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JAPANSKA

The lovely complex of domestication and foreignization:

A case study of the manga Love ★ Com's translation

Filip Rasmussen

Handledare:
Martin Nordeborg
Examinator :
Yasuko Nagano-Madsen

Abstract

This study brings forth issues that can arise in the translation from Japanese to English. With a focus on specific cultural values that exist in the Japanese language, namely dialect and politeness will be covered in the present study. To do this research, the romance and comedy manga (Japanese comic) called *Love★ Com* was utilized, mainly because it was rife with dialect. Furthermore, the story itself takes place in a high school, thus, different levels of politeness in the Japanese language would undoubtedly appear. From the manga's dialogue examples are chosen and analyzed through Lawrence Venuti's theory about domestication and foreignization and then deem if *Love★ Com*'s translation falls under the moniker of domestication or foreignization. Whereas a domesticated translation aims to read fluently in the target language, a foreignized translation is the opposite. It aims to retain the foreignness that exist in the source language, in this study's case that would mainly be dialect or politeness. Results showed that *Love★ Com*'s translation was domesticated through and through. None of the cultural values that exists in the Japanese source text carried over in the translation to English, with the exception of honorific suffixes. The result also went slightly against previous research that had mentioned that manga translations as of late favors the approach of foreignization. Therefore, more research on this subject is needed.

Keywords: Japanese, translation, manga, Love★ Com, domestication, foreignization, dialect, politeness

List of abbreviations

- ST – Source text

- SL – Source language

- TL – Target language

- TT – Target text

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1. Introduction

The rise of manga in the West has for some readers become the very first contact they have with Japanese culture. While in a globalized world, and one with constant cultural exchange, we might not have any problem plunging ourselves into the unknown. Like a sponge absorbing water, we do the same with new cultural impressions. If Japanese manga is that very first step, then one can not overlook the importance that the translation has in conveying the culture correctly. It is perhaps even more important when dealing with languages that are not related to one another, for example, English and Japanese. The room for misinterpretation have a possibility of being rather large and in a worst case scenario, a badly translated work might lead to cultural misunderstandings.

While the methods utilized in translating Japanese language has always differed since its inception, in recent years however, it is said that foreignized translations is on the rise. The intent behind a foreignized translation is to keep what might be perceived as outlandish or unfamiliar in the translation and thus making it foreign. The opposite of this is called domestication and the aim is to create a fluent translation as possible in the target language. Albeit fluent in its target language, cultural values might disappear, or even change completely. These changes or cultural values are held very dear within the manga and anime fandom. This can be seen in *fansubs* and *scanlations* (anime and manga translated by fans and shared online) where it is very prevalent to *foreignize* the text. As a result, the official translations provided by publishers has swayed in the same direction.

With the theory behind domestication and foreignization that was created by Lawrence Venuti and introduced through his book *The Translator's Invisibility: A History of Translation* (2008). The present study aims to analyze what happens to cultural values such as dialect and degree of politeness in the transition from Japanese to English in manga translation. For this purpose, a manga with a dialogue rich in dialect would be ideal. Furthermore, to be able to analyze if politeness levels that exists in Japanese transitioned over in the translation, characters that interact with both older and younger people as well as interaction between sexes was prefered. Thus the manga and its translated counterpart *Love★ Com* by Aya Nakahara (中原アヤ) was chosen.

*Love★ Com'*s setting is in the Osaka area of Japan where people speak the Osaka-dialect. This is also the case for the majority of the characters in the manga. The protagonists, Risa Koizumi (小泉リサ) and Atsushi Ōtani (大谷敦士) are female and male teenagers currently enrolled in a high school when the story takes place and a number of cultural values makes their appearance. Therefore, *Love★ Com* is a good fit for the present study when analyzing if the translation is domesticated or foreignized.

2. Previous research

There is a lot of different research that discusses problems that arise in translation of manga. For example Cathy Sell's (2011) "Manga Translation and Interculture" and Heike Elisabeth Jüngst's (2010) "Japanese Comics in Germany, Perspectives: Studies in Translatology" is another great example. However, most of them have a more general approach to the subject at hand, rather than an in-depth analysis of a certain work. This is visible in Wood-hung Lee and Yomei Shaw's (2006) "A Textual Comparison of Japanese and Chinese Editions of Manga: Translation as Cultural Hybridization" were they have focused on various manga series.

Delving deeper into the subject of domestication and foreignization theory, it is thouched upon by James Rampant (2010) in his "The Manga Polysystem: What Fans Want, Fans Get" that is a part in an anthology called *Manga: An Anthology of Global and Cultural Perspectives*. Because the theory about domestication and foreignization will be used, Venuti's (2008) own works and research are also highly relevant, for example *The Translator's Invisibility: A History of Translation*.

3. Aim, purpose and research questions

The aim of this study is to see what will happen to a manga translation where the ST is in Japanese and the TT is in English. In recent years, and as shown through previous research, there is a suppoused trend where the translation of manga is starting to favour and adopt an approach closer to that of foreignization rather than domestication. However, is that always the case for different sets of cultural values? The present study will take a few steps back and analyse a specific work to further determine if it falls under either domestication or foreignization. By doing so, this study will contribute to the field in such a way that we might observe what happens to dialect and degree of politeness in a manga translation. Dialect and degree of politeness are two cultural aspects that is worth looking into because they are both grammaticalized.

