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Japanese ideophones in English translation

Official vs User-generated translation of manga

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ABSTRACT

Thanks to the Internet, User-generated translated (UGT) material has spread at an impressive rate. Not much research exists on the subject as of the writing of this thesis, since it is a relatively new field within Translation Studies. It is an interesting topic worth exploring nonetheless. This phenomenon began in the 1980s, where these fan-translations had to be done by manually changing the video-cassettes to get around censorship and/or exclusivity of Japanese products. Today, we have streaming-sites that allow people to watch anime at the same time as it is released in Japan. There is better localisation of Japanese products available today than ever before. However, when it comes to manga, the options are still scarce. Therefore, despite its legally dubious origins, UGT has flourished and is still prominent today because of various web-platforms and crowdsourcing. The focus of this paper will be to determine if the translation of Onomatopoeia and Mimetic expressions could tell us anything about their translation purpose, as opposed to the Official Translations. This will be done through the investigation of Onomatopoeia and Mimetic expressions in ten volumes of manga. The vocabulary of ideophones in Japanese is considerably larger than in English. Therefore, the translators will likely take measures to reveal their focus. My hypothesis was *Fan-translations favour accuracy, while the official translations focus on accessibility*. Through analysis of the data, this hypothesis was supported.

Keywords: *Mimetics; Onomatopoeia; Translation; Manga; English; Japanese*

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CONVENTIONS AND ABBREVIATIONS

Romanisation

This thesis will be using a modified version of the Hepburn Romanisation system for the transcription of Japanese words and these will function as normal words, i.e. appear capitalized when in the beginning of a sentence and in lowercase otherwise. In any other instance, Non-English words will be written in italics, which will be followed by an English translation. However, words that already have an English counterpart, such Tokyo or Kyoto, will be an exception to this rule and will therefore not be written in italics.

Abbreviations

ST = Source text

OT = Official translation

UGT = User-generated translation

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1. INTRODUCTION

The purpose of this thesis is to compare the different versions of 10 individually translated manga volumes and to see if the translators choose to appeal to the masses or make it for a specific type of audience that is already familiar with the works. This will be done through listing the first 50 ideophones of every volume, doing the same for each of the three versions, amounting to 1500 words. Then I compared their grammatical forms, their appearance-rate, the translation-methods applied, and the amount of words that are classified as either Onomatopoeia or Mimetic expressions. My working hypothesis was that *Fan-translations favour accuracy, while the official translations focus on accessibility.*

This thesis will be divided into six parts in order to confirm if this has any bearing. The first part will explain the history of UGT, drawing on its conception and relating it to modern day. Part 2 details the grammatical constructions and linguistic features of the ideophones. Part 3 describes the different translation methods available, and what audience the translation itself is directed at. Part 4 will explain how the study was performed, the data that was obtained, while also relaying the results and additional thoughts and observations. Part 5 deals with the comparison of the manga pages and the differences found in the various versions. Part 6 showcases the answers to the five questions, puts forward a final conclusion and a discussion about future research on this topic.

2. USER-GENERATED TRANSLATION HISTORY

The User-generated translation (UGT) –groups were formed in the 1980s, to stand up against censoring and exclusivity. While these aspects still pertain even today, there are ways to get around it. However, without the influence of the Internet and the beginning of the User-generated content sites, such as Wikipedia and Youtube, this research area of Translation Studies would not exist today. Because of the UGT-groups, products that were not available in any given country could be enjoyed by anyone with access to the Internet. As an effect of this, UGC is generally frowned upon, because of its legal status in a number of countries (O’Hagen, 2009:94).

2.1. CONCEPTION

In the 1980s, with the development of computers and the rise of the Internet, the methods used for translation began to increase. However, back in the 80s, it was not as easy to make an UGT because of the effort that it took to make private subtitles on VHS-cassettes. It was really cumbersome, especially if you were to compare this process to the Digi-sub, and Computer-aided translation (CAT) –tools that we have access to today. One such tool is the electronic dictionary (O’Hagen, 2007:48). This is in large part thanks to the expansion of Internet. However, the reason that people was making private subtitles on VHS is believed to be the same as why people today pirate anime; censorship and dubbing in regions outside Japan (O’Hagen, 2009:95).

A relatively new offshoot of the UGT is known as ‘Scanlations’ (O’Hagen, 2009:100). The word derives from the scanning of manga, and translation. This involves scanning the raw manga, (referring to the ST) and then translating them using various CAT-tools. These UGT-groups tend to use the crowdsourcing formula which is defined as “The practise of obtaining information or input into a task or project by enlisting the services of a large number of people” by the Oxford dictionary. The crowdsourcing to various UGT-groups by different clients is how the UGT-groups get paid. They can also have their own web-platform, where they get paid from the commercials. Some official translators are also part of these UGT-groups, in order to earn more money. The resulting translation can vary, as seen on other UGC-sites, such as Wikipedia and Youtube.

2.2. MODERN DAY

Today the most successful legal anime streaming service is provided by Crunchyroll. As a promoter for their site, Geoff Thew, briefly explains in his video on Piracy (2018) how the user-generated translations work and what they prioritize. This also includes general attitudes toward this phenomenon. For example, why people pirate and the want to make it more accurate to the source material than the official translators. He further explains that in the past, legal accessibility to different anime has been scarce and that's one of the reasons why the UGT has flourished. Despite this legal attention, O'Hagen (2009:101) claims that since the manga themselves is gaining attention through the UGT exposure, it has been condoned by several copyright-holders. One can make a case for that this applies to manga as well, given how closely related the mediums are.

As Jenkins (2006:27) states, "What we cannot do on our own, we may now be able to do collectively". This refers to communities of people coming together to share their intelligence, such as the groups behind the making of the UGT. He also concludes his book by saying that the Convergence culture is here. Convergence culture is defined as the culture we live in today, where old forms of media, and new ones, collide. The consumers will be an integral part of this culture.

As these UGT groups are appearing at a more rapid pace, one might wonder: Why are these groups formed? The obvious answer to this question is that they are brought together through a sense of emotional investment to the material (Jenkins, 2006: 27-8). However, these groups are often temporary, and are based on tactical affiliation. The most important aspect of this is the fact that it is voluntary, meaning that the translators of the UGT are not bound by a contract, as official translators are. Therefore, some pages or chapters are not available. For example, the UGT of *Dissolving classroom* is not complete. The first three chapters were released in January of 2016. However, the fourth was not released until October of the same year. As of the writing of this thesis, the two missing chapters have yet to be translated. Because of the voluntary aspect of UGT, this can happen from time to time. Another factor to this dilemma is that unlike official translators, they are not bound by contract to make the translations.

