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BIRDS OF A FEATHER OR A FAMILY OF TYPHOONS?

The Translation of Realia in the English Version of the Manga *Lucky Star*

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ABSTRACT

Pentti Koivuniemi: Birds of a Feather or a Family of Typhoons? The Translation of Realia in the English Version of the Manga *Lucky Star*
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This thesis examines the ways realia have been translated in the official English release of the Japanese comic book *Lucky Star Volume 1.* The primary goal of this thesis is to categorize the different translation strategies employed when translating realia throughout the volume. A further aim of the thesis is to find out whether further information, such as the global translation strategy and the ideal reader, can be inferred from concentrating solely on realia.

During my research, I relied primarily on Ritva Leppihalme’s 2001 article *Translation Strategies for Realia*. The research data this thesis uses is all of the instances of realia in both the Japanese and the English versions of *Lucky Star Volume 1*; I gathered them by reading through both language versions several times and comparing them. I hypothesized that the translation would be one of almost completely foreignizing nature, yet it proved to also have differing levels of domestication throughout the book. The thesis made it clear that it is possible to infer many aspects of the ideal reader through analyzing only realia translation. However, I could not decipher a global translation strategy from the realia alone; either the translator did not employ a clear, conscious global strategy, or global strategies need further translational elements to be deduced.

Keywords: Realia, domestication, foreignization, ideal reader, translation strategy.

The originality of this thesis has been checked using the Turnitin OriginalityCheck service.

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1 Introduction

The translation of Japanese comics or “manga” has a special standing among all comic translation: it has become the “largest segment of translated comics in the Western world” (Jüngst 2004, 50). Japanese has taken over English as the primary source language when it comes to comic translation in a large number of countries, and these translations make up a sizable amount of the graphic novels industry in many English-speaking countries: For instance, 25% of all graphic novel sales in the United States in 2018 were translations of Japanese works (Project Anime).

In this thesis, I will analyze the strategies and decisions related to the translation of realia in the official English translation of Kagami Yoshimizu’s *Lucky Star Volume 1* by Rika Takahashi in order to identify what kind of an overall global translation strategy she uses when dealing with culturally bound items. Additionally, I will also reflect on whether the ideal reader can be inferred from the text and if that ideal reader can be related to an existing audience.

Ritva Leppihalme defines realia as “lexical elements […] said to refer to the real world ‘outside language.’ [T]hey are also called extralinguistic culture-bound translation problems (Leppihalme 2001, 139)”. She also adds that “[d]ifferent cultures classify reality in different ways; and so realia often hinder communication both across language boundaries and intralingually [between members of different subcultures] (Leppihalme 2001, 139). “This means that realia are some of the most significant translation problems requiring active, conscious decision-making on the translator’s part to create a target text that fulfills its intended communicative function among its target audience.

2 Theoretical Background

2.1 Manga

Japanese comics, often simply referred to by the Japanese loan-word manga (漫画, “comics”) even outside of Japan to differentiate them from American and European comics, is a massive industry both domestically and as exported entertainment around the world. In Japan, manga constitutes approximately 25% of all book sales and 20% of all magazine sales (JETRO), and in the United States 25% of graphic novels sold in the year 2018 were manga (Project Anime).

Definite numbers are more difficult to find for Europe, but in the larger markets such as France, Italy, Spain, Germany, and Poland, manga is massively popular. According to Hyoue Narita, the president of VIZ Media Europe, the combined annual manga sales in Europe and Middle East bring in a revenue of 250 million dollars (CNN). In Italy and Poland, manga comprises over half of the graphic novel market (Bouissou et al. 2010).

Manga is usually drawn and written to be read right-to-left and up-to-down, the usual reading direction in Japan. In the past and in some rare cases up until today, some manga titles were released flipped to the left-to-right reading direction in the West. This meant that all or almost all the panels had to be mirrored, leading to more work for the parties involved, as well as to dissonance between the text and the images on some occasions. This practice has mostly been abandoned however, and manga is now primarily released in its original reading direction (Jüngst 2004, 60).