The purpose of this study is then to find out what is happening to the aforementioned set of parameters in a manga translation. With research questions as follows:

1. What happens to dialect and degree of politeness in a translation from Japanese to English?
2. Is *Love★ Com* domesticated or foreignized?
3. Depending on the answer provided in question 2. What kind of impact does that have on the translated product?

4. Theory

Since the focus lies on how aspects in the ST and SL transitions to the translated TT and thereby analyse if *Love★ Com*'s translation is domesticated or foreignized. Hence, the theory and framework about domestication and foreignization created by Venuti is going to be utilized in this study.

Venuti (2008) posed this theory in his book *The Translator's Invisibility*, while discussing the translators role through what he calls "invisibility". This is seen as being produced by a set of factors where the aim usually is to make the translation as "fluent" as possible. Thus, giving the illusion that the translation is not a translation, but rather that of the original text. To reach this aim the TT has a tendency to go through domestication, e.g, to assimilate the SL and ST to the TL and TT. Consequently, cultural values for example, might get lost in translation. Foreignization on the other hand works in a way that would let the translator choose a translation method that would retain what is foreign. In short, a domesticated translation would take the text to the reader and a foreignized translation would bring the reader to the text.

5. Material

The base material that will be used in conducting this study is the romantic comedy shōjo manga *Love★ Com* (ラブ★コン) also known as *Lovely Complex*. Written by Aya Nakahara (中原アヤ) and first published in 2001 by SHUEISHA Inc., Tokyo, Japan. Due to the nature of the study the English edition will also be used. The first print was published by VIZ Media, LLC in 2007 and translated by Pookie Rolf. The material consists of 17 volumes and each volume covers around 170-200 pages.

Set in the city of Sakai in Osaka, Japan, it features the 172 cm tall female Risa Koizumi (小泉リサ) and the 156 cm short male Atsushi Ōtani (大谷敦士) as protagonists. What makes these two stand out is the fact that Risa's height is above the average of a Japanese female and at the same time Ōtani's is below the average of a Japanese male. Because of their constant bickering amongst themselves the pair is given the moniker of *"All Hanshin Kyojin"* (オール阪神・巨人) by their homeroom teacher. This is referencing a famous comedy duo from the Osaka area that's known for their difference in height. The story kicks off when both Risa and Ōtani are on a quest for love and decides to help each other, however, their plan doesn't work out and they both realize that they have more in common than they initially thought. Thus begins the journey of complicated teenage love.

Love★ Com is a critically acclaimed manga in Japan and Aya Nakahara's debut manga. In

2004 it won the 49th Shogakukan Manga Award for series published in the shōjo genre. Furthermore it has received both a live-action movie adaption in 2006 and a televised Anime series in 2007. Less known merchandise includes an adventure game for the gaming console Playstation 2 and two drama CDs. It is exceedingly interesting that Love★ Com has reached such a broad audience in Japan (not in the same scope as One Piece or other popular series though), this is because of the fact that almost all characters in Love★ Com are using the dialect spoken in Osaka, commonly known as Osaka-ben and/or Kansai-ben. Protagonists usually use a form of standard Japanese for the purpose of reaching an audience as wide as possible. Love★ Com was chosen as a basis in the thesis for this reason.

6. Method

Through the ST of *Love★ Com* and that of the translated TT, written dialogue that is present in both works will be analyzed to answer the posed research questions. More specifically, dialogue rife with dialect and degree of politeness in the ST will be compared to the TT. By doing this, the present study will be able to determine if the translation is domesticated or foreignized.

The gathered data will be presented with examples from the ST and TT, analysis and discussion will then follow aforementioned example. Figures that depicts the ethical and discursive levels of domestication and foreignization will be present as well.

Due to the nature of this study, both in time and scope, all existing examples might not end up in the analysis section of the thesis. Furthermore, the base material is seventeen volumes long. However, time restrictions prevents the utilization of all volumes, thus volume one through six was used as base for the present research. Be that as it may, examples from all six volumes might not end up in the study at all. Rather, specific ones will be chosen and analyzed.

7. Analysis

In this section, certain chosen examples of the dialogue present in *Love★ Com* will be presented and analyzed. As per the previously posed research questions, this analysis section will be further divided into two sub-divisions, each dealing with a specific cultural value. The first six volumes has been thoroughly searched for examples, however, ultimately they are limited to the ones written throughout the study. Furthermore, reasoning behind each example is going to be thoroughly explained as well. Consequently, with the help of Venuti's theory, this study will declare whether the work is domesticated or foreignized.

7.1 Dialect

As briefly mentioned prior to this section, the *Love★ Com* manga possesses an unique trait that sets it apart from other manga series and makes it an interesting case study, namely its heavy usage of the Osaka dialect (not to be confused with Kansai dialect, Osaka dialect is simply one of many found in the area of Kansai). Nearly all the characters use dialect to a varying degree throughout the series. To further understand why this is an unusual phenomenon, a slight sidestep into world of *yakuwarigo* (role language) and common ways to translate the Kansai dialect is necessary.