3. IDEOPHONES

Firstly, I need to distinguish the difference between two words I will be using quite frequently throughout this thesis. These words are *Onomatopoeia* and *Mimetic expressions*.

Onomatopoeia are words that imitate real-life sounds, and this group can be divided into two sub-groups:

- *Giongo*, imitates sounds made by nature and inanimate objects, e.g. *goro-goro* “Thunder rumbling”.
- *Giseigo*, imitates sounds made by animate beings i.e. Humans and animals, e.g. *pera-pera* “Talking fluently”.

Mimetic expressions, on the other hand, try to describe more abstract concepts, like emotion or state of mind, i.e. concepts that do not possess any actual sounds. This can be divided into three sub-groups.

- *Gitaigo*, describes conditions and states, often regarding the human body, e.g. *peko-peko* “Famished”.
- *Giyōgo*, describes motion, e.g. *uro-uro* “Wandering aimlessly”.
- *Gijōgo*, describes feelings and state of mind, e.g. *waku-waku* “Full of anticipation”.

As implied by Sells (2012:7), Mimetic expression plays a big role in everyday-speech between Japanese people. These expressions also have the same linguistic features as Onomatopoeia (See 4.2 Linguistic features).

According to Fukuda (2012:20), various Japanese scholars has agreed on the existence of at least two groups of Onomatopoeia, that being *giongo* and *gitaigo*. In the minds of these Japanese scholars, *giongo* represents all that has to do with Onomatopoeia and *gitaigo* encompasses all of the Mimetic expressions. However, some want to divide them into sub-groups because of the large ideophonetic vocabulary the Japanese language possesses. For example, Hamano (1986:VI) divides them into three groups, while Ono (1984:IV) states that there are four groups. More recent publications, such as Morimitsu (2007), claim that there are only two, i.e. the same as Fukuda. Kubozono (2017) concurs with this theory as well.

However, Akita (2016:21) explains that there can be more groups than the ones already listed. This method is based on their individual properties, and are divided into three groups, with two sub-groups attached each. Phonomimes, is divided into noises from animate beings/inanimate objects respectively. Phenomimes, is divided into visual and textural shapes. Psychomimes, is divided into bodily-sensational and emotional states of being. I.e. it all

depends on which way you choose. For simplicity's sake, henceforth, I will proceed with the assumption that there are, at least, two groups (Fukuda, 2012:20).

3.1. GRAMMATICAL CONSTRUCTION

Fukuda (2012) mentions that each ideophone has a specific construction, and every one of these constructions has a connotation attached. Knowing these construction will help in discerning the meaning of each word. Therefore, it is essential to be aware of these connotations when trying to decipher the word. There are three main groups of grammatical construction; Reduplication, Voiced/Unvoiced consonants and Word-ending sounds.

3.1.1. Reduplication

This is one of the most common types you will see throughout the Japanese vocabulary. It consists of taking a sound that usually has three mora or less and duplicates it. When this type is paired with an action, it usually means that the action is repetitive or consecutive, e.g. *utsura-utsura* 'To go back and forth between being asleep and half-awake' (Fukuda, 2012:22-3)

3.1.2. Voiced and unvoiced consonants

This type refers to two or more Onomatopoeia that sound very similar, but often possess a difference in meaning, as seen below:

Table 1: Soft and hard sounds

Soft sounds	Meaning	Hard sounds	Meaning
<i>Kon-kon</i>	Knocking	<i>Gon-gon</i>	Banging
<i>Sara-sara</i>	Silky	<i>Zara-zara</i>	Rough
<i>Ton-ton</i>	Tapping	<i>Don-don</i>	Drumming

The sounds of /k/, /s/, and /t/ are classified as unvoiced consonants, while /g/, /z/ and /d/ are voiced consonants. Therefore, the meaning shifts to either the opposite of the unvoiced consonants (see *sara-sara* and *zara-zara*) or the sound becomes enhanced, as seen with *kon-kon/gon-gon* and *ton-ton/don-don* (Fukuda, 2012:23)

3.1.3. Word-ending sounds

This is the most nuanced group of the three, since it has five sub-groups, all of them giving the ideophones separate meanings.

Glottal-stop

Glottal-stop occurs when the speaker's vocal cords close and then open up again in an instant, and it is conventionally marked with the 'Q'-symbol. In Japanese, this is indicated by the small /tsu/-particle. Sometimes this /tsu/ can be followed by the /to/-particle, which becomes the /Qto/-sound, but this is not a Glottal-stop. If the word ends with the Q-symbol, it indicates that the state or action ended very abruptly. For example, compare *JiroQ* and *JiroQto* 'For a brief moment, looking sternly in one direction' (Fukuda 2012:24-5).

/N/-particle ending

This form indicates that the sound of the ideophone is followed by an echo, e.g. *shiN* 'The sound of quietness'. However, the literal translation of this word would be 'With an echo, the sound of quietness entered the current space'. This particular Mimetic expression is used similarly to the Hollywood's use of the tumbleweed in movie and is often used for comedic effect (Fukuda, 2012:26).

/ri/-particle ending

When using this form, the word becomes complete in itself. In contrast, the Glottal-stop makes the action or state end abruptly and the N-particle gives the word a resounding echo. The Ri-particle is complete, e.g. *Pitari* 'The situation mimics a previous instance' (Fukuda, 2012:25-6).

Long vowel

This form is used to prolong the ideophone. It extends the last vowel of the word, e.g. *Paa* 'Something spreads out all at once with considerable force'. This form can be combined with Reduplication as well, e.g. *Noonoo* 'Someone being stretched out and relaxing' (Fukuda, 2012:27).

CV+Q+CV+CV+Ri/N

This form emphasizes the word that is either followed by the Ri-particle or the N-particle. CV stands for mora, i.e. a consonant followed by a vowel or a light syllable, such as the /n/. Q stands for the Glottal-stop. This Q is also counted as a mora in Japanese (Bartashova, 2014: 223). Then it is followed by either the Ri-particle or the N-particle, indicating the completion and the echo respectively (Fukuda, 2012:27-8).

When it comes to the /Ri/-particle ending, compare *Pitari* and *PitQari*. They both possess the same meaning, but if you were to add the small tsu-particle, it would emphasize it.

It would become ‘Almost exactly like the previous instance’. When including the N-particle, it creates a similar emphatic expression, e.g. *BacQhan* ‘A large object being thrown into water, creating large ripples’. Compare this to *BachaN* ‘A large object being thrown into water’ (Fukuda, 2012:28-9).

3.2. LINGUISTIC FEATURES

Another important aspect of ideophones is the linguistic roles it can fulfil. These roles will tell you when in the sentence the word will appear. This is crucial to be aware of when looking from a linguistic perspective, since, compared to other words; its role can vary heavily. Examples of these variations are shown down below.