In addition to the anomalous translation direction from a minor to a major language, the official English translations of Japanese comics are also influenced by the technically illegal but usually tolerated activity of "scanlating:" the scanning, translating, and online distribution of comics by fans acting as amateur translators (Jüngst 2004, 61). This work by amateurs that many fans are exposed to has led to formal equivalence being a much more accepted translation strategy in manga than among many other genres of translation (Jüngst 2004, 61).

2.2 Research on the Translation of Comics

The translation of comics in general has not been seriously studied academically until fairly recently. According to Zanettin, one of the earliest mentions of the medium in translation studies is in Jakobson's *Concluding statement: Linguistics and poetics* from the year 1960 (Zanettin 2008, 9), however studies focusing on comics only began to appear toward the end of the last millennium. Manga specifically is of course the focus of only a fraction of these studies as comics are produced all around the world, but as there are no major differences between the ways Japanese and Western comics communicate their narratives, the common theoretical background can be adapted to the study of manga as well.

Practically all comics (excluding the somewhat unusual "silent" comics that contain no text) are multimodal works; the narrative is told through a series of images and written text. One such image is referred to as a "panel," and can be understood as a basic unit of meaning in comics (Horn 1976, Groensteen 2005, quoted in Zanettin 2008, 14).

The text of a panel has a function as speech, narration, or sound effects, but it also exists as a graphical element inside the picture (Zanettin 2008, 13). The narrative of a comic is based on the difference between these panels; all the action happens in the gutters between the panels and the reader interprets it by comparing the differences of the two panels (Eisner 1985, 140). This affects the translation, as the translator has a limited space to use, the target text they create has to correlate to the imagery of the panel it is attached to in order to achieve the intended effect, and the translation of each successive panel must be cohesive in order for the reader to be able to understand the narrative.

Zanettin states that in addition to the textual element, the pictures also often get edited in the translation of comics (Zanettin 2008, 21). This includes, among other things, the removal of unwanted elements and redrawing of speech bubbles and sound effects (Zanettin 2008, 21). Japanese comics have their own vocabulary of visual metaphors, such as sweat drops on the brow to indicate nervousness or weariness, or a specific cross-shaped sign on the head of a character symbolizing a throbbing vein and indicating anger (Zanettin 2008, 19). These are important narrative elements in manga that should be considered when translating, and I will analyze them similarly to the text-based realia in this thesis, should they appear in the primary source.

2.3 Leppihalme's Translation Strategies for Realia

The method employed in this thesis revolves around the article *Translation Strategies for Realia* by Ritva Leppihalme, in which she discusses seven separate strategies designed for the translation of realia. It is to be noted that although Leppihalme defines realia as being lexical elements referring to the real world (Leppihalme 2001, 139), I extend the term to also encompass culture-specific elements of langue in this thesis; specifically the jokes related to different readings of kanji (Chinese characters), the honorifics of Japanese, and meta-level lines referring to a type of Japanese comedy. Additionally, I will also treat visual metaphors native to Japan as realia and apply the same theoretical framework to their analysis.

The first translation strategy presented by Leppihalme is **direct transfer.** As its name suggests, it refers to adopting the foreign word or element into the target text either exactly as it appears in the source text, with minor changes to spelling or pronunciation, or with some indication of its foreign origin (Leppihalme 2001, 141). Direct transfer is most often used with personal and place names, as well as with special terminology such as technical vocabulary (Leppihalme 2001, 141).

Calque is a “translation which renders each element of the source-text word or phrase into the target language literally.” (Leppihalme 2001, 141) It is commonly employed when translating realia that do not yet have a word in the target language (Leppihalme 2001, 141).

Next, Leppihalme discusses **cultural adaptation:** “This strategy means transferring the connotations and associations of the realia element by using target-cultural functional ‘equivalents,’ thus choosing domestication over foreignization.” (Leppihalme 2001, 142) This can be a good strategy for contexts where the target text is meant for a wide audience; the less advance knowledge of the source culture is required, the larger the amount of people able to enjoy the translation (Leppihalme 2001, 142).

