script. We found in Chapter 4, Section B, that they sometimes systematically eliminated verbal indications of the foreign origins of the narrative, deleting references to Japanese people and things Japanese, and that this strategy could be found in both English and French dubs. We found it again to some extent in Section C in the first dub of *Akira*. Domesticating procedures such as name substitution and name insertion were found in the study of dubs in Chapter 4, and the substitution of culturally-marked lexemes could be observed in Section C in the English dub of *Neon Genesis Evangelion*

(Chapter 8). In *Ghost in the Shell* (Chapter 6), references to Caucasians as foreigners were deleted and, conversely, references to English as the local language were inserted into the English dub. Analysis in Section C therefore confirmed the indications found in Chapter 4 that dubbing is a mode of translation in which it has not been unusual to use strategies of neutralization and domestication with regard to indices of Japanese setting and origins.

However, as anime has progressively become a more mainstream part of American media, certain works and their directors have to some extent been ‘canonized’ as a result of journalistic reporting, academic discussion, industry awards etc.. It seems to be the case that as this happens, more ‘respect’ for the source text is shown in translation, and indices of Japanese origins are not neutralized or domesticated. Thus it could be speculated that, as with Even-Zohar’s claim in regard to *literary* ‘polysystems’ (Heylen 1993:8-9), works canonized in visual media systems will tend to be translated in a manner which is closer to the foreignizing pole of source-orientation than a neutralizing or domesticating target-orientation. We discovered two examples of this phenomenon: one in Chapter 4, Section B, in a comparison of two translations of academy-award winner Miyazaki Hayao’s *The Castle of Cagliostro*; and another in Chapter 7, Section C, when we considered Ōtomo Katsuhiro’s *Akira*. Both these works were initially dubbed into English when anime was relatively unknown in the West, and re-released in DVD format with a fresh translation at the beginning of the new century. As both Miyazaki and Ōtomo are now better known in the West and regarded as artists, more ‘respect’ is shown in the recent translations for the source text, and indices of Japanese origins are not neutralized or domesticated.

What does seem common to all English dubs, however, is an assimilation of character voice to domestic genre conventions. This converges with Dirk Delabastita's expectation that norms of screen translation will "relate to genre conceptions within the target film and T.V. system" (Delabastita 1989:210). The assimilation sometimes involves a process of local adaptation at various points in the dialogue. The English dub of *City Hunter* was found to be characterized by the insertion of jokes that were not in the original Japanese script. The same procedure was found even in the second, more 'faithful', dub of Miyazaki's *The Castle of Cagliostro*. Film scholar Rick Altman notes that after the success of films such as *Die Hard*, scripts for Hollywood action movies tended to contain more "wiseass cracks" and include roles for funny sidekicks in an attempt to attract female as well as male audiences (Altman 1999:46-47). Speculatively, the insertion of jokes into American anime dubs could therefore be interpreted as an attempt to conform to generic expectations of the domestic audience. The same could also be suggested with regard to autonomously created vulgar language. In Chapter 4 we found that vulgar register had been inserted into both *City Hunter* and *The Castle of Cagliostro*. Further examples of this were found in Section C in characters such as Major Kusanagi and Batou in *Ghost in the Shell*. Analysis of *Appleseed* provided an example of systematic insertion of swearing into the lines of most of the cast of characters, swearing which has little basis in the Japanese script. In this case dubbing strategy is directly related to marketing strategy: films which are supposed to be limited to a more 'adult' audience are presumed to have more appeal for the young audience at which the distributors are targeting the film. McCarthy and Clements explain that the swearing inserted in *Appleseed* is designed to increase the

controversiality of the film and label this strategy “fifteening” (referring to the U.K. system of certification rating) (McCarthy and Clements 1998:88). Indeed in the mid-1990s executives at the distributor Manga Entertainment explicitly stated that they preferred titles that would be R-rated (“restricted” in the American ratings system) when they were considering the acquisition of anime titles (Segall 1996, Subheading “Market Muscle”). Again such a strategy converges with recent generic conventions of Hollywood films in general:

- For some years now, studios have gone out of their way to avoid the very ratings (G, PG and PG-13) that apparently open film viewing to a wider range of spectators, because they have learnt that the most sought-after demographic group (viewers between 15 and 25) avoid films that are so rated. Recognizing the usefulness of addressing the youth audience rather than their parents, producers have routinely added to films just enough violence, nudity or strong language to ensure an R rating. (Altman 1999:110-111)