- Adverbs modifying normal verbs
chibi-chibi nomu
‘Drinking a little bit at a time’
- Combined with the *Suru/Yaru* verb
sukaQto suru
‘To feel refreshed’
- Adjectives followed the Copula; *Da* (i.e. a Nominal Adjective)
peko-peko da
‘To be famished’
- Nominals followed by the /no/-particle (in adjectival phrases)
hara-hara doki-doki no renzoku
‘A series of moments filled with suspense’
- Adjectival phrases followed by the /ni/-particle
bero-bero ni naru
‘To get wasted’

Compare this to English, where several words have a very specific meaning behind them, such as *chuckling*, *guffaw*, and *snicker* (Shibatani, 1990:155). All of these verbs mean laughter. However, they have special connotations built in to the verb. It can refer to pitch, demeanour and intent of the laugh (Fukuda, 2012:32) To the Japanese-speakers, ideophones functioning as adverbs modifying normal verbs are very crucial to everyday speech. One of the reasons the Japanese language has such a large ideophonetic vocabulary is that the grammatical functions are necessary to a different degree than, for example, English (Fukuda,

2012:31-2). Their verbs have a more general meaning (Fukuda, 2012:33). For example, *warau* can mean laughter, while never giving more details about how that laugh is performed or the intent of it.

According to research by Akita (ed., Kubozono, 2017: 68), the Japanese language possesses over 2000 Onomatopoeic and Mimetic words, while English has a few hundred words that can be classified as such. This would lower the translation accuracy if one was to translate the words, so this could contribute to the reason why translating ideophones is not as important to the story or the delivery.

When the translation of Onomatopoeia is done, it poses not only a linguistic issue, but a technical issue as well (Taran, 2005:96). Since most of the Onomatopoeia is written as part of the manga panels, the translator would also need to possess technical knowledge to alter the Onomatopoeia, while not damaging the rest of the panel. This issue worsens if the panel is in colour, as seen in *Jojo's bizarre adventure*. The translators' main purpose should be to adapt the work to another audience. This is already difficult enough on its own, so they should not need to be able to alter images as well. That is why many companies have a translation-team, built of two people or more. At least one of them handles the artwork which includes the Onomatopoeia. This is visible throughout all of the OT and the UGT translations.

If you would compare the pages on the following page, you can see how much effort it would take to change this into English. The ST of *Jojo's bizarre adventure* has around 600 Onomatopoeia in its first volume, and it is generally used for the purpose of creating drama. As is the general case regarding the UGT, the Onomatopoeia is completely left as it appears in the ST. The unique aspect of this UGT is that the panels are in colour. This is not usually the case, since it takes time, and resources to colour the panels. It looks more stylized as a result, and is most likely a tribute to the author, Araki. The Onomatopoeia present in the OT is really well-adapted as well. It gives the reader the choice to read it as an uninformed person or as an educated layperson, i.e. it appeals to both newcomers, and people who read manga on a regular basis (See more on 4.2 Audience). Both of the translations have to cater to their audience of choice. However, the OT is clearly showing signs of choosing accessibility over accuracy. When comparing the manga pages, I will always use the following order:

ST > UGT > OT (Top left, top right, below)

Due to copyright issues, these manga pages were removed. Please message me on hampus.kilaker@gmail.com if you wish to look at the thesis in its' entirety.

4. TRANSLATION THEORY

When you do a translation, you must always have a ‘Translation skopos’ i.e. a purpose for making the translation in the first place. The key factor to the translation is what skopos the translators choose (Hasegawa, 2012:227). The official translators’ skopos is to translate the material in a way that makes it accessible to a larger audience, because the company that hires them wants the material to sell well. However, the fan-translators’ skopos is different, since they get money for their work through commercials. This is also voluntary work, which would explain why some manga do not get a UGT. Therefore, their main goal becomes about pleasing the audience of the manga itself.

As Hatim and Munday (cited by) states, *if the purpose is not considered before doing the translation, you will likely see a text that solely focuses on accuracy*. So therefore, the purpose, audience, time-period, et cetera; All of it effects the translation in several aspects. Venuti (2012:468) explains that the translator always has to find new ways of communication, to adapt the text in a way that can surpass cultural boundaries. There is no possible way to translate a text in an untroubled fashion. There will always be a very selective, densely motivated choice behind the translation, i.e. the skopos.

Following the paragraph above, how does one decide if the translator is competent enough for the task at hand? Here are a few traits that are synonymous with effective translation capability (Hasegawa, 2012:20):

1. Linguistic and sociocultural knowledge in the ST language, and comprehension of said language.
2. Linguistic and sociocultural knowledge of the language that the work is to be written in and expressive ability in said language.
3. Transfer competence.
4. Knowledge of the topic at hand and related research skills.
5. Knowledge of text types and their conventions.
6. Ability to evaluate and discuss translations objectively.

Ivanova (2006:60) mentions that once a translator has mastered their craft, they can choose what is necessary to keep and what can be ignored. This is done so the translation process will become more efficient. When speaking of the people that do not consume modern Japanese media regularly, it is more likely that some terminology and cultural differences would be near unrecognizable. Therefore, it is more prudent for the official translators to help them along, to get them to enjoy it by either adapting it to the readers’ own

culture norms or modernize it, so that a new generation can experience it as well as understand it. This happens frequently in modern media.

4.1. TRANSLATION METHODS

As seen in the last section, translation is a very complex process. Therefore, according to Hasegawa (2012), it is often divided into seven types.

4.1.1. Borrowing

It is the translation technique that involves taking words from the original text and converting the syllables to the target language. It is mostly used when translating texts from English into Japanese regarding technical or medical subjects. However, it is a very difficult strategy to apply when the original text is in Japanese, considering how many words and phrases that would be unknown to English-speakers (Hasegawa, 2012:168-170).

4.1.2. Calque

Also known as ‘Loan translation’, this is a special form of the borrowing method, where expressions from the original text are directly translated, e.g. *Gyuudon* ‘Beef-bowl’ or how Salvation Army becomes *Kyuuseigun* (Hasegawa, 2012:171).

4.1.3. Literal translation

This technique is mostly used for languages that have semantic relations to one another, which means that the language structures are connected, e.g. Swedish, Danish and Norwegian. It involves translating the original text, while not much change happens to the structure of the sentences. This is useful if a scholar was to learn a language with similar ancestry to their own mother-tongue. This is also why it is not a viable strategy to make use of this method when translating from Japanese to English. This is because of the small commonality of the languages’ roots (Hasegawa, 2012:171).