A good example of the use of cultural adaptation is the changing of a source culture idiom into a target culture one, such as the “birds of a feather flock together” observed in this thesis (5 Results). Leppihalme mentions humor, television subtitling, and children’s books as examples of genres that often work better when adapted to the target culture (Leppihalme 2001, 142).

Superordinate term is a linguistic term, meaning a higher-order unit (Crystal 1997, 372, quoted in Leppihalme 2001, 143). As a translation strategy, it means replacing a specific word unknown among the target culture readers by a more general one with the same meaning (Leppihalme, 2001, 143). In practice it means for example using “dog” rather than the specific breed of dog when the target culture is unfamiliar with the latter.

Explicitation is the strategy of making culture-bound elements more explicit in the target text. In Leppihalme’s categorization, it refers to “explanatory changes made in the text itself (Leppihalme 2001, 143).” This can be achieved by the replacement of textual elements by ones that make the meaning clearer in the target language.

Leppihalme categorizes all types of explanations made by the translator outside of the text itself together. These **additions** can be translator’s notes in the margins, a preface, or a glossary of terms (Leppihalme 2001, 144). They often clarify individual words or translation decisions or provide additional information about the milieu of the work or the source culture to aid in understanding the translated text.

As Leppihalme mentions, the differentiation between additions and explicitation can be difficult (Leppihalme 2001, 144). This is something I myself struggled with: it should be

noted here that the three translated realia I marked as additions that were not part of the translator's glossary were in fact placed inside speech bubbles. However, they were clearly not meant to be read as part of a line spoken by the character, which made me decide to categorize them as additions instead of instances of explicitation.

The final strategy of the article is the **omission** of the realia. By omission Leppihalme refers to the partial or complete removal of a realia from the target text (Leppihalme 2001, 145). This strategy is often seen as the last resort by translators, but it can also be employed as a conscious decision when a culturally bound detail is completely alien to the target culture and clearly only exists to add flavor. In such a case, depending on the function of the translation it can be a valid choice to omit elements that are liable to confuse the readers of the target text.

2.4 Domestication and Foreignization

When discussing the global strategies employed in the translation of the primary source, I will rely on the terms of *foreignization* and *domestication* as explained by Venuti. Foreignizing is a mode of translation that prioritizes the source text and culture, retaining as much of the foreign elements as possible while risking alienating the target culture reader (Venuti 1995, 15).

Domesticating translation is the exact opposite of foreignization: it refers to the act of prioritizing the target text and culture (Venuti 1995, 15). This means adapting the culturally foreign elements to a more familiar form to ensure the target culture audience's understanding of the text (Venuti 1995, 15).

3 Hypothesis

My hypothesis for the translation of realia in the English version of *Lucky Star Volume 1* before analyzing it is the following: the translator is likely to have primarily used direct transfer and calque to deal with realia, with her global strategy probably being a foreignizing one. Therefore, the ideal reader is likely a hardcore manga fan, and the target text is probably difficult for anyone else to appreciate. I expect to find transliterated Japanese words and honorifics in the target text and believe it unlikely that the translator has used much cultural adaptation.

I base this hypothesis on Jüngst's description of manga translations often being "on Nida's scale between formal and dynamic equivalence" and her assertion that the efforts of

scanlation groups also influence the official translations (Jüngst 2004, 60-61), as well as my past experience with both the text and scanlated manga as a non-academically motivated reader.

As scanlation groups are groups of fans translating as a hobby (Jüngst 2004, 61), the quality of their translation work ranges from near-professional to almost unintelligible. With many of the hobbyists not having had much prior experience translating, and nearly none of them having received formal translation training, the target texts they produce are often very unidiomatic. The Japanese of the source texts often greatly interferes with the English of the target texts, and equivalence is commonly the primary goal of the translation strategies they favor. I believe there is a high chance that similar elements are also present in the text I am going to research even though it is a professionally produced official translation.