Section C of the thesis revealed an additional procedure used to domesticate character voice to stereotypical conventions in American films. This is the insertion of words and phrases from foreign languages, notably the German inserted into the English lines of Asuka in *Neon Genesis Evangelion*. The use of this procedure by the dubbing team makes an appeal to audience familiarity with stereotypical German expressions from the tradition of World War II movies and also from the stereotypical connection (stretching from Dr. Frankenstein to Dr. Strangelove) between German learning and the image of the crazed scientist. The insertion of mock-German accent and lexis can also be observed in other anime such as *Dominion Tank Police*, in which a ‘wacky’ medical researcher, who is not German in the original Japanese script, is transformed into a crazed German scientist in the English version. Asuka is not therefore a completely isolated example.

Little academic literature has been published on screen translation, but even less has been written about the translation of comic books. The case analyses in this study break new ground in detailing the textual procedures used in the translation of manga. They indicate that English translations of manga, as a form of linguistic transfer, share some of the features of anime dubbing. Firstly, like dubbing but unlike subtitling, comic-book translation is often part of a multiple-stage process of transfer, involving an initial literal translation followed by rewriting by a comic-book scriptwriter. Secondly, the target-text dialogue is not necessarily 'equivalent' to the original Japanese dialogue. In Chapter 3, Section B, we presented examples of autonomous insertion of dialect (in *Imu-yasha* and *Magic Knight Rayearth*) and substitution of cultural markers (in *Cardcaptor Sakura* and *Magic Knight Rayearth*). In our study of science-fiction comics in Section C, we found examples of autonomous insertions of proper names and dialect substitution (in *Neon Genesis Evangelion*), and the autonomous insertion of vulgar lexis (in *Ghost in the Shell*). Section C confirmed indications from our analysis of CLAMP's *Clover* in Chapter 3 that translations of science fiction manga into English adopt a domesticating strategy with regard to military and scientific register. Domesticating procedures such as autonomous insertion were found in manga published by leading American publishers Viz and Dark Horse Comics.

One particular case of manga translation investigated in Section C (*Ghost in the Shell*) provided an opportunity for an as yet unstudied kind of comparison between an initial translation and its textual reworking for publication in America. The salient features of the comparison are that the American version recreated more intensively aspects of tenor in the speech of the characters, and also adapted the

dialogue by adding to and enhancing military and scientific register. The tenor differences between the earlier and later translations lay in the introduction of terms of address (e.g. *kid, buddy*), the intensification of interjections (e.g. *Shitshitshit!* instead of *Damn!*), and the use of vulgar lexis and orthographic devices. The differences with regard to military and scientific register lay in enhanced stylization created by the use of acronyms and abbreviations, and their autonomous insertion into the dialogue (e.g. *ice, xo, cpu, simex, sitrep* etc.).

One way in which manga translations differed from dubs is that they did not employ any of the radically domesticating strategies that were found in some dubs, such as the systematic insertion of jokes or vulgar language, or the systematic neutralization of cultural markers. Whilst there are some cultural substitutions in manga published by Mixx Entertainment/Tokyopop, on the contrary, writers for Viz, another large American publisher of manga, adopt a relatively foreignizing strategy with regard to such items (despite its dual-stage translation policy), to the extent that even the procedure of pseudo-transfer is sometimes used. But, as with dubbing, the translation of character voice in American manga seems to be strongly influenced by domestic genre conventions. These tend to be those of 'invisible' realism, as advocated by American comic-book scriptwriters such as Peter David:

- The writer's job is to hide behind the characters, and if a writer is doing his job then to some degree he will be invisible. The characters will go through their paces and the reader will believe that these things are happening to them because this is just stuff that is going on in their lives, not because there's a writer out there putting the characters into these situations. (cited in Salisbury 1999:36)

In turn comic-book rewriters such as Toren Smith have explicitly acknowledged their use of models from U.S. popular culture:

- The voicing process involves absorbing as much as you can about the character, then applying your knowledge and opinions of how such a character should talk to the translation. I'm always on the alert for interesting and distinct idioms, slang, and speech patterns when I read or watch TV (for example COPS has been a great help to Gunsmith Cats!) (Studio Proteus Online, FAQs)