4.1.4. Transposition

This method of translation is very popular when translating texts from Japanese to English. It switches from Verbal construction to Nominal construction, which English favours to use. An example of the difference between these constructions is:

- ‘If we recognize this, the problem will become more manageable.’ Verbal construction
- ‘Recognition of this will help us resolve the problem.’ Nominal construction
(Hasegawa, 2012:171-3)

4.1.5. Modulation

This type involves changing the point-of-view of who the sentence is directed at. This is often used for information signs, like *tachi hairi kinshi*, which directly translated would be: ‘Entering is prohibited.’ However, when translated commonly into English, it becomes ‘Keep out’ (Hasegawa, 2012:175).

4.1.6. Equivalence

This is the most used out of all of the listed translation methods. The original text is replaced by an equal counterpart that is commonly used in the target language. This is especially useful for the translation of idioms. For example, *Kaeru no ko wa kaeru*, which directly translates to ‘The son of a frog is a frog.’ However, when translated using this method it becomes ‘Like father, like son.’ Both expressions sound more natural in their respective languages. This method is used to create more natural-sounding texts in the target language, while keeping the intent of the original author intact (Hasegawa, 2012:176).

4.1.7. Adaptation

This method includes the translation of the original text; however, the circumstance has to be changed somewhat. This applies to circumstances that will not be understood by the target languages’ speakers. Therefore, a new, but similar situation must be created (Hasegawa, 2012:177-8).

4.1.8. Omission

There is an alternative to all of these seven methods; Omission. However, it is a rather drastic method. Despite this, it is applicable from time to time. For example, if the meaning of the sentence/word is not important to the overall structure of the text (Hasegawa, 2012:179).

4.2. AUDIENCE

One linguistic difficulty when translating manga, as well as comics in general is to translate humour. Taran (2005:6) mentions that it is next to impossible because of the knowledge about the culture, different popular culture references you need to be aware of to get the joke. Even then, humour is in itself a heavily subjective matter.

Whether they are consciously aware or not, the translator always has an audience that they want to direct the translation at. Morioka (1975:280) explains that the shape of the translation will depend on the translators own economic status, knowledge of the topic at hand, education level, et cetera. Newark (1988:15) describes that there are three audience types that the translation can cater to; the expert, the educated layperson, and the uninformed. All of them have different knowledge levels, so if need be, the bar of entry can be lowered or heightened, according to which audience it is meant for.

Nord (1991) conducted an experiment where she would test students and professors to translate the same text. She then observed their tendencies and came to the conclusion that the students did not quite fully understand the original author's intent and style. Instead, they tried to modernize the text slightly, most likely so other students would be able to read. The professors were very aware of the structure and intent. Therefore, they approached it with the same structure. This is similar to the UGT predicament with the OT. They both get the work done. The main difference is where their focus lies.

5. THE STUDY

At the beginning of this thesis, my working hypothesis was that *Fan-translations favour accuracy, while the official translations focus on accessibility*, which means that the audience for fan-translations is most likely already knowledgeable about the Japanese culture, so they want faithfulness to the Japanese original. In order to find out if this was accurate or not, five questions were asked:

- When looking at the selected manga, what differences can be found regarding the translation of ideophones?
- Is there an omission of ideophones in the translated manga? Does this correlate with the user-generated translations?
- Which is the most commonly used in the selected manga; Onomatopoeia or Mimetic expressions?
- What method of translation is most frequently used when translating ideophones in the Official Translation (OT) / User-generated Translation (UGT) of the selected manga?
- Which grammatical structure does the found ideophones possess?

This will be done through reading the three different versions of the same manga volumes, which means the Source Text (ST), the User-generated Translation (UGT) and Official Translation (OT).

If you look at the number of sold manga, the top 25 most sold manga in Japan during 2017; all of them are either classified as *Shoonen* or *Seinen*. These genres of manga are mainly directed towards grade-schoolers and high-schoolers respectively. The *Shoonen* genre takes up the majority of the list, with a percentage rate of 64%. The remaining 36% are *Seinen* (Oricon, 2017).

I chose the books because of the relevance to my topic. Since the *Shoonen* and *Seinen* genres of manga take up the entirety of this sales list, it shows that it would be relevant to investigate these genres. I will not be focusing on the genres themselves however, but rather on each book chosen.

I will be investigating manga to find out the answers to these five questions. I will take volumes from ten different manga series. Half of them are *Shoonen*, while the other half is *Seinen*. I will take the originals and the official translations to English, as well as translations made by fans into consideration.

The 10 volumes of manga include:

- *Akira volume 1*
- *Children of the sea*
- *Death note volume 1*
- *Dissolving classroom*
- *Food wars volume 1*
- *Haven't you heard? I'm Sakamoto volume 1*
- *Hellsing volume 1*
- *Jojo's bizarre adventure: Phantom blood part 1*
- *Nichijou volume 1*
- *One-punch Man volume 1*

This study will be presented with 35 tables:

- 10 showing the Omission rate of each book in the UGT and OT respectively + two showing the total statistics for the UGT and OT respectively.
- 10 detailing the usage of Onomatopoeia and Mimetic expressions respectively + one with overall statistics.
- 10 demonstrating the preferred forms of said Onomatopoeia/Mimetic expression + one showing the overall results.
- One that shows the ideophone appearance-rate per page.

The data consisted of 1500 words that were classified as either Onomatopoeia or Mimetic expressions. Going through the results, I looked at these three points of interest:

- The first 50 ideophones
- Their appearance rate
- Their form.

5.1. RESULTS

In this section, I will compare the tables with the statistics gathered from the study. In total, 45 tables were made.

5.1.1. Onomatopoeia or Mimetic expressions

With the purpose of answering: *Which is the most commonly used in the selected manga; Onomatopoeia or Mimetic expressions?* My assumption was that Reduplication would be the most commonly used throughout. Even though I will present them as separate tables, my main focus will be the mean results.