Having one prominent character or a few lesser characters speaking Kansai dialect is fairly common in manga. However, characters using dialect is more attributed towards a trait which the Japanese language is rich in, namely, *yakuwarigo.* Meaning that the dialect merely has an attributive role within the language. Consequently, usage of Kansai dialect is then often utilized as a stereotype or a specific feature for a character. Examples of such character features of the Kansai dialect can be but not limited to; a person that is constantly making jokes or a thuggish gangster (Kinsui 2003, 82-83). This is akin to reality as well, since there is a high probability that people would associate or perceive other people that speaks a dialect or come from another region in a certain way (Kinzler & DeJesus 2013, 1146). This holds true not only on a personal level, but on a national one at the same time due to mass-media since they sometimes perpetuate regional stereotypes.

Additionally, this is also applied in the translating process. While it differs depending on the country and the translator, a foreignized way to preserve a dialect is to add an already existing dialect found in the TL. Because the official translation of *Love★ Com* was published by an American company in the USA and for the sake of consistency, let us take a look on how this is treated in a North American translation.

> "In American adaptations, Kansai usually translates to either a Southern or Texan accent (comparisons between Osaka and Houston as large, business-oriented cities with rowdy reputations in the southern part of their respective countries are perhaps not without merit), or a nasal New York or Boston accent (closer in terms of the actual nasal *sound* of the accent, and New York's fast-paced reputation isn't far off from Osaka's). The location of the company making the decision seems to be more than a little important in which gets chosen. They're considered stupid like rednecks, but rude and brash like New Yorkers. A good approximation for a thick one would be a Brooklyn accent a la Tony Soprano..." (http://tvtropes.org/pmwiki/pmwiki.php/Main/KansaiRegionalAccent)

Evidently there is a correlation between how the dialect is perceived by people outside the region where the dialect is spoken, and its features found in role language, be it either in Japanese or

English.

The relevance of the aforementioned paragraphs to this analysis is to further demonstrate the fact that *Love★ Com* differs greatly in contrast to other manga works wherein the dialect is utilized simply as *yakuwarigo*. Furthermore, while looking on the presented examples with the knowledge and thought process behind translations of Kansai dialect in manga mentioned above is deemed helpful in the analysis. As such, due to the characteristics of *Love★ Com* (Osaka dialect is present on every page and in the majority of speech bubbles) the criteria for choosing examples is simply that the sentence(s) or dialogue(s) are filled with Osaka dialect.

In the following examples, the part of the Japanese speech that has dialectal differences will be underlined. A romanized text will follow as well as the official translation from the English publication. Henceforth, 「」indicates one speech bubble from the ST, consequently () indicates the same in the romanized text and "" for the TT.

「・・・言うとくけど　オレ　おまえみたいな巨女だけは絶対好きになれへんで」
「ぜーったいなれへん！！あり得へん！！」
(...Iutoku kedo ore omae mitai na kyoonna dake ha zettai suki ni narehen de)
(Zēttai narehen!! ariehen!!)
"Look, just so you know...There is no way I could ever fall for a Jumbo-gal like you, okay?"
"No way!! Not in like, a million years!!"

Aya Nakahara p.96-96, vol 1

In this first example one can observe the excessive use of *hen,* it is the equivalent of *nai* (ない) in standard Japanese. By itself, it essentially bears the meaning of "not". In this case though, it is connected to the negative conjugation of a verb (except for *ariehen* that counts as an adjective with the meaning of "impossible","unlikely" and so forth, but there is a sense of negation nonetheless). This verb conjugation is perhaps the very first difference between standard Japanese and dialects from the Kansai area that early learners of Japanese will notice. It is used extensively throughout the region, bearing that in mind, as well as what is mentioned above on how dialect is perceived by others, is there anything in the translation that retains this foreignness and carries over? There is a number of things that can be easily observed to answer this posed question. First and foremost, there is no dialect that exists in the TL attributed to Ōtani's speech in the TT. Therefore, the dialect in this case is probably not treated as *yakuwarigo,* and Ōtani does not fall into any of the roles brought up by Kinsui (Kinsui 2003, 82-83). Furthermore, the remaining two dialectal parts that appear in this dialogue *iu toku* (いうとく) and *de* (で), only *de* is interesting in

this case. Because its equivalent in standard Japanes is the sentence-ending particle *yo* (よ) which is used for assertion. The general meaning is intact in the translation, there is however, no distinction or any other indication that Ōtani is in fact speaking a dialect other than a hint of slang with the word "gal". This choice has probably more to do with the fact that Ōtani is a male high school student. This first example also implies that the translator has aimed for fluency on a discursive level and thus making it transparent. Venuti states that one can achieve fluency with the absence of any linguistic or stylistic peculiarities, consequently rendering the translation transparent and making the appearance that of the original text (Venuti 2008, 1). However, more examples need to be examined further and more on fluency later.

   Seeing how Ōtani's dialect was omitted in the translation, the next example was picked out from a speech bubble connected to the female protagonist. By doing so, it can be determined if Ōtani is unrivaled or if more characters falls into the same fold.

「ものっそい*ええ*かんじになって*はるで*」

(Monossoi ee kanji ni natte haru de)
"Those two're looking really good, like, it's just a matter of time"

Aya Nakahara p.81, vol 1

Lets first dismantle a few parts from this speech bubble. *Monossoi* (ものっそい) is a contraction of the word *monosugoi* (ものすごい), meaning "earth-shattering" or "to a great extent" et cetera. Contractions like this are remarkably common in Kansai dialects. However, the aforementioned contraction is not exclusive to the dialectal lexicon of Kansai. Here are two examples of contractions that are part of the Kansai dialect, *chau* (ちゃう), which is *chigau* (ちがう) in standard Japanese and *omoroi* (おもろい), *omoshiroi* (おもしろい), with meanings "to be different" or "wrong" for the preceding word and "interesting" or "amusing" for the latter. Henceforth, *ee* (ええ) is *ii* (いい) meaning "good" and while *de* (で) was explained above the *haru* (はる) makes its first appearance. This auxiliary verb is added to another verb when speaking about the action of another person, thus, it is also used as honorific language in Osaka dialect.

