

T. Ninomiya Al-Farabi Kazakh National University,
Kazakhstan, Almaty, e-mail: s0430062.ninomiya@gmail.com

AN ANALYSIS OF MANGA TRANSLATED FROM JAPANESE TO RUSSIAN: BASED ON DESCRIPTIVE TRANSLATION STUDIES

The purpose of this study is to analyze the Japanese version and the two Russian versions of the Japanese Manga written by Nakazawa Keiji, Hadashi no Gen (Barefoot Gen), based on Descriptive Translation Studies, and find out tendencies of the translation. Manga, the Japanese comic, is one of the materials for knowing Japanese culture, especially subculture along with Anime; therefore, Manga serves as an attractive learning material for foreign learners of Japanese. The present researcher used the three-phase methodology proposed by Toury (1995). In the first stage, the author situated a translated text within the target culture system; in the second stage, compared the Source Text and the Target Text for shifts, identifying relationships between 'coupled pairs' of the Source Text and Target Text segments; in the third stage, attempted to draw some generalizations regarding the translation strategies employed. The result showed that the new translation of Russian versions adopted a Source Text-oriented translation strategy in pages structure of Manga; that is, it emphasized Japanese culture. Henceforth, research findings enable identifying translation strategy's naturalness (RT1 / RT2) by quantitatively analyzes of linguistic expressions and structure translation of pages.

Key words: Japanese, Russian, Manga, Descriptive Translation Studies.

Т. Ниномия

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.,
e-mail: s0430062.ninomiya@gmail.com

Дескриптивті әдіс негізінде манганың ағылшын тілінен орыс тіліне аудармасын талдау

Мақаланың мақсаты - Накадзава Кейдзи жазған «Хадаси-но Гэн» (Barefoot Gen) атты Жапон Мангасының жапонша және екі орысша нұсқасын сипаттамалық аударма зерттеуі (Descriptive Translation Studies) негізінде талдап, аталмыш аудармалардағы үрдісті анықтау болып табылады. Манга, яғни жапон комиксі, анимемен қатар жапон мәдениеті, әсіресе, жапон субкультурасын білудегі маңызды материал. Сондықтан, Манга Жапон тілін үйренушілерге арналған қызықты оқу материалдарының қызметін атқарады. Мақаланың авторы Toury (1995) ұсынған «үш-фазалық методологияны» қолданды. Toury деген ғалым Itamar Even-Zohar ұсынған Polysystem-теориясы бойынша аударылған шығарманы Description (сипаттау) деген аспектен зерттеді. Нақты айтқанда, біріншіден аударылған мәтінді нысана мәдениет жүйесі (target culture system) аясында қарастырып, екіншіден, бастапқы мәтін (Source Text) мен нысана мәтінін (Target Text) салыстырып, олардағы «жұптасып тұрған сөздері» арасындағы қарым-қатынасты айқындайтын өзгерістерді анықтап, үшіншіден, қолданылған аударма стратегиялары туралы жалпылама тұжырым жасауға талпыныс жасалды. Зерттеудің нәтижесінде орыс тіліндегі аударманың жаңа нұсқасында Манганың құрылымына арналған бөлімде нысана мәтініне бағытталған аудару стратегиясы қолданылғаны, яғни бұл нұсқада жапон мәдениетінің ерекшеліктеріне аса көңіл аударылғандығы анықталды. Сондай-ақ, зерттеу нәтижелері лингвистикалық бірліктер мен беттер құрылымын сандық талдау негізінде аударма стратегиясының табиғилығын анықтауға (RT1 немесе RT2) мүмкіндік береді.

Түйін сөздер: жапон тілі, орыс тілі, Манга, сипаттамалық аударма зерттеуі.

Т. Ниномия

Казахский национальный университет им. аль-Фараби,
Казахстан, г. Алматы, e-mail: s0430062.ninomiya@gmail.com

Анализ манги в переводе с японского на русский: на основе дескриптивных исследований перевода

Цель настоящего исследования – проанализировать японскую версию и две русские версии перевода японской манги «Hadashi no Gen» (Barefoot Gen) на основе дескриптивных исследований