4 Materials and Method

The source material for this thesis is *Lucky Star,* a 4-panel comedy manga by Kagami Yoshimizu, specifically the first collected volume out of the ten. The series was originally released in chapters in several different magazines and then collected into volumes, as is common with manga. The volume consists of 25 chapters, whose length varies between three to ten pages with both extremes being relatively rare, and the majority of the chapters having between four to seven pages. Most of the pages have two strips printed on them, but pages that begin and end chapters often only have a single one.

Lucky Star revolves around the everyday life of a group of high school girls in an ordinary Japanese school with very little overarching plot. This is the main reason why I picked it as my source: I assumed a comedy manga set in Japan would be brimming with allusions and other realia, and my assumption proved correct.

My research method was the following: First, I read through *Lucky Star Volume 1* in its original Japanese and identified and took notes of all the realia in the text. Next, I read the English translation of the volume by Rika Takahashi and categorized the translation decisions she had made in each instance of realia into Leppihalme's strategies. This also revealed a small number of realia and their translations not overtly apparent in the source text, as well as ones that only exist in the target text. I will further discuss these in the Results chapter.

While going over the results, I repeatedly returned to both the source and target texts to compare the two, which resulted in the discovery of additional realia I had overlooked on my initial readings. I am confident that I managed to identify all, or at the least nearly all the realia present in the texts and therefore to get an accurate overview of the global strategy the translator used.

5 Results

5.1 Introduction to the Results

The results were largely unsurprising: I hypothesized that the majority of the realia would be dealt with by either direct transfer or calque, which turned out to be the case. A number of these were however accompanied by additions in the form of a glossary provided by the translator at the end of the book: out of the 38 entries in the glossary, 33 were explanations of realia and all of the others explained elements of Japanese society, certain decisions by the translator, or references in the book. I however did not see these five as specific enough to Japan to really classify them as realia, as being assigned homework over summer and not being well-acquainted with one's class-mates and therefore being referred to by one's last name are experiences nearly anyone can find themselves relating to, even though the cultural context changes the connotation slightly. The only surprising element my analysis uncovered was that cultural adaptation was also used much more than I originally hypothesized.

In this chapter, I will go through the results strategy by strategy as presented in Table 1. In addition, I will include examples of typical realia and their translations encountered during my research, as well as some more unique decisions made by the translator. When I discuss the differences between the Japanese words, terms, and idioms and their official English translations, the comparing translations in this chapter are all by the my own. Furthermore, the two panels included in the chapter (Figure 1, Figure 2) are reproductions of the corresponding panels in the translated book for legal reasons, also created by me.

Table 1: the target text realia divided into strategies

Strategy	**Times used**
Direct Transfer	54
Calque	40
Addition	37
(Out of which translator's notes in a glossary)	33
Cultural adaptation	23
Superordinate term	3
Omission	3
Explicitation	2
Total:	161

5.2 Foreignizing Strategies

Direct transfer is the most used strategy in the translation of the book, and one that was employed by the translator with all the names in the text. The 54 directly transferred realia include the names of characters, public figures mentioned in the text, baseball teams, places, stores, and magazines. This group of realia also contains 17 different visual metaphors used only in Japanese comics. These include for example the famous throbbing vein denoting anger, a shade over the eyes to mean feeling down or shocked, and different simplified faces whose meaning depends on their context.

Furthermore, translator Takahashi retained all of the honorifics as they were in the source text: in addition to the well-known "san" (さん), a polite honorific appropriate in most situations, the target text also includes the "chan" (ちゃん) used mainly by people close with each other, carrying a cute connotation and mostly used when referring to pets, children, or

young women, and the especially polite “sama” (様) used ironically in a comedic fashion in the text (gogonihon.com). It can be noted that the main characters use different honorifics for each other and in some cases leave the honorifics out; this demonstrates the nature of their relationships with each other in a way unnoticeable for a reader unfamiliar with the implicit meanings the various honorifics carry in Japanese.