   Yet again, there is actually not a single trace of the dialect in the translation much similar to the previous example. However, one amusing observation can be made. There is a contraction present ("two're"). Although it is not concatenated with the Japanese, it is there nonetheless. Findings show though, that this is either wholly contextual, or an attribute given to teenage characters. Much like Ōtani's usage of slang, which is further strengthen by the heavy utilization of

the word "like" in a contemporary sense (Metcalf 2013) present in the translation. To add another layer on this thought, here is an example from the character Chiharu Tanaka:

"He, like, disappeared as I was heading over here to join everybody"

<div align="right">Aya Nakahara p.31, vol 1</div>

This shows that it is something widely used by all teenage characters. Furthermore, if compared to other contractions, that in turn shows that it is indeed contextual for the contraction to carry over in the English translation. Look at the example below said by various characters:

「おかえりー　おもろかったやろ！」
「めっちゃおもろかった！！」
(Okaerii omorokatta yaro!)
(Meccha omorokatta!!)
"Hey, dudes! Wasn't that the best?"
"It was totally awesome!!"

<div align="right">Aya Nakahara p.31, vol 1</div>

Here the contraction of *omoroi'*s perfect tense is given two different variations. While the translator might have had the feeling that two subsequent and identical translations of the word would be rather repetitive, it also implies that thus far, the translation is being appropriative towards the TL's cultural values. Hence, a North American reader would probably find this translation to be relate-able, intelligible and familiarized, ergo, the translator actively dons the cloak of invisibility creating the illusion that the TT is the original text and not a translation (Venuti 2008, 5).

　　　For the sake of clarity, lets study a few more examples from other characters, mainly close friends of the two main characters.

「たぶん　目線が一緒ぐらいやから女の子ってかんじがせえへんねやと思う」
(Tabun mesen ga issho gurai yakara onna no ko tte kanji ga seehen ne ya to omou)
"I think it's probably because our eyes are at about the same height, so I don't feel like I'm talking to a girl."

<div align="right">Aya Nakahara p.44, vol 1</div>

「でも　なかなかくっつきそうにないからあたしとダーリンでくっつきようって計画してんねやんかあ」

(Demo nakanaka kuttsukisou ni nai kara atashi to daarin de kuttsukiyou tte keikaku shite<u>n</u> <u>ne yan kaa</u>)

"But they're both so shy and all, so...me and my darlin' decided we're gonna help them get together."

Aya Nakahara p.64, vol 1

The first example is said by a male friend and the second by a female friend. As in all previous examples no effort has been made to retain the dialect. While nothing particular stands out in Ryoji's (male friend) example, the translation of Nobuko's (female friend) is rather interesting. Although this example might not be the most relevant when it comes to the translation of dialect, however, it distinguishes what has been hinted thus far in terms of domestication. The first part (*nakanaka kuttsukisou ni nai*) of Nobuko's is not really a translation in the traditional sense, but more that of an adaption that fits better in the TL. Noboku is talking about two other characters' shyness in the presented dialogue as evident in the translation, however, this is actually not present in the ST. Instead the translator has opted to use what the reader knows about these two characters as learned from the story up till this point and omit what is written in the ST. Consequently this makes it sound more natural in the TL, reaching fluency and making the translator invisible.

Thus far it would seem that this translation work is void of any traces of dialect. Be that as it may, there is still one point of interest to research in terms of Osaka dialect in this work of fiction and its translation. That is namely expressions or words native to the dialect. There is a healthy multitude of them, but due to limitations in this paper only one can be studied further. One such expression is なんでやねん (*nandeyanen*) in standard Japanese it could be something along the lines of なぜなんですか (*naze nan desu ka*) or なぜそうなのですか (*naze sou nano desu ka*) bearing the literal meaning of "How come (it is so)?", "Why is it (so)?" or simply "Why?". Due to the fact that the meaning behind the expression can be ambiguous, there is of course a wide variety of ways a translator can translate it without any loss of meaning.

The expression is also used in a lot of *manzai* performances, a type of comedy that hails from the Kansai region and often consists of a duo. Early in the story of *Love★ Com*, Ōtani and Risa are dubbed "*All Hanshin Kyojin*" which is the name of an existing *manzai* duo. This because of their height difference and their constant bickering and the insults they throw at each other are perceived as funny by their classmates and teachers alike. The point being that this transcends that of a mere joke in written text, it is a joke on the cultural level. Not only restricted to the Kansai area, but that of Japan in its entirety. One can assume that, for native Japanese readers, this will resonate with them and that they can relate to it in some way in the Kansai area but in the rest of Japan as well. It is essentially adding a cultural depth through dialect. How is it for readers of the TT though? Is the foreignness of this particular expression retained in any way, or is it simply translated

contextually? Look at the examples below:

"Nobody asked us!!" (p.102, vol 1)

"No way!!" (p.145, vol 1)

"Whaat?! But I thought you were going!" (p.150, vol 1)

It is quite clear that these translations of なんでやねん (*nandeyanen*) is based solely on context. None of the cultural undertones make it through the translation at all. In the third example the dialogue is even expanded. This can be seen as a clear sign of domestication, and it is not unheard of in other works that are domesticated (Rampant 2010, 229).