It is as a result of this strategy of imitating domestic genre models that character voice in both dubbed anime and manga translations is assimilated using the procedures I have described, procedures that are generally deprecated in discussions of literary translation. Speculating further on this difference between 'serious' literature and popular forms, one factor may be the importance of stereotypical characters in the latter kinds of narrative. Anthony Pym (2000) distinguishes two basic functions of linguistic variation in cultural products: one function is to generate authenticity, and a sense of time and place; the other function he identifies in 'parody', in which a few stereotypical elements of a language variety are chosen in order to create a sense of amusement. Since 'parody' rather than authenticity is the chief function of language variety in many manga and anime, translators may feel that domesticating procedures such as the insertion or substitution of dialect and foreign-language stereotypes is an appropriate way of recreating the effects of the original. In any event, it seems to be the case that associative meanings play a central role in the fictional dialogue of works of popular culture. Dubbing and comic-book translators clearly often attach greater importance to reproducing such associative meanings than to seeking a pragmatically equivalent representation of the interaction between characters in the original Japanese. In other words, there is a privileging of the outer over the inner layer of the dual pragmatic context of

represented speech: the ultimate addressee, constituted by the “eavesdropping” audience, is privileged over the immediate addressees, constituted by the characters in the narrative.

One might also speculate that correspondences at this level of the pragmatic context are one reason why English anime dubs and English versions of manga are still commonly called “translations”, despite the fact that, as we have seen, transformations occur in indices of setting and character. It is true that some analysts of screen translation, in seeking to stress its difference from notions of literary translation, adopt alternative terms such as *language transfer* (e.g. Luyken et al. 1991), and dubbing professionals, such as the Canadian translator Robert Paquin, have stressed the *adaptive* nature of their translational work (Paquin 1998). However, in overall semiotic terms, the scope of the transformations/adaptations is “local” (Bastin 1998:7) to the extent that other aspects of the polysemiotic narrative remain invariant. Generally, the visual imagery remains unchanged, and the plot-progressing functions of the dialogue also are not transformed. This can be contrasted with the more “global” kinds of transformations which can occur in broadcast T.V. shows, where elements in both the verbal and visual narrative may be substantially altered, cut and supplemented, as for example in the anime series *Battle of the Planets* mentioned in Chapter 4. In such cases, the overall semiotic invariance between source and target narrative is reduced to such an extent that a completely separate word such as “adaptation” seems a more appropriate term to describe the overall process of transfer.

9.2 Conventions in English and French Translations

Having drawn some conclusions about different modes of translating dialogue in Japanese popular culture – subtitling, dubbing, and comic-book translation – I would finally like to highlight some differences which occurred regularly between English and French translations in general, and which therefore suggest contrasting conventions of translation.

Before mentioning textual-linguistic conventions, it is clear that there is a difference between English and French with regard to ‘preliminary norms’. The English translations investigated in this study used the Japanese original as their basic source text. In contrast, amongst the French translations examples were found of the intermediate use of English as the chief source text, and this in all three types of translation: comic book, dubbing and subtitling. Some but not all of the manga published by the French company, Glénat, used English as the source text. For example, all the French translations of Shirow Masamune’s comics are translated via English. The same is true of all of the anime released by the distributor Pathé. By contrast I know of no examples of commercial translations of anime and manga into English which used intermediate translations. The intermediate nature of the translations into French is not explicitly acknowledged, and indeed in the case of Pathé, the translators themselves are not credited. However, the English source-texts leave traces in the translated French dialogue through the transfer of English address terms such as *Mr.*, *Sir*, and *Major*, English interjections, and proper names already adapted to an American cultural setting (e.g. the substitution of *CNN* for the Japanese national broadcaster *NHK*). The use of intermediate translations in French was surprising to me, because although intermediate translation of