Table 2: Onomatopoeia and Mimetic expressions (*Akira*)

<i>Akira</i>	% (Total)
Onomatopoeia	82% (41)
Mimetic expressions	18% (9)

Table 3: Onomatopoeia and Mimetic expressions (*Children of the sea*)

<i>Children of the sea</i>	% (Total)
Onomatopoeia	80% (40)
Mimetic expressions	20% (10)

Table 4: Onomatopoeia and Mimetic expressions (*Death note*)

<i>Death note</i>	% (Total)
Onomatopoeia	70% (35)
Mimetic expressions	30% (15)

Table 5: Onomatopoeia and Mimetic expressions (*Dissolving Classroom*)

<i>Dissolving Classroom</i>	% (Total)
Onomatopoeia	74% (37)
Mimetic expressions	26% (13)

Table 6: Onomatopoeia and Mimetic expressions (*Food Wars*)

<i>Food Wars</i>	% (Total)
Onomatopoeia	88% (44)
Mimetic expressions	12% (6)

Table 7: Onomatopoeia and Mimetic expressions (*Haven't you heard? I'm Sakamoto.*)

<i>Haven't you heard? I'm Sakamoto.</i>	% (Total)
Onomatopoeia	84% (42)
Mimetic expressions	16% (8)

Table 8: Onomatopoeia and Mimetic expressions (*Hellsing*)

<i>Hellsing</i>	% (Total)
Onomatopoeia	82% (41)
Mimetic expressions	18% (9)

Table 9: Onomatopoeia and Mimetic expressions (*Jojo's bizarre adventure*)

<i>Jojo's bizarre adventure</i>	% (Total)
Onomatopoeia	94% (47)
Mimetic expressions	6% (3)

Table 10: Onomatopoeia and Mimetic expressions (*Nichijou*)

<i>Nichijou</i>	% (Total)
Onomatopoeia	58% (29)
Mimetic expressions	42% (21)

Table 11: Onomatopoeia and Mimetic expressions (*One-punch Man*)

<i>One-punch Man</i>	% (Total)
Onomatopoeia	86% (43)
Mimetic expressions	14% (7)

These tables show that *Nichijou*, which has the highest percentage of Mimetic expressions of any manga, still has Onomatopoeia as the majority. This suggests that the Onomatopoeia is commonly used in manga and the book possessing the highest amount of Onomatopoeia is *Jojo's bizarre adventure*.

Table 12: Onomatopoeia and Mimetic expressions (Mean Results)

Onomatopoeia and Mimetic expressions (Mean Results)	% (Total)
Onomatopoeia	79,80% (399)
Mimetic expressions	20,20% (101)

This final graph takes the mean of all the mangas' Onomatopoeia and Mimetic expression usage. As can be observed, the Onomatopoeia was clearly the largest group of the two. According to these results, out of the 1500 words observed, 1197 of them are classified as Onomatopoeia, the remaining 303 words turned out to be Mimetic expressions.

My assumption was that the Mimetic expressions would show up in the *Seinen*-manga with a higher frequency, seeing how a Mimetic expression deals with more abstract concepts. This made me believe that if the manga was targeted towards an older audience, they would use more Mimetic expressions, i.e. more abstract feelings and states of being. Since the audience would be more mature, I thought it would only be natural to introduce more abstract themes. However, this assumption turned out to be wrong, seeing as *Nichijou* is a *Shoonen*, meant for a younger audience.

5.1.2. The 50 Ideophones

As stated previously, I gathered 50 individual ideophones. However, the importance was not only to observe them, but also to register their appearance rate by counting the total amount of ideophones and dividing that with the number of pages. This was the result:

Table 13: Ideophone appearance-rate

Ideophone appearance-rate	Percentage
<i>Akira</i>	139%
<i>Children of the sea</i>	23%
<i>Death note</i>	62%
<i>Dissolving Classroom</i>	53%
<i>Food Wars</i>	172%
<i>Haven't you heard? I'm Sakamoto.</i>	78%
<i>Hellsing</i>	126%
<i>Jojo's bizarre adventure</i>	275%
<i>Nichijou</i>	97%
<i>One-punch Man</i>	203%

The highest appearance rate goes to *Jojo's bizarre adventure* with almost three ideophones on each page, while e.g. *One-punch Man* has at least two ideophones per page. After that comes *Food Wars*, with roughly three ideophones per two pages. This concludes that the top three on this list are classified as *Shoonen*. The two with the lowest percentage are *Seinen*. This could perhaps hint at a possible relation between these genres. However, at this time, there is not enough evidence to prove that this is the case.

As can be seen, *Jojo's bizarre adventure* has the highest rate of appearance for Onomatopoeia or Mimetic expressions. If one looks at the graph above, this means that every page in *Jojo* should have almost have three ideophones on each page. However, you can make a case for that *Jojo* is an exception, since Araki uses Onomatopoeia in *Jojo* as a specific style choice, as one can see throughout the series, to create dramatic situations. In contrast,

Children of the sea should have roughly one ideophone appearing every fourth page. This would be one explanation to why it is the only book out of the chosen manga to have an entire page where neither Onomatopoeia, nor any dialogue is present.

Another aspect of this is that the genres perhaps, have some influence over the results, e.g. *Jojo's bizarre adventure* is most likely an exception. However, *Children of the sea* only have 47 pages less and it has less than a sixth of the Onomatopoeia and Mimetic expressions. This is where I suspect that the genres comes into play and in turn, affects the results. The total number of Onomatopoeia/Mimetic expressions appearing in all of the *Seinen* manga is 1102 over 1275 pages, while the *Shoonen* manga has a total of 1716 Onomatopoeia/Mimetic expressions over 1016 pages. To summarize, this means that the *Shoonen* has more Onomatopoeia/Mimetic expressions appearing over a less amount of pages than the *Seinen* manga. Since the main demographic of the *Shoonen* manga is children, it would not be hard to imagine that they would make use of Onomatopoeia more frequently. From the descriptions of Nordberg (1986), it would be plausible that children have a larger tendency to use Onomatopoeia and therefore, it would be reasonable to think that since manga is trying to appeal to that audience, they would make use of Onomatopoeia to a higher degree. The numbers appears to be suggesting that there may be some influence depending of the genre of manga it is. One important note that I must stress; this is could turn out to be purely circumstantial data.

5.1.3. Omission vs translation

The next step of the process to get more information was to find out when the UGT-translator and OT-translator respectively, chose to leave the Onomatopoeia as found in the ST or if they devoted resources to change it. If that is the case, this would indicate that they prioritize accessibility over accuracy, and thus will provide some grounds for my hypothesis.