перевода, и выяснить характерные тенденции в осуществлении перевода. Манга, т.е. японский комикс, наряду с аниме, является важным материалом для изучения японской субкультуры. Поэтому, Манга представляет особый интерес для тех, кто изучает японский язык. Автор данной статьи использовал трехэтапную методологию, предложенную Toury (1995). Ученый Toury исследовал материал, переведенный согласно теории Polysystem с точки зрения Description (описательного) подхода, предложенного Itamar Even-Zohar. В частности, автор статьи рассмотрел переведенный текст в контексте системы целевой культуры; сравнил исходный текст и целевой текст на предмет изменений, выявляя взаимосвязь между «связанными парами» сегментов исходного и целевого текстов; и наконец, попытался сделать некоторые обобщения относительно используемых стратегий перевода. Результаты исследования показали, что в новой русскоязычной версии перевода в части посвященной структуре манги использовалась стратегия перевода, ориентированная на исходный текст, в котором акцент делался на японскую культуру. Следовательно, результаты исследования помогают определить естественность стратегии перевода (RT1 или RT2) путем количественного анализа языковых выражений и перевода структуры страниц.

Ключевые слова: японский язык, русский язык, Манга, метод дескриптивного перевода.

Introduction

Manga, the Japanese comic, is one material for knowing Japanese culture, especially subculture along with Anime; therefore, Manga serves as an attractive learning material for foreign learners of Japanese. With regard to the history of the Manga translation, Baker and Saldanha (2009: 38) stated “Japanese comics have been translated in other Asian countries since the 1960s, but remained practically unknown in Western countries until the 1980s. From the 1990s onwards translated manga began to circulate widely also in the USA and in Europe”. As of 2019, Kazakhstan readers can read not only famous comics for boys such as “NARUTO” (Jap.) / “Naruto” (Eng.) / “Наруто” (Rus.); “BLEACH” (Jap.) / “Bleach” (Eng.) / “Блич” (Rus.); “DEATH NOTE” (Jap.) / “Death Note” (Eng.) / “Тетрадь смерти” (Rus.), but also the other genres (e.g., girls comics, history) such as “Kaichou wa Meido-sama!” (Jap.) / “Maid Sama!” (Eng.) / “Стап-ста-горничная” (Rus.). Japanese Manga generally consists of frame, character, background, speech balloon, onomatopoeia, manpu (signs, symbols and characters used in manga to represent actions, emotions, etc.), dialogue, and other techniques. There are a background and a character in frames in a page. The character emits a balloon for speaking and a sound symbol for moving something. In addition, the character can ooze sweatdrop for expressing impatience or sadness. The character says his/her lines inside or outside the balloon. The balloon consists of a speech balloon and thought balloon.

Justification of the choice of the article and the goal

The purpose of this study is to describe the Russian texts translated from a Japanese Manga

and to find out features of the translation. When describing the Manga text, the present researcher used the methods in Descriptive Translation Studies proposed by Toury (1995).

Previous Works

Baker and Saldanha (2009: 38-39) explained all the procedure of publishing translation of a comic. Firstly, a publisher secures reproduction rights from a foreign publisher, acquires the films or files from the original publisher, and adapts the product for the local readership. The translator receives a copy of the comic and produces a text. The translation is then delivered to the publisher, where it is often subjected to further revision before a letterer erases the source text from balloons and captions and replaces it with the translation. The art director and graphic editors are then responsible for effecting any changes deemed necessary or appropriate to the visual text (editing or removing pictures, adding/removing/altering colors, and changing layout and pagination); they are also responsible for “packaging” the product with appropriate paratext (covers, titles, flyleaves, advertisements, etc.).

With regard to features of the translation studies of comics, Baker and Saldanha (2009: 39-40) stated that the studies often restricted the scope of investigation to linguistic analysis, because pictures in translated comics are not usually modified. However, comics are primarily visual texts, and meaning derives from the interaction between images and written language, both within and across frames and pages. When comics are published in translation, they are often manipulated at both textual and pictorial level. Such modifications may range from the omission of frames, or even pages, to the retouching or redrawing of (part of) the layout and content. Furthermore, images are not

universally perceived to have the same meaning, since non-verbal signs are as culture-bound as verbal signs. The same graphic convention may have different meaning in Western comics and Japanese Manga; for example, cloud-like bubbles with a tail of increasingly smaller circular bubbles are used to represent thought (in Western comics) or whispered dialogue (in Japanese Manga).

As stated by Baker and Saldanha (2009: 40), a feature of Japanese comics is to be read from right to left; however, based on Western reading habits, the translated comics demands to read from left to right. In this case, the images are inversed to right and left like a mirror image: a right-handed person becomes the left-handed person because of the mirror image.