Calque was also much used, with 40 instances of calqued realia discovered in the text. These include such translation problems as established sayings, references to Japanese society and subcultures, as well as jokes. There is also a joke spanning several 4-panel strips that deals with the different ways of reading the kanji (Chinese characters) of a character’s name and subsequently the meanings those readings can take, which the translator has not been able to make work in English but has employed calque nonetheless. A similar approach is also employed with another long-running joke that deals with the homophones *taifuu ikka* (台風一過, the typhoon has passed/ 台風一家, a family of typhoons) with several characters not understanding why the news keep talking about typhoon families although the correct reading is a common set phrase. This does not mean there is a global strategy in regards to established sayings, however: evidenced by the translation of the idiom *rui wa tomo wo yobu* (類は友を呼ぶ, a kind calls friends) as “birds of a feather flock together,” a clear example of cultural adaptation into a target-culture equivalent.

The panel pictured below (Figure 1) includes an example of the way Japanese names were transliterated into English, as well as one of the additions inside speech-bubbles mentioned earlier (4 Materials and Method) and the single artificial realia created by the translator’s decision to include a loan-word in the target text even though there is no need for it.

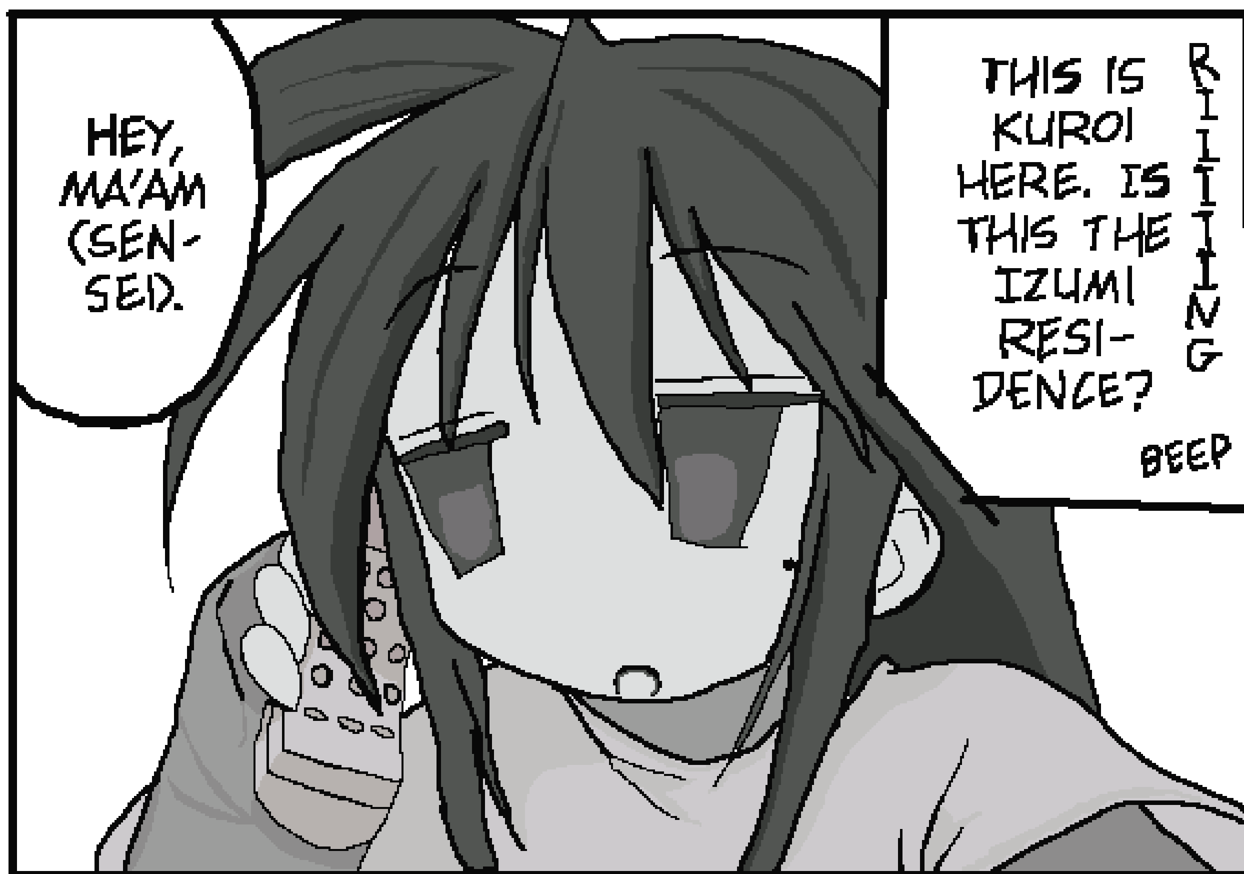

Figure 1: examples of translated sound effects, transliteration of names, and in-text addition.

Kuroi (黒井) and Izumi (泉) are the last names of the teacher calling and the character answering the phone, respectively. The artificial realia that is also an in-text addition is in the speech bubble on the left: sensei. It is a curious decision, as “sensei” (先生) literally means teacher; there seems to be no need to include it as in this situation the word has no connotation beyond that (in addition to teachers, it is also used to refer to other respected people, such as doctors and artists). On the contrary, including “sensei” in the translation may be a source of confusion for people not familiar with Japanese, as the only common western usage of the word is to refer to a teacher of Japanese martial arts. The translator herself seems to acknowledge this, as she has included “ma´am” as the word the reader is supposed to understand as part of the character’s actual line and does not repeat “sensei” again in the rest of the book.

Additions are nearly all in a translator’s glossary at the end of the book, and realia comprise the majority of them. There are 33 realia explained in the glossary, ranging from baseball team names to explanations of school-related vocabulary unfamiliar outside of Japan. As a