According to Venuti the translator needs to develop a translation method that excludes dominant culture values that exists in the TT in order to foreignize the translation (Venuti through Munday 2012, 218-219), and by merely observing the findings done in relation to dialect, no such efforts has been made by the translator. Another more subtle approach that is swinging more in the ways of domestication could have been the same as an example presented in Yoko Hasegawa's *The Routlege Course In Japanese Translation.* There, the translator opted to use a difference in speech tempo to perpetuate dialectal contrasts all while conforming to cultural values in the TT (Hasegawa 2012, 62). However, throughout the analysis no such distinction is evident in the case of *Love★ Com*'s translation.

Earlier the subject of fluency on a discursive level was touched upon and further elaboration is needed. Best explained through Venuti's own words:

> "The terms 'domestication' and 'foreignization' indicate fundamentally ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it, whereas the terms like 'fluency' and 'resitancy' indicate fundamentally discursive features of translation strategies in relation to the reader's cognitive processing."
> (Venuti 2008, 19)

As the analysis indicate, even early on, the translation of at least dialect, reaches both fluency on a discursive level and domestication on an ethical level. To easier understand these levels look at this figure below:

Ethical level	*domestication* (conforming to TL cultural values)	⟵⟶	*foreignization* (making visible the foreign)
Discursive level	*fluency* ('transparent reading' assimilated to TL norms)	⟵⟶	*resistancy* (resistant reading, challenging TL norms)
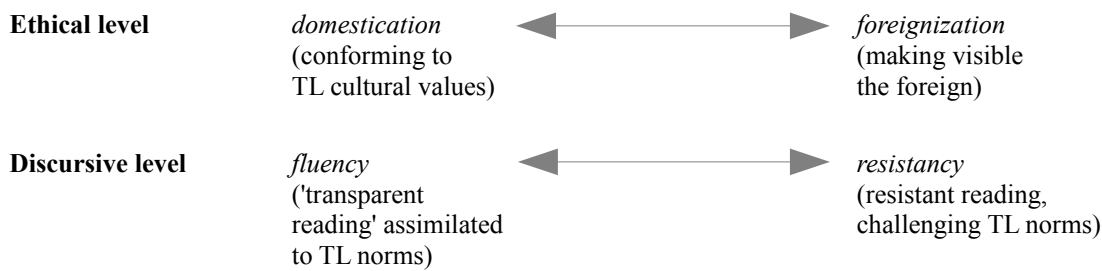
(Figure 1, based on Munday 2012, 221)

Before moving on to the next part of the analysis, two possible demerits of the dialectal analysis needs to be presented. Firstly, the examples as shown thus far are all from the first volume of the manga (out of the six volumes used in this study). There might appear characters in later volumes where the dialect has carried over in the translation. Concurrently, if that is the case it is probably more connected to *yakuwarigo* than anything else (as seen from the present analysis). Secondly, in terms of other expressions or words that are native to Osaka or Kansai dialect and not brought up in the analysis. They might have or not have specific translations that would retain their foreignness. Both these possible demerits exist due to time and space restrictions.

7.2 Politeness

Another cultural value or aspect that is present in the Japanese language is politeness. Now, politeness is also present in the English language and its active usage might not differ tremendously between the two languages. A lot of conscious decisions goes into how we talk to a person depending on social contexts that exists. For example, at a job interview the person conducting the interview can be seen as a person of authority in this context, thus the interviewee would most likely behave and speak in an appropriate manner that corresponds with the context or situation. This exist both in Japanese and English language as well as their respective cultures. What exactly differs then?

In Japanese polite language, there exist certain honorific layers that makes it easy to differentiate social hierarchy in speech and writing. A concrete example of this is the fact that depending on who you are interacting with the conjugation of the verb changes, similarly to the case of dialect that was discussed earlier. While there will always be a constant change of words when speaking polite language in an effort to sound more articulate, what is so fascinating about Japanese is that subtle changes in the conjugations almost creates a whole new language. This can be held under the umbrella-term *keigo* (敬語), meaning "honorifics" or "term of respect". It plays a big part in Japanese day-to-day life. Used inside a Japanese company, in the case of an normal ranked subordinate, he/she will have to lower his/her position while speaking to the company

president and concurrently lift up the company presidents position. This essentially shows that he is a lower ranked person and that the company president holds a higher rank and therefore should be respected, all implied through the language. Thus, depending on the situation and context, a Japanese speaker must decide on what kind of *keigo* that is appropriate to use in certain situations (a store clerk speaking to a customer, a student speaking to a teacher, a child speaking to their grandparents etc). This is a trait very peculiar to Japanese and Barbara Pizziconi who has done a study on the lexical mapping of British English and Japanese politeness states:

> "...the very existence of a grammaticalized honorific system significantly affects the collective consciousness of this phenomenon: it makes it instantly recogniz-able, more iconic, and consequently, more readily associated with conventionalized or stereotypical images of polite behaviour."
> (Pizziconi 2007, 12-13)

Although this is stated in relation to Pizziconi's specific research, it carries weight and proves a valid point to the present study nonetheless.