Kaindl (1999) proposed a taxonomy of element, which might be usefully adopted in the analysis of comics in translation: typographical signs (font type and size, layout, format); pictorial signs (color, action lines, vignettes, perspective); linguistic signs (titles, inscriptions, dialogues, onomatopoeias, narration).

Descriptive Translation Studies are the research area that a researcher observes and describes translation phenomena, explains cause of the phenomena, and estimates phenomena in the other translations. Based on the Polysystem theory proposed by I. Even-Zohar, G. Toury denied the tendency of placing a stronger emphasis on Source-text in translation studies and attempted to establish methods for finding out translation norms and the general laws by placing a stronger emphasis on Target-text. With regard to the necessity of description in translation studies, Toury (1995: 3) stated the following: "What is missing, in other words, is not isolated attempts reflecting excellent intuitions and supplying fine insights (which many of the existing studies certainly do), but a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within Translation Studies itself. Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable".

Toury (1995) that made much account of Target-text proposed the three-phase methodology below in order to construct systematic research and investigated relationships between description results of translation and the socio-cultural system.

(1) Situate a text within the target culture system, looking at its significance or acceptability; (2) Compare the Source-Text (ST, original text) and the Target-Text (TT, translated text) for shifts

(shift represents some changes occurring in a translation process from a source language to the target language), identifying relationships between 'coupled pairs' of ST and TT segments; (3) Attempt generalizations, reconstructing the process of translation for this ST-TT pair.

Munday (2008) took up *Harry Potter and the Philosopher's Stone* by J.K. Rowling and translations into Italian (*Harry Potter e la pietra filosofale*) and Spanish (*Harry Potter y la piedra filosofal*) as a case study of the three-phase methodology. The result was below.

- The first phase: The Italian and Spanish TTs were accepted as translations from the English version: the translators' names and the original title were published on the copyright pages. The Italian version also had the translator's name on the title page. This book became the best-selling book in the UK and the USA among both adults and children; however, the publishers of the Italian and Spanish versions changed it to the books for adult readers.

- The second phase: Anglo-Saxon sounding names were, almost without exception, retained in the Spanish TT; on the other hand, they were modified in the Italian TT. For example, the name of Draco Malfoy was retained in the Spanish version; however, the name of Snape was changed to Piton in the Italian version.

- The third phase: From these findings certain generalizations can be proposed concerning the translation norms that have been in operation. The Italian adopts a TT-oriented translation strategy, because many of new humorous sound patterns were created and word-plays were made. On the other hand, the Spanish adopts a ST-oriented translation strategy due to retaining the lexical items of the English original, even when Spanish readers will encounter pronunciation problems and/or not understand the allusion.

Munday (2008) showed the clear case study for Descriptive Translation Studies. The following studies were cited as the other Descriptive Translation Studies: e.g., Li (2007), Yin (2009), Kim (2012), Liu (2014), Kawahara (2015), Iakusheva (2016), Ninomiya and Kadikova (2018).

Scientific research methodology

This study investigates Manga texts by using the three-phase methodology proposed by Toury. In the first phase, the target of this study, the ST and TT, is selected and the TT is situated within the target cultural system: significance and acceptability of TT are investigated and the individual phenomena of translation are tentatively explained. In this

research, the Japanese source text and the two Russian target texts of *Hadashi no Gen (Barefoot Gen)* were selected, as detailed below. In the second phase, shifts are found out by comparing the ST and TT, and relationships between ‘coupled pairs’ of ST and TT segments are identified. In this phase, the researcher focuses on pages structures and linguistic expressions. In the third phase, the process of translation for this ST-TT pair is reconstructed, based on generalizations.

Results and Discussion

First Phase

The present researcher analyzed *Hadashi no Gen (Barefoot Gen)*. This is a boy’s comic that takes place in Japan, especially in Hiroshima, in the Pacific War and after it. The author, Nakazawa Keiji, drew this Manga for a generation of people that did not experience the War and the atomic bomb. The comic is a Bildungs-comic rather than an entertaining comic. The Russian texts consist of the old translation version and new translation version. The researcher analyzed the following three books: i.e., Nakazawa Keiji (1975) *Hadashi no Gen: Vol.1, Aotugi Gen Toujou no Maki*. Tokyo: Choubunsha (JT); Накадзава Кейдзи (1995) «*Босоногий Гэн, Том I*». Москва, АО «Япония сегодня» (RT1); Накадзава Кэйдзи (2013) «*Босоногий Гэн, Том I*». Брянск, Alt Graph. (RT2).