side note, most of the items in the glossary refer to instances of direct transfer and calque in the text itself.

Besides the glossary, there are three additions inside speech-bubbles. They are all formed in the same way as the above mentioned “sensei” (Figure 1), with a Japanese loan word added in parenthesis after a line meant to be read as speech. The reason for including them appears to be an attempt at clarifying what the target text said, instead of improving the understandability of the translation. This is the most evident in the translation of a joke that plays with homophones in the source text: the joke does not work in the target text and the translator has provided the Japanese word to explain what it originally was.

It is also noteworthy that the single edit of an image aside from the sound effects is an example of addition: the name sign on a character’s school-issued swim-suit was translated in a way that makes its origin clear by adding the words “grade” and “class” to it.

5.3 Domesticating Strategies

I found it surprising that cultural adaptation was used as many as 23 times throughout the book, considering the mostly foreignizing focus of the target text. Aside from the aforementioned “birds of a feather flock together,” (5.2 Foreignizing Strategies) the translator chose to adapt mentions to *gogatsu byou* (五月病, “May sickness”) into “May blues.” (see Figure 2) Gogatsu byou refers to a phenomenon in Japan where people feel depressed in May after the beginning of the new school year or entering the workforce, as in Japan the new school year starts in Spring and graduating people usually begin working around the same time (jpninfo.com). The translator has adapted the term to a form similar to “post-vacation blues,” making its meaning easily deductible even when the version presented in the target text looks somewhat strange to the western reader.

Rika Takahashi also used words more familiar to the Western reader for some other miscellaneous realia in her translation. Examples of this include substituting “priestess” for *miko* (巫女, “shrine maiden”) and “graphic novel” for *tankoubon* (単行本), the most used Japanese printing format for manga volumes (Rota 2008, 82-83).

It is to be noted that I counted all of the sound effects being adapted to a more Western format as a single translation decision, similarly to how I only counted unique translations of other realia. In some cases regarding the translated sound effects, the original source language

effects are also left in the target text, but these seem to have been left in on accident or because they were placed in the panels in a way that would require intensive re-drawing to get rid of.