Table 14: Omission/Translation in UGT/OT (*Akira*)

<i>Akira</i>	UGT % (Total)	OT % (Total)
Omission	24% (12)	16% (8)
Translation	76% (38)	84% (42)

Table 15: Omission/Translation in UGT/OT (*Children of the sea*)

<i>Children of the sea</i>	UGT % (Total)	OT % (Total)
Omission	46% (23)	0% (0)
Translation	54% (27)	100% (50)

Table 16: Omission/Translation in UGT/OT (*Death note*)

<i>Death note</i>	UGT % (Total)	OT % (Total)
Omission	52% (26)	6% (3)
Translation	48% (24)	94% (47)

Table 17: Omission/Translation in UGT/OT (*Dissolving Classroom*)

<i>Dissolving Classroom</i>	UGT % (Total)	OT % (Total)
Omission	74% (37)	0% (0)
Translation	26% (13)	100% (50)

Table 18: Omission/Translation in UGT/OT (*Food Wars*)

<i>Food Wars</i>	UGT % (Total)	OT % (Total)
Omission	86% (43)	6% (3)
Translation	14% (7)	94% (47)

Table 19: Omission/Translation in UGT/OT (*Haven't you heard? I'm Sakamoto.*)

<i>Haven't you heard? I'm Sakamoto.</i>	UGT % (Total)	OT % (Total)
Omission	86% (43)	2% (1)
Translation	14% (7)	98% (49)

Table 20: Omission/Translation in UGT/OT (*Hellsing*)

<i>Hellsing</i>	UGT % (Total)	OT % (Total)
Omission	78% (39)	74% (37)
Translation	22% (11)	26% (13)

Table 21: Omission/Translation in UGT/OT (*Jojo's bizarre adventure*)

<i>Jojo's bizarre adventure</i>	UGT % (Total)	OT % (Total)
Omission rate	92% (46)	0% (0)
Translation	8% (4)	100% (50)

Table 22: Omission/Translation in UGT/OT (*Nichijou*)

<i>Nichijou</i>	UGT % (Total)	OT % (Total)
Omission	72% (36)	4% (2)
Translation	28% (14)	96% (48)

Table 23: Omission/Translation in UGT/OT (*One-punch Man*)

<i>One-punch Man</i>	UGT % (Total)	OT % (Total)
Omission	86% (43)	0% (0)
Translation	14% (7)	100% (50)

These illustrate the differences between the choices the translators have made. The UGT-translator looks to have chosen a specific type of group to direct the translation at. Meanwhile, the OT-translator has translated everything, save for two solitary words, i.e. 4%

of the whole set. Some translations, such as *Children of the sea*, *Dissolving classroom*, *Jojo's bizarre adventure* and *One-punch Man*, have translated every single word. These OT could appeal to the expert, the educated layperson, and the uninformed, which is preferable to the company. It encompasses all of the audiences, and so will create a more solid revenue-stream. The Onomatopoeia especially is not integral to the story, and this shows that the company wants the manga to reach as broad of an audience as possible. The Mimetic expressions however, are important from a plot-standpoint, since they appear in the dialogue.

You can also see very clear shifts when comparing UGT with OT, since UGT tends to shift more towards Omission. Meanwhile, the OT-version tends to want every word translated, including the Onomatopoeia. However, *Hellsing* appears to be almost unaffected between the UGT and the OT. The OT generally focuses on the translation of every word. When *Hellsing* is concerned, that changes. If you were to look at the graphs, you can see that the percentage of translation between the versions has only risen by 4%, which is equal to two words. This also happens in *Akira*, where the difference is 8%, i.e. four more words. Another interesting anomaly is the UGT of *Children of the sea*. It is the only manga that has over 50% in the translation aspect. Meanwhile, 60% of them get over a 50% percent increase in translation when comparing the graphs side by side. Again, this implies that the OT-versions focus more on the accessibility factor of the work.

The UGT-versions on the other hand, are more concentrated towards the group of people that are familiar with the Japanese culture already. Thus, while not being experts on the subject of Onomatopoeia, they have a higher chance of recognizing it.

Table 24: Omission/Translation in UGT (Mean Results)

Omission/Translation in UGT (Mean Results)	% (Total)
Omission	69,60% (348)
Translation	30,40% (152)

This table shows the total Omission rate of the UGT manga. When analysing the results of this part of the study, one can say that the UGT-groups favour Omission over translation when it comes to ideophones. The previous mean table (Onomatopoeia or Mimetic expression) gave rise to the thought that the amount of Onomatopoeia was superior to that of the Mimetic expressions. Perhaps this is a contributing factor to why Omission is chosen most regularly.

Table 25: Omission/Translation in OT (Mean Results)

Omission/Translation in OT (Mean Results)	% (Total)
Omission	10,80% (54)
Translation	89,20% (446)

On the other end of the same spectrum we have the mean percentage of Omission done in the OT manga. As can be seen, the Omission rate is 10,8%. 89,2% or 1338 words have been translated into English. This implies that the translation-teams are aiming towards a larger audience, namely ‘the uninformed’ that Hasegawa mention (see 4.2 Audience). This information points to that the Official translations are made with accessibility in mind.

5.1.4. The forms of ideophones

In order to answer which form the Onomatopoeia appears as most in the chosen manga, I examined every one of the 50 Onomatopoeia and Mimetic expressions. This would determine if there is a common pattern throughout the books.

Table 26: Ideophone-forms (*Akira*)

<i>Akira</i>	% (Total)
Glottal-stop	36% (18)
Reduplication	28% (14)
Long vowel	20% (10)
/N/-particle	16% (8)

Table 27: Ideophone-forms (*Children of the sea*)

<i>Children of the sea</i>	% (Total)
Reduplication	36% (18)
Glottal-stop	28% (14)
Long vowel	10% (5)
/N/-particle	26% (13)

Table 28: Ideophone-forms (*Death note*)

<i>Death note</i>	%(Total)
Reduplication	48% (24)
Glottal-stop	36% (18)
Long Vowel	10% (5)
/N/-particle	4% (2)

Table 29: Ideophone-forms (*Dissolving classroom*)

<i>Dissolving Classroom</i>	% (Total)
Reduplication	52% (26)
Glottal-stop	30% (15)
Long Vowel	0% (0)
/N/-particle	18% (9)

Table 30: Ideophone-forms (*Food Wars*)

<i>Food Wars</i>	% (Total)
Reduplication	50% (25)
Glottal-stop	30% (15)
Long vowel	14% (7)
/N/-particle	6% (3)

Table 31: Ideophone-forms (*Haven't you heard? I'm Sakamoto.*)

<i>Haven't you heard? I'm Sakamoto.</i>	% (Total)
Reduplication	68% (34)
Glottal-stop	18% (9)
Long vowel	8% (4)
/N/-particle	6% (3)

Table 32: Ideophone-forms (*Hellsing*)

<i>Hellsing</i>	% (Total)
Reduplication	32% (16)
Glottal-stop	36% (18)
Long Vowel	18% (9)
/N/-particle	14% (7)

Table 33: Ideophone-forms (*Jojo's bizarre adventure*)

<i>Jojo's bizarre adventure</i>	% (Total)
Reduplication	54% (27)
Glottal-stop	16% (8)
Long Vowel	12% (6)
/N/-particle	18% (9)

Table 34: Ideophone-forms (*Nichijou*)

<i>Nichijou</i>	% (Total)
Reduplication	36% (18)
Glottal-stop	46% (23)
Long Vowel	14% (7)
N-particle	4% (2)

Table 35: Ideophone-forms (*One-punch Man*)

<i>One-punch Man</i>	% (Total)
Reduplication	34% (17)
Glottal-stop	28% (14)
Long Vowel	32% (16)
N-particle	6% (3)

Then there is the Long Vowel form and ending the word with the N-particle. 70% of all instances of the Long Vowel form, it lands in third place. However, in *Dissolving classroom*, none of the first 50 Onomatopoeia had the Long Vowel, which fits well into the Horror-genre. This form signals that the action or noise is continuous. Then at last, there is the /N/-particle ending, which is used for echoes. In 60% of the instances, it is the least used out of the four forms. However, this would suggest that these are the preferred forms for the Onomatopoeia in the chosen manga.