Japanese texts via English has been discussed in the case of so-called 'minor' languages such as Swedish (Edström 1991), French is normally classified as one of the 'major' European languages in discussions of screen translation. Why French companies did not translate from the original Japanese dialogue – whether it was because of licensing constraints or purely to save time and money - is a question that would require further investigation. It may be pointed out incidentally that examples of intermediate translation from English can also be found in French translations of Japanese novels, for example Mishima Yukio's *Kamen no Kokuhaku* ("Confession d'un Masque") and Endō Shūsaku's *Samurai* ("L'Extraordinaire Voyage du Samourai Hasekura"), in the latter case for explicitly contractual reasons. Intermediate translation is thus not exclusive to works of popular culture such as anime and manga, but is a general feature of the transfer of verbal art from the Japanese into the French cultural sphere (although in these works of literature the intermediary nature of the translation is explicitly acknowledged). The fact that the use of intermediaries does not seem to occur in contemporary English translations, and that English translations are themselves used as source texts in other 'major' languages can be regarded as an indication of the global strength and influence of the American cultural sphere.

With regard to words which index Japanese spatial settings and the ethnicity of characters, a variety of strategies can be found in both English and French translations. In the first English dub of *The Castle of Cagliostro*, cultural markers which reveal the Japanese origins of the film were systematically neutralized, but the same strategy was employed in the French dub of *City Hunter: The Secret Service*. The French manga publisher Kana stresses its "à la japonaise" publishing strategy,

but in the case of Takahashi Rumiko's *Inu-yasha*, which draws heavily on old Japanese history and myths, the 'rewritten' American version also uses many foreignizing procedures to convey the Japanese background. It is therefore difficult to claim that conventions of translation into English are any more domesticating than conventions in French in this regard.

However, English translations use few if any foreignizing procedures with regard to character voice, which on the contrary tends to be domesticated, sometimes in radical fashion. In all three modes the translators of the English versions sought to recreate and at times enhance effects of characterization in the dialogue. A wide variety of procedures were used in English dubs and comic books, including compensation, dialect substitution, and autonomous creation of language variety. By contrast, French translations often neutralized the stylistic effects of the language variety used in the original Japanese dialogue. This interlingual difference in translation strategies seems to reflect conventions of translating within the two target languages and cultures in general. For example, Vanderauwera (1985) has provided evidence of a colloquializing tendency in the translation of dialogue into English, noting this phenomenon in the translation of Dutch novels into both American and British English. And Buckley (2000:275), noting the difference between English and French literary translation in general, claims that "les oeuvres traduites en français subissent davantage la férule d'une tradition centralisatrice et contraignante", and suggests there is a stronger tradition of representing orality and language variety in American literature. Chapdelaine (1994:12) refers to a "tradition française de non-représentation des sociolectes" ["French tradition of non-representation of sociolects"].

There is little evidence in my study that French anime and manga translations, if they are less domesticating, are any more foreignizing than English translations with respect to character voice. They do not, for example, transfer Japanese address suffixes or interjections. Instead there is a tendency simply to replace language variety in Japanese with standard French that neutralizes stylistic effects and makes for target-text dialogue that is comparatively bland. English translations are in general less bland, but their use of American language variety expressively recreates the American social context associated with the linguistic resources chosen. This may be regarded as a kind of Americanizing domestication of the characters. In other words, the fictional effect is less that the characters remain Japanese and just happen to be speaking English, but rather that they may appear to be Americans who just happen to be located in a different spatio-temporal setting. In literary translation, this creation of a domestic social context against the background of a foreign setting may be considered anomalous by some readers or audiences. For example, Hofstadter (1997:149-151) is struck by the Americanization of the prison camp inmates in a translation of *One Day in the Life of Ivan Denisovich*, and Bassnett (1998:94) mentions the way in which some translations of Chekhov appear to turn his characters into members of the English middle classes. On the other hand, unidiomatic and 'foreign' patterns of speech may also meet with criticism, at least in screen translation, as we noted in reporting studies of German dubbing in Chapter 4.

On the basis of the admittedly limited number of cases considered in this study, we can sum up by saying the most common convention in present English translation of manga and anime involves a mixed textual strategy: foreignization with respect to

indices of spatial setting, and domestication with respect to character voice. The Americanization of character voice is a strategy to which the mass audience of English-speaking readers and viewers (including British-English speakers) appear accustomed. While a number of journalistic articles and fan postings on the internet have complained of issues such as editing (in particular censorship) and substitutions of cultural markers, there are few if any calls for characters to speak in a register more influenced by their Japanese origins.

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