An example of the abovementioned inclusion of sound effects in two languages can be observed in the panel in Figure 2: in addition to the translated "RUMBLE," the source language sound effect is also retained. This provides an insight into how greatly something as simple as a translation decision of a sound effect can affect the overall atmosphere of the scene; the Japanese onomatopoeia "ゴゴゴゴゴゴゴ" (gogogogogogogo) does not in fact portray sound. It denotes a silent, foreboding atmosphere, whereas the translation seems to imply an angry tone of voice or loud speech by the teacher.

All in all, there does not appear to be a clear, single strategy for the selection of the realia the translator has decided to culturally adapt, making the target text a somewhat confusing mix of foreignized and domesticated elements in some parts.

Figure 2: examples of bilingual sound effects, visual metaphors for anger, and May blues

The remaining three strategies from *Translation Strategies for Realia* - superordinate term, omission, and explicitation - were also all used by Takahashi, although only to deal with a small number of translation problems. Among these there is a single point of special interest: all of the omissions were in regard to a very specific type of joke: the “boke and tsukkomi” (ボケと突っ込み). This means a two-person joke where one person, the boke (the fool), says or does something dumb, and the other one, the tsukkomi (the sharp man), retorts (Tsutsumi, 2011, 147).

The “boke and tsukkomi” format is very common in all forms of Japanese comedy, and *Lucky Star* is no exception. Most of the actual boke and tsukkomi jokes in the volume were translated by using the cultural adaptation strategy. However, the series also repeatedly takes a meta-level approach to the joke, where the characters directly refer to the joke format; all of these were omitted, with the translator completely rewriting the lines in an easy to understand way, at the cost of the joke format disappearing.

I found the omission of this format a strange choice of domestication on the part of the translator: since she had chosen to retain much of the source text and its Japanese cultural context in the target text, why did she decide the common format of boke and tsukkomi to be too alien for the reader to understand? Especially since the target audience seems to not be the general public but rather those with an interest in Japan itself and some level of knowledge of its culture. Furthermore, the joke format is one that can be made to work in English without much adaptation. In his research article on the format in question, Tsutsumi comes to the same conclusion: “although there is a language barrier, the *boke-tsukkomi* comedy can be translated into English and also invite laughter from an English speaking audience (Tsutsumi, 2011, 169).” These jokes do not require much advance knowledge from the reader, and the apparent target audience should definitely be familiar with the format. Therefore, I find it difficult to deduce the reasoning behind omitting them.

6 Discussion

The favoring of direct transfer and calque paired with translator’s notes in the glossary over cultural adaptation can be analyzed to identify aspects of the global translation strategy, the target audience, and the implied reader of the target text. Many of the realia in the text require the reader to be quite familiar with the Japanese society and especially the otaku-culture to be

understood, such as references to Comic Market, a twice-a-year event for selling fan-made comics, and the many game and anime references made in the text.

Many of the references to the mainstream Japanese culture are presented as they are in the source text as well, without anything to aid the reader in understanding them. An example of this is the references to "the autumn of reading" and "the autumn of sports." The seasons have connections to different activities in Japan, and the concept itself is simple to understand; however, a person unfamiliar with these realia can find the inclusion of such terms confusing and may feel excluded.

Similarly, though many of the references to otaku-culture are not specific intertextual allusions, they still require the reader to be familiar with the trends among the referred media. This brings me to the conclusion that Rika Takahashi's translation of *Lucky Star* is mostly a foreignizing one, primarily targeted to manga enthusiasts with a level of knowledge regarding the Japanese culture. However, this is somewhat challenged by the omission and cultural adaptation of the "boke and tsukkomi" jokes and a number of other domesticating decisions mentioned above (5 Results) that go against the overall trends of the target text. However, domesticating strategies are employed in only a minority of realia translations in the text.

With the analysis of the translation complete, I can infer the ideal reader of the target text to be a manga fan not intimidated by unknown names, honorifics, or terms, and someone who "[w]ant[s] their manga to look Japanese (Jüngst 2004, 60)." I do not believe their gender or age can be pinpointed with accuracy; although *Lucky Star* was originally published in magazines aimed at teenage boys and its genre is usually primarily marketed for male readers in Japan, the target text has none of this baggage. In fact, the Western habit of matching the genders of the primary audiences and the main characters may change the perceived image of the gender of the ideal reader into female.

Some of the comedy in the series is somewhat mature or subtle and therefore difficult to understand, so it is safe to say the ideal reader is above the age of childhood and at least a teenager, contrary to the childish art-style. Because many of the references are to anime, video games, and school-life, it is unlikely that the ideal reader is a senior citizen either; therefore the age-range of the ideal reader could be crudely generalized as between the ages of 15 and 45 in the current pop-culture climate of the year 2020. The English translation was originally

released over ten years ago, in 2009 (animenewsnetwork.com), which can be argued to lower the upper age of the ideal reader at the time of release by a few years.

7 Conclusion

In this thesis, I set out to map the translation of realia in the first English volume of the manga *Lucky Star*. It soon became clear that I had to have a strong theoretic basis for such a categorization, which led me to Ritva Leppihalme's article Translation Strategies for Realia (Leppihalme 2001). I felt I should relate the local translation strategies to the global one, which in turn led me to analyzing the overall translation from the perspective of the elements of its ideal reader. I hypothesized that the translation would be based primarily on foreignizing strategies and employ direct transfer and calque in most translation problems related to realia because many manga fans prefer translations that appear authentically "Japanese" (Jüngst 2004, 60).

My analysis proved my original hypothesis correct. However, the translation was not as overwhelmingly foreignizing as I was expecting. Out of the 161 realia analyzed, the vast majority were dealt with one of the two most foreignizing strategies described by Leppihalme (Leppihalme 2001), direct transfer and calque, but many of them were also explained by additions in a translator's glossary. Cultural adaptation was used for nearly 15% of all realia, and omission, superordinate term, and explicitation were all employed in a few cases (Table 1), bringing the total percentage of domesticating local strategies being chosen to a surprisingly high ~40%. However, looking solely at this percentage is misleading: The three most domesticating strategies put together only constitute 5% of all realia translations; additions and cultural adaptation put together make up much of the 40%.

Besides foreignization being the primary mode of translating, the translator did not appear to have had a conscious global strategy in use, at least not one that could be inferred from the translation of realia alone. Similar elements were dealt with in vastly differing ways in different instances, such as some idioms being replaced with English ones while others were calqued, the "boke and tsukkomi" joke format being completely erased while magazine names and similar elements of the Japanese society that convey nothing to most of the readers were retained.

There are five strips that completely revolve around jokes regarding the Japanese language, its written form, and its honorifics that were translated very literally. These strips lose differing

levels of their meaning to readers unfamiliar with the Japanese language and the source culture. The two worst examples become completely meaningless in English. Even I could not understand what one of them is about without checking the source text, although I understand Japanese and had already read the original once. In comparison, some strips are almost completely domesticated, with jokes fully re-created, and difficult culturally bound elements adapted to contexts Western readers can more easily understand.

I believe it would be relatively simple to expand on the subject of this thesis. The results of the thesis itself cannot be used to explain general trends in manga translation; every bit of information gleaned from my research only refers to, and consequently applies to a single volume of a long series of one manga. I cannot make believable generalizations or sweeping claims with only what I have analyzed. However, I believe concentrating on realia is an excellent way of analyzing translations. Were one to repeat the same kind of analysis on a number of translations from different eras, they could rather easily map out how manga translation has evolved in the short time it has been done. Alternatively, it would be possible to compare different language translations of the same source text to ascertain whether similar trends are noticeable with all language pairs, or if the Japanese to English pair is a special case due to the influence of the prevalence of scanlating.

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