Table 36: Ideophone-forms (Mean results)

Ideophone-forms (Mean results)	% (Total)
Reduplication	44,60% (669)
Glottal-stop	29,60% (444)
Long Vowel	13,80% (207)
N-particle	12% (180)

This final mean table demonstrates how many of the 1500 words showed up in which form. Reduplication is the most common throughout the books. The second is the Glottal-stop, the third is the Long-vowel form and lastly, there is the /n/-particle form. The Long Vowel and N-particle forms were very close, differing less than 2%. The Reduplication became the most used form, which is not very surprising when you consider how many words in the Japanese vocabulary that makes use of this form. The Glottal-stop is also a considerably

valid candidate, since manga makes use of various dramaturgy techniques. As explained earlier, this form makes actions instant and abrupt and that comes in handy when the author wants to raise the tension.

5.2. ADDITIONAL OBSERVATIONS

Jojo's bizarre adventure especially, seems to regard Onomatopoeia as an integral part of the presentation, given how frequently they appeared. In the Japanese original, by page 29 there were already 50 different ideophones that was counted. This means that *Jojo* had the lowest number of pages where I found 50 different words. Statistically, it would mean that every page has a 172.41% chance of a new Onomatopoeia-appearance, never before seen in the volume. If I were to compare this to '*Children of the sea*', the lowest ranking book that I counted 50 different Onomatopoeia by page 117. This means that every page would have a 42.73% chance of a new Onomatopoeia appearing. If measured by number of appearances, *Jojo* had almost six times more than *Children of the sea*.

According to the data, the majority of Onomatopoeia appears as background noise, similar to special effects in English. From reading the manga, the Mimetic expressions appear only in the dialogue, save for a few instances, e.g. *shiN* and therefore, these must be changed. The UGT and the OT are virtually the same in that aspect. The two most common methods used for translating the Mimetic expressions are literal translation and adaptation, while for the Onomatopoeia, the most used method in the OT is literal translation. However, the UGT applies a different method. That is Omission. Since the English-speakers most likely do not have a complete understanding of what Onomatopoeia is, it would look like the most cost-effective choice to just let them be as is. Another conceivable reason for this would be that some of the Onomatopoeia does not possess an equal counterpart in English, therefore making them difficult to translate. However, the OT translates the Onomatopoeia anyway. They try to find the closest related equivalent. They change them into verbs, which can sometimes have different impact than the adverbial forms of the Onomatopoeia that is much more common in Japanese. If you look at the pages from *Dissolving Classroom*, you can see this phenomenon.

Another interesting note is how this page of *One-Punch Man* is translated. The ST incorporates a sort of modern spin on the *puku-puku* Onomatopoeia. Commonly, it should be written as *pukupuku to warau* 'foamingly laughing'. However, they take a modern take on the verb by writing the *warau* kanji in parenthesis, as a student would do when texting a close friend. The OT uses the same translation method as *Dissolving classroom* did, i.e. turning it

into the closest related verb. In this case, it becomes 'Laughter!'. Meanwhile, the UGT takes a similar approach to the ST. When texting close friends, an English-speaker may use 'Lol' to indicate that they laughed at what the conversation partner said previously. This way, they manage to keep the original author's intent intact.

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Jojo's bizarre adventure, *Haven't you heard? I'm Sakamoto*, and *Dissolving classroom*; all of these translations demonstrate a particular pattern. Throughout the three versions, the Onomatopoeia is kept intact. The UGT has not changed anything in the aspect of Onomatopoeia. Although, the most interesting discovery here is that the official English version of the book, also keeps the Onomatopoeia intact. There is one stipulation however; The English equivalent is written below. Leaving the Onomatopoeia as it is presented in the ST is perhaps a form of tribute to the original author's ideas and distinct style choices. One could also imagine that this is a tactic to save money. Whatever the reason, this accommodates both the uninformed and the educated layperson (See: 4.2 Audience). This could be related to the fact that the UGT and OT were both released in the period of 2015-2017, i.e. this could be a recent trend of the OT. It looks like the tendency UGT has with SFX recently. The UGT seems to have SFX, which means 'Special effects', marked in the space between the manga panels.

6. COMPARISON

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The picture you can see on the previous page possesses neither Onomatopoeia nor Mimetic expressions. However, while *Children of the sea* have considerably lower ideophone-percentage than most manga (in fact, the lowest among the chosen manga), on the other side of the spectrum you have manga like *Food Wars* and *Hellsing*, where the Onomatopoeia are very prevalent. They have different levels of necessity. For example, *Hellsing* has many similarities to *Jojo's bizarre adventure* in the sense that the Onomatopoeia usage appears to be heavily influenced by the author's style choice (see the following examples). The Onomatopoeia present in *Food Wars* is more necessary, as there are many Onomatopoeia that are integral to cooking. For example, *juru-juru* 'Sizzle'.

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Aside from *Hellsing* and *Nichijou*, the remaining eight manga has Reduplication as the most common form. The largest percentage of Reduplication is shown to have appeared in *Haven't you heard? I'm Sakamoto*. The second most used form is Glottal-stop, which in almost every instance does not use the /to/-particle. I.e. the abruptness and shock is only amplified. This is especially good for dramatic situations. For example, in *Haven't you heard? I'm Sakamoto* there is a scene that happens in the span of approximately 10 seconds. Every action on the page happens one by one. Therefore, there are two instances of Onomatopoeia that is presented in the Glottal-stop form (see examples on the following page).

One example to highlight the importance and function of the Long Vowel form is present on this page from *Death Note*. Perhaps it does not look like a tense situation from this page alone. However, provided with some context, it will make sense. In the past four pages, a terrorist has entered the bus and pulled out a gun. He has hijacked the bus with the passengers on board. Now, in this scene we see Light, the main character sitting there with his date and there is an FBI-investigator in the seat behind them. He just saw Light pull out a paper wherein he assures the woman by letting her in on the plan he is concocting. The investigator stops him and tells them that as long as the bus is driving, the terrorist cannot hear them over the sound of the bus-engine. That is likely why in this page, the sound of the bus is in the Long Vowel form. The sound of him crumpling up the paper is written very small, as to indicate that the sound itself is small.