That point is namely the fact that honorific speech in Japanese is grammaticalized and subsequently its associations. Since the present study is looking on cultural values that exist in the ST and whether these values transitions over to the TT in the translation. It is indeed necessary to clarify why politeness can differ in Japanese, and while it is not the focus of the present study, having a slight hint about the depths of Japanese honorifics will certainly be helpful moving on. It also tells us why honorifics and politeness is relevant to this study as well.

Concerning the previous example with the subordinate that interacts with his president, in Japanese it is possible to understand the social relationship these two have through linguistic means alone. This due to the honorifics used in said context, a Japanese reader would simply understand that the subordinate is interacting with a person of higher rank and can build an impression from that fact. On the other hand, that is not necessarily the case in English. While the reader would undoubtedly understand that the subordinate is a polite person, unless explained, a probability exist where the reader can not identify who the subordinate is interacting with (Hasegawa 2012, 166). As such, in English it would become rather ambiguous. With this linguistic difference in mind it is easier to understand that cultural value of politeness has an important factor to it and as such, it will be the second parameter analyzed in this study, with the help of the theory put forth by Venuti.

Love★ Com is set in a high school setting along with high school students and just as *Love★ Com* was picked because of its dialect, the setting played an equal part as well. That is mainly because of possible interaction between teacher and student, as well as juniors and seniors inside the school grounds, therefore different usage of politeness would make an appearance. From

this angle, potential examples to analyze was prematurely deemed plentiful. However, the main group of characters are a tight-knit group of friends that speak casually to each other, furthermore the relationship with the teachers are reasonably casual as well. While different ranges of politeness is still very much at play in the dialogue, it was not to the expected degree initially thought, thus finding appropriate examples proved to be difficult.

Quoted examples from the source material will be presented with the same rules previously set in the dialect section of the analysis.

「その呼び方やめて くれ！」
　　　　　　　 ください！」

(sono yobikata yamete kure! / kudasai!)
"Will you please stop calling us that?!"

Aya Nakahara p. 10, vol 1

This first example is exceedingly intriguing. The Japanese in this case, is in fact presented and printed exactly the same as in the manga (albeit the text is printed vertically rather than horizontally). The top part corresponds with Ōtani and the lower part with Risa, everything printed within the same speech bubble. These words are said in response to their teacher, who are teasing the protagonists with a nickname, and they in unison ask him to stop. Risa, in this case says *kudasai* (ください), while she could have been even more polite, compared to Ōtani's *kure* (くれ) which comes off as rather brash or rude, Risa's speech is within the framework of what is considered polite. *Kudasai* used together with the *te* form of a verb creates a meaning of "please do X for me", at the same time *kudasai* is a more polite form of the verb *kureru* (くれる) in the Japanese honorific system. Ōtani is saying a contracted form of it, making it the least polite thing you can say in this kind of context.

Read in Japanese a distinction is clearly made. Furthermore the feeling that Ōtani can be rather "cocky" towards his teacher or that they at least has a more friendly relationship that warrants this kind of rudeness. Risa's approach on the other hand can be deemed more appropriate and falls more in line with acceptable norms. However, looking at the translation no such traits are retained. Not only are they lumped together, the extra addition of a question mark actually gives a subtle change in the sub-text at play here. Firstly, merging what they are saying removes any of the aforementioned distinctions made in Japanese, thus no conclusion can be made of what kind of relationship the two main characters has with their teacher, for example. Secondly, while the meaning behind their request is "please do X for me" it also holds the undertones of a demand. The

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addition of a question mark fundamentally changes that notion, albeit on a small scale level, perhaps more-so for Ōtani than Risa. The point is that the question mark makes their demand much softer, and while it is applicable for what Risa is saying, Ōtani's rudeness is completely lost in translation.

Since Ōtani drew the shortest straw and fell out of the translation in the previous example, observing one were Ōtani speaks alone addressing his teacher is of interest. Bear in mind that in the following example he is not rude by any means, only being overtly casual.

<p align="center">「先生、これ？」</p>
<p align="center">*(Sensei, kore?)*</p>
<p align="center">*"This the box you wanted?"*</p>

<p align="right">Aya Nakahara p.9, vol 1</p>

Prior to saying this to his teacher, Ōtani has taken down a box and brought it to the teacher's desk, as can be understood from reading the translation. This is also depicted inside the manga, however, the box is not mentioned in the ST, this is yet another addition. Presumptuously because it reads better that way in the TL, thus domestication is at play again. In regards to politeness, as mentioned above Ōtani is being casual here and the indicator for that is the absence of both the Japanese copula *desu* (です) and the sentence final particle *ka* (か) that is used for questions. Ōtani in this case is solely relying on his intonation of *kore* to make the question clear. Omitting *ka* and utilizing a rising intonation instead to pose questions is a characteristic of casual speak in Japanese. Repeatedly, Ōtani is not polite or following a social norm but speaks rather friendly towards his teacher as assessed in previous example. One can argue that in this particular translation, his level of politeness transitioned over in the translation, due to the fact that the English TT is slightly contracted. *"Is this the box you wanted?"* might have given a more polite impression. However, his speech is akin to what was observed in the previous chapter, most likely is this an appropriation to TL cultural values on how young people speak or behave rather than, in this case, having anything to do with how Ōtani is interacting with his teacher.