The information that RT1 and RT2 were translation was written on the copyright pages. Although the original text is the Japanese version, it was not written what language the texts were translated from (Japanese or English). The Japanese title (i.e., Хадаси-но Гэн in RT1; *Hadashi no Gen* in RT2) and the group name (i.e., Проект Гэн in RT1 and RT2) were listed there. In RT2, the name of the illustrator who drew the cover illustration was listed (i.e., Николай Писарев), and the reading was permitted for people of sixteen and over, because the cruelty of the War was described. On the other hand, such age-

restriction was not listed in RT1: this Manga was originally drawn in the weekly Manga magazine for boys (i.e., *Shuukan Shoonen Janpu*).

In the Russian translated texts, Japanese idioms, historical terms, and geographical names were explained in notes for Russian readers, who were unfamiliar with the Japanese culture: e.g., in RT1 (p.27, frame 4), the slogan “*zeitaku wa tekida*” was read as «Лозунг: роскошь – враг!»; in RT2 (p.12, frame 6; p.521), a food called “*imo*” was read as «Батат – клубненоносное травянистое растение, которое.....»; in RT2 (p.77 frame 1; 521), the geographical name “*Kure*” was read as «Курэ – город и порт в Японии на острове Хонсю,.....».

In the case of reading order, RT1 and RT2 adopted not the Japanese style (i.e., from right to left), but the Western style (i.e., from left to right). LaPlante (2008: 53) stated that although the pages in the English edition of *Battle Angel* released in 1995 were arranged according to the Western reading order, the pages in the English edition released in 2004 were arranged in the Japanese order. Both the old RT1 and new RT2 demanded standard Western reading habits.

There was a distinction between capital letters and small letters in RT1; however, speeches were written only in capital letters in RT2: e.g., the speech «Я буду по всем скучать!!!» in RT1 (p.7, frame 8) was written as «Я буду по вам скучать.» in RT2 (p.9, frame 8).

Second Phase

In this phase, the present researcher introduced some shifts. In RT1, some pages were omitted; however, no pages where images were drawn were omitted in RT2. The context became strange or not strange, due to the page omission. In the former case, the next page after the omission was modified. As shown in example (1), the researcher found the following omissions from the first page until the 130th page in JT vol.1.

(1) Correspondence of JT pages to the RT1 pages (pp.1-130, in vol.1)

JT	RT1	JT	RT1	JT	RT1	JT	RT1
1	1	34	—	67	56	100	82
2	2	35	29	68	57	101	—
3	3	36	—	69	58	102	83
4	4	37	30	70	59	103	84
5	5	38	—	71	60	104	—

6	6	39	31	72	—	105	85
7	7	40	32	73	61	106	—
8	8	41	—	74	62	107	86
9	9	42	33	75	63	108	87
10	10	43	34	76	64	109	88
11	11	44	35	77	—	110	89
12	—	45	36	78	65	111	90
13	12	46	37	79	66	112	91
14	13	47	38	80	67	113	92
15	14	48	39	81	68	114	93
16	—	49	40	82	—	115	94
17	15	50	41	83	69	116	95
18	16	51	42	84	70	117	—
19	17	52	43	85	—	118	96
20	18	53	44	86	71	119	—
21	19	54	45	87	72	120	97
22	20	55	46	88	73	121	98
23	21	56	47	89	74	122	99
24	22	57	48	90	—	123	100
25	23	58	49	91	75	124	—
26	—	59	—	92	76	125	—
27	24	60	50	93	77	126	—
28	25	61	—	94	78	127	—
29	26	62	51	95	—	128	—
30	—	63	52	96	79	129	—
31	27	64	53	97	80	130	—
32	—	65	54	98	81		
33	28	66	55	99	—		

When a page was omitted in RT1, there were found the cases indicating that the omission had an effect on the next page and that the omission did not have an effect on the next page.

(2-1) Example that the discourse is natural although a page is omitted

page	frame	JT	RT1
40	6	<i>gabū</i> (CHOMP)	Хрум (CHOMP)
40	6	<i>gyaa na... nani o suru ka!</i> (Ack! W-what are you doing?!))	Аай! Ты что делаешь?! (Ack! What are you doing?!)