Another matter to emphasize in this section is how Onomatopoeia is used for humour. Despite humour being a heavily subjective matter, there are ways to emphasize a joke that can be applied using Onomatopoeia. One of these ways is shown later on a page from *Nichijou*. The context you need for this joke to land is pretty rudimentary. The black-haired woman is a robot and the little girl is her creator. She made her when she was bored one day, and so the robot-lady keeps finding out more of her functions and why she was made. This time, she found out that she has a Gatling gun filled with beans. To highlight how absurd this situation, the Onomatopoeia for firing heavy bullets is used. Then the author subverts your expectations by showing that the bullets are just beans. This tactic can be used thanks to the Onomatopoeia.

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As said in section 3, *shiN* is the sound of quietness. Everyone in the classroom is quiet because of the main character introducing himself by bowing and begging for forgiveness from the classmates. In the previous page, everybody laughs at him because of the possibility that this was a gag. Then we see every student in the classroom being quiet and *shiN* is used for a comedic effect, to highlight the awkwardness of the situation. However, as we find out later, this was used for drama rather than comedy, so this particular Onomatopoeia can be used on multiple occasions. While this is correct in the Japanese version, the UGT just retains it, without the SFX. The next Onomatopoeia, *ringōn*, is highlighted however, indicating that this was more important than *shiN*. The OT (example 9) is where this Onomatopoeia is translated. However, they used an interesting technique. They translated this to ‘Hush’, which indicates that someone (likely the teacher) wants the students to become quiet. However, one can see that everybody is already quiet. So, any way they could have translated this, it would likely have sounded awkward to the Western public.

The *Akira* manga's UGT is nearly identical to its OT counter-part. This suggests that it might be directly copied, seeing as the dialogue is identical throughout most of the pages. As mentioned on several instances in O'Hagen's paper (2009), the UGT-groups have been ‘legally dubious’ in origin, suggesting that it used to be done differently. Another curious thing is that the only aspect that differs from one another is the translation of the Onomatopoeia. This introduces the possibility that the change in the translation of Onomatopoeia may have been used as a way of bypassing scrutiny, used by UGT-groups of the past. The UGT-groups presumably, wanted to make this seem like the Official Translation. If so, why they wanted this is unknown at this time. Since this is in fact the oldest volume of the chosen manga (originally released in 1984), it hints at a difference between the methods used when the UGT-groups were first formed and the present UGT-groups, as seen in the other examples. The Internet we know today was first released to the public in the ‘90s, and since then, the UGT-communities have flourished, albeit retaining its legally questionable status (O'Hagen, 2009:110).

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7. CONCLUSION

My questions were as follows:

- When looking at the selected manga, what differences can be found regarding the translation of ideophones?

The UGT groups retain the Onomatopoeia as seen in the original versions, while the OT tries to cater to a larger audience. Some Onomatopoeia does not possess equivalents in English, and thus, are translated to the closest-related word (often with a slightly different purpose). The Mimetic expressions are always translated, no matter the version, since it is mainly written in the dialogue. However, when compared to the Onomatopoeia, they are considerably fewer in number.

- Is there an omission of ideophones in the translated manga? Does this correlate with the User-generated translations?

There are. However, the UGT versions of the manga use Omission quite frequently. Meanwhile, in the OT versions there are cases where every word is translated. This is likely an attempt to please a broader audience, which in turn would suggest that they are prioritizing accessibility. The use of Omission from the UGT would suggest a desire for more accuracy. That is because they both have a clearly differentiating translation skopos in mind.

- Which is the most commonly used in the selected manga; Onomatopoeia or Mimetic expressions?

Onomatopoeia. According to the data, their frequency is more than doubled compared to Mimetic expressions. This is partly because of the manga chosen. However, I assumed that the manga meant for older audiences, i.e. *Seinen*, would have had a higher amount of emotionally expressive words. Ironically, the one with the highest number of Mimetic expressions is *Nichijou*; a *Shoonen* comedy series.

- What method of translation is most frequently used when translating ideophones in the Official translation (OT) / User-generated translation (UGT) of the selected manga?

As mentioned before, the UGT-groups make heavy use of the Omission method. When it comes to the Mimetic expressions, the two methods that are most frequently used are Adaptation, and Borrowing. Meanwhile, the OT makes use of three distinct types: Adaptation, Equivalence, and there are some instances where Modulation takes place.

- Which grammatical structure does the found ideophones possess?

The most common forms are Reduplication, Glottal-stop, and Long Vowel, in that order. The fact that Reduplication is the most used was not shocking. After all, Japanese has a myriad of

various Onomatopoeia, and Mimetic expressions, which is created in this form. The Glottal-stop was used mainly for the dramatic aspect, since the /to/-particle was removed at almost every instance. Long Vowels are often used for a similar effect. I could not see a discernable pattern for when they used the – or when they wrote it in Hiragana, and Katakana respectively.

The results supported my hypothesis, which was *Fan-translations favour accuracy, while the official translations focus on accessibility*. The history of UGT, and the current state of it, gives ample room for the consideration that this is true. The fan-translators' work seems to be prioritizing the educated layperson, while the official translators' work is heavily directed towards the uninformed. This is shown by how they handle translation of the ideophones. In English it does not have as big of an impact on the story or the characters, but the official translators still translate it.

While both the UGT-groups and the Official translation-teams of late try to appeal to both the educated layperson, and the uninformed, they are still distinct enough to tell apart. A merge seems to be occurring however, now that manga is more popular, especially when compared to the past. With the birth of the Internet, the ability to work together, and communicate, has increased exponentially. Even now, new branches of Translation Studies are appearing. For the future of Translation Studies, these newly-opened avenues might hold new critical information that is yet to be discovered.

Since this is only a Bachelor-level thesis, and therefore, doing a large-scale version of this would be impossible within the allotted time. However, if one wished to expand on this research, I could suggest multiple options:

- Do the same as this thesis. However, the scale should be more expansive. For example, a comparison between genres.
- Create an in-depth historical overview of UGT, and find out what was the incentive behind starting it. Preferably including interviews with former and/or current UGT-group members.
- Make a survey, and find out the current attitudes towards UGT.
- Compare OT of American comics translated to Japanese with a similar comparison to manga translated to English.
- Compare UGT of American comics translated to Japanese with a similar comparison to manga UGT in English.

However, without ample time and resources provided, it is not a wise decision to follow up on this particular thesis, given the scale necessary to make the study stand out. Perhaps if it were to develop into a Master-level thesis, one of these routes could be taken. Despite this, I would still consider option three (the attitude-survey) doable within two months i.e. it is suited for a Bachelor-level thesis.

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