Initially, difficulty finding ideal examples was stated because of how the group of main and side characters interact with each other and also their lack of interaction with elders and so on. However, in volume two of the manga Ōtani's ex girlfriend makes her first appearance and her mannerism is more polite compared to the others.

「クリスマスみたいな特別な日　普通予定<u>入っています</u>よね」

(kurisumasu mitai na tokubetsu na hi futsuu yotei <u>haitteimasu</u> yo ne)

"It was Christmas after all. I guess most people would have plans for a special day like that."

<div align="right">Aya Nakahara p.61, vol 2</div>

Here the underlined part is emphasized in this example. The reason being that her style of speech is what sets Mayu (ex girlfriend) a part from the rest of the characters. She seldom uses contractions and if she does, she usually ends her sentences with the copula *desu* (です). Hence, she generally uses what is called *teineigo* (丁寧語), which simply means "polite language", which is characterized mainly by the *masu* (ます) stem of the verb and the copula *desu*. In comparisons to another character from the main group, they would probably have said *haitteiru* (入っている) instead of what Mayu says. Thus, a distinction is made. Furthermore, through linguistic means alone, Mayu is differentiated from the others by simply being more polite. This leaves Japanese readers with various kinds of impressions that unquestionably helps them determine what kind of character Mayu is. Notwithstanding, nothing in particular happens with the TT, she is not distinguished in any way and she speaks like all the other characters. The interaction that follows between Mayu (bottom) and Risa (top) below further proves this:

「おかしいなぁさっきまで　大谷おったんけど・・・」

(Okashii naa sakki made Ōtani otta n kedo...)

"Wonder where Ōtani went. He was here until a moment ago..."

<div align="right">Aya Nakahara p.61, vol 2</div>

「・・・一緒に来てるんですか？」

「もしかして敦士くんとつき合ってるんですか？」

(...issho ni kiteru n desu ka?)

(moshikashite Atsushi kun to tsukiatteru n desu ka?)

"...You were here together...?"

"Are you and Atsushi-kun going out with each other?"

<div align="right">Aya Nakahara p.61-62, vol 2</div>

Although Mayu does use a contraction in this case, she still uses copula and a question mark, making the overall feeling of her speech more polite, whereas Risa is being more casual. The TT has ostensibly, no distinguishing factors at all concerning the difference in politeness levels. It is important to mention that it can be considered to be a rather subtle difference, consequently the

translator might not have given this any proper thought or felt it was not of any importance. Thus conforming to TL cultural values was deemed more important.
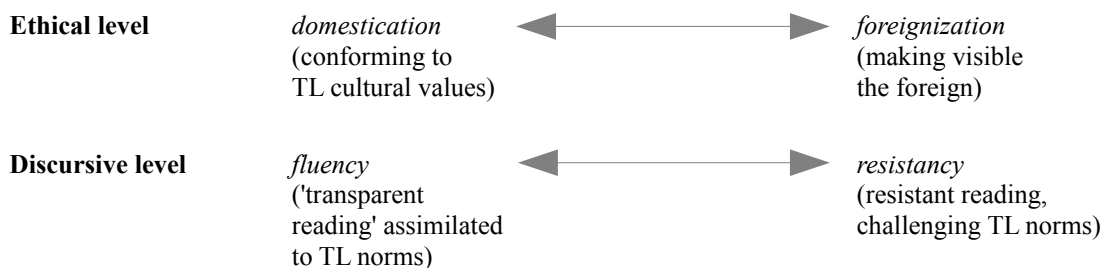
Observations made thus far shows that, not unlike dialect, politeness is treated in a similar manner. That being, domestication is preferred over any kind of foreignization. One thing regarding the honorific system in Japanese was treated differently though. That was namely honorific suffixes, they are completely left untranslated when used. As seen from the following examples picked out from the English edition:

"Oh! Atsushi-kun!" (p.63, vol 2)

"...Hey. Nobu-chan?" (p.79, vol 2)

"Kanazaki-san!" (p.82, vol 2)

There exist honorific suffixes in English as well, however, they are not used in everyday life to the same extent that their Japanese relatives. Bear in mind that high school students seldom addresses each other with "Mr." or any of the other more common suffixes that is present in English. In Japanese it is slightly different though. All of the ones written above are used with high frequency by males and females alike ranging from young to old. Since they do not bear the exact same meaning, although in some cases a translation of *kun* can be "Mr.", however that is not necessarily always the case. Therefore, translating Japanese honorific suffixes can prove to be difficult.

Ethical level	*domestication* (conforming to TL cultural values)	⬅——➡	*foreignization* (making visible the foreign)
Discursive level	*fluency* ('transparent reading' assimilated to TL norms)	⬅——➡	*resistancy* (resistant reading, challenging TL norms)

(Figure 2, based on Munday 2012, 221)

As examples have shown, the overarching politeness found in the SL and ST leaves the same result as the analysis of the dialect did in relation to Venuti's theory. However, if only suffixes are observed, at least that reaches foreignization. Because leaving it untranslated, its actively making the foreign visible. It also reaches resistancy because it is challenging norms that exist in the TL.

Be that as it may, there is a probability that the inclusion of Japanese honorific suffixes is first and foremost a byproduct of the pressure from consumers who wants the foreignness that can be found in manga (Rampant 2010, 231). However, it has also helped publishers and translators in developing a translation method that retains some of the existing cultural values. Leaving suffixes

untranslated does not destroy any underlying networks or significations (Munday 2012, 223). Thus coming closer to what Venuti professes.