40	7	<i>gabu</i> (CHOMP)	Ам! (CHOMP!)
40	8	<i>itatata itatata ya yamero</i> (OWWW, OWWW S-Stop it)	Больно! Прекратите! (OWWW Stop it!)
41	1	<i>kono gaki hanasan ka!</i> (You brat, let go!)	—
41	1	<i>boka boka</i> (BONK! BONK!)	—
41	2	<i>koitsu me!</i> (You little punk!)	—
41	3	<i>ku kuso</i> (D-damn you)	—
41	3	<i>giri giri</i> (grrrrr)	—
41	4	<i>uwaa~~~ itatata yubi ga... yubi ga chigireru</i> (Aaaaghh... M-my fingers are being bit off)	—
41	5	<i>koitsu</i> (You swine)	—
41	5	<i>ban</i> (SLAM)	—
41	6	<i>koitsu me hanase</i> (Leggo, damn you)	—
41	6	<i>gatsun</i> (CRASH)	—
41	7	<i>ko kono gaki shibutoi yatsuda</i> (You stubborn brat)	—
41	7	<i>boka boka</i> (BONK! BONK!)	—
41	8	<i>gabu</i> (CHOMP)	—
41	9	<i>giee tasukete kure~~</i> (Eeyaah help me~~)	—
42	1	—	—
42	2	<i>giri giri</i> (grrrrr)	Грррр (grrrrr)
42	3	<i>uwaa itatata yubi ga chigireru~~~ tasukete kure</i> <i>~~~</i> (Aargh! Ow! I'm losing my fingers! Help me!)	Спасите, они хотят откусить мне пальцы! Кто-нибудь, помогите! (Help, they want to bite my fingers off! Somebody, help me!)

(2-2) Example that the discourse is modified because a page is omitted

page	frame	JT	RT1
11	8	<i>soredewa minna kakaree kichikubeiei o tsuki korose!</i> (All right, men, go to it! Spear the American and British devils!)	А теперь все на врага! (Then, everymen, to the enemies now!)
12	1	<i>kamaee</i> (Ready...)	—
12	2	<i>za</i> (ZAP)	—
12	2	<i>tsukee</i> (THRUST)	—
12	2	<i>iyaa</i> (HYAA)	—
12	3	<i>puu</i> (POOOTT)	—
12	3	<i>gaku</i> (URK)	—
12	4	<i>kusu kusu ku ku</i> (SNICKER)	—
12	4	<i>chi chikushoo ki ga chiru noo ano he wa....</i> (Dammit, that's enough of this farting...)	—
12	5	<i>nakaoka-san iikagen ni shi nasai minna nihon no shoori o mezashite shinken ni natte iru toki ni nihonjin toshite haji o shirin sai</i> (Nakaoka, control yourself! We are all striving for the victory of Japan... Your conduct is a disgrace to the Empire)	—

12	6	<i>shikata ga naideshou chikara o ireru deru ndesukara</i> (I can't help it, when I thrust, I fart)	—
12	6	<i>choonai kaichoo konna yatsu wa tatakidase hikokuminda</i> (Throw this man out, Chairman! He's a traitor)	—
12	6	souda (Right)	—
12	7	<i>yakamashii he o shite hikokuminda to iwarete wa tamaran wai demono haremono tokoro kirawazuda</i> (Shut up! I won't be called a traitor just because I farted)	—
12	8	<i>daitai konna takeyari de amerika-hei to tatakaeru to omotte iru no ka mukatte iku mae ni kikan juu de minagoroshida</i> (You think we can fight the Americans with bamboo sticks?! We'd be mowed down by machine gun fire before we got close)	—
13	1	<i>amerika to nihonde wa shigen ga chigau shigen no nai chiisana kuni no nihon wa heiwa o mamotte sekaijuu to nakayoku shite booeiki de ikiru shika michi wa nainda</i> (America has more resources than Japan does. A small country like Japan can only survive by foreign trade. We should keep peace with the rest of the world)	Вы что, хотите этими бамбуковыми палками воевать с американцами? Для такой маленькой бедной страны, как Япония, нет другого пути выжить, кроме как мирно торговать. (Do you want to fight the Americans with these bamboo sticks? There is no other way to survive than peaceful trade for a small poor country like Japan)

In example (2-1), the discourse did not become unnatural due to the omission of p.41 in JT. The page showed the scene that the brothers attempted to bite the chairman's fingers. In p.32 (p.40 in JT) immediately before the page in RT1, the scene that