7.3 Other observations

In previous research the cultural value of onomatopoeia (which Japanese is rich in) has been studied. Since that has already been looked upon thoroughly it was omitted in this research. However it does have an importance towards the second posed research question. In this work, all onomatopoeia is translated and consequently redrawn. Thus, this is yet another value that is domesticated.

8. Conclusion

Through the analysis of the cultural values consisting of dialect and politeness that appears in the Japanese language and how their respective translation was handled, adequate results of the posed research question was reached. First and foremost no trace of dialect could be found in the English TT, rather the language used was an appropriation of the TL's culture values, especially its youth culture and subsequently the language utilized in North American youth culture. Furthermore, the very same notion was also observed in the analysis of politeness. Essentially, almost nothing carried over in the translation, but one single exception, that being honorific suffixes. They were left wholly untranslated, something that has become sort of an industry standard in translated manga publishing. However, the fact that Japanese social register is vast compared to English the result in relation to politeness does not come as a full surprise. In essence, manga is also created by Japanese and the main target demographic is Japanese, a translation is most likely not in the creators mind while drawing and writing. Thus, echoing what Lee and Shaw concludes in their research, translators might opt to change or delete cultural values deemed "problematic" (Lee & Shaw 2006, 52). This could very well be a reason for how dialect and politeness was treated in the case of *Love★ Com.*

During the analysis of observing what happens to these cultural values, the answer for the second posed research question also arose. With the framework set forth by Venuti, it becomes clear rather early on in both parts of the analysis, that this work has been *domesticated* in its translation. As this study shows there is no developed translation method in this work of fiction that actively works to retain any foreign elements (with the sole exception of honorific suffixes as mentioned above). On the contrary, most of the ST was found to have conformed to TL cultural values. Furthermore, on a discursive level one could easily find that the assimilation to TL norms resulted

in fluency as well. In lieu of omitting the dialect wholeheartedly, the translator could have used an existing dialect in English to substitute the Japanese one, by doing so, he would have challenged TL norms and thus have made it resistant reading. One might argue that keeping the original Japanese reading format (reading from back to front and right to left) and with leaving honorific suffixes untranslated it constitutes or warrants a "foreignization stamp of approval". These are however, the only two aspects that makes the foreign visible. In addition, what further pushes the point of domestication is the translation of all onomatopoeia. Onomatopoeia is often a part of the picture in manga, thus the publisher needs to re-draw to add the English translation and that can be a costly matter (Heike 2004, 94). Some companies even leave the Japanese onomatopoeia untranslated to keep it "authentic" (Sell 2011, 100). It becomes quite clear that in *Love★ Com*'s case, they have gone to far lengths in order to make it read fluently and aim for an as low resistancy as possible.

With *Love★ Com* deemed domesticated, what impact did it have on the translation and what impact does it have for a reader of the translation? Arguably, for a reader who has not read the original, nothing of value is lost since said reader has no prior knowledge on what is or what is not in the ST. With that said, this analysis proves that with domestication oriented translation methods, important cultural values can be lost during translation. The most prominent value in *Love★ Com*'s case would feasibly be the dialect, it is one of the core aspects of the manga, and it might very well be one of the reasons why it became popular. Because it sets *Love★ Com* apart from other mangas in the same genre. The English edition simply becomes yet another romance story and while it is entertaining, it has lost a part of its character, something that was peculiar to this work of fiction and made it unique. The absence of any distinctive politeness further strengthen this notion. Essentially, from a sociolinguistic standpoint, the reader is left with a translation that would make its setting more to that of a North American high school rather than a Japanese one. All while other cultural aspects that has no connection to linguistics is clearly Japanese. One factor that pushes this notion are the pictures themselves, because they are filled with things related to Japan, yet the text is appropriated to the TL's cultural values. This might be something that does not disturb or interfere with a general reader of the TT, however, after this analysis it leaves a rather jarring reading experience nonetheless, and other readers might very well feel the same.

It is also important to note that this study's aim was not to decide whether the translation was either "good" or "bad", it is simply held to the theoretical framework used. Therefore, the general "impact" might differ depending on the angle one approaches *Love★ Com*'s translation with. Furthermore, to publish an English edition translated in full southern American dialect would be a bold move and might not be viable due to a set number of factors. It might not resonate well with readers or fans and deemed too hard to read. Thus, there is nothing wrong with the chosen

translation method either.

Previous studies states that some form of foreignization is normal in today's manga translations because of fans and scanlations, and to be successful the publisher must provide a translation that the consumer wants (Rampant 2010, 231). Furthermore, it is also stated that readers approaches translated manga as already translated foreignized texts (Sell 2011, 94), some have even gone so far as to state that manga might be hard to read and that readers do not see it as "relaxed reading" where authenticity is important (Heike 2004, 102). While only one manga was used in this analysis, the results heavily implies that this is not always the case. *Love★ Com*'s translation is decidedly a domesticated product and the influence of fans was limited to honorific suffixes and reading style (back to front etc). Thus, it would be interesting to see more research done on manga translations from a purely linguistic point of view in relation to Venuti's theory about domestication and foreignization and while doing so, focus on other aspects of the language that ventures outside the realm of onomatopoeia that was done in the present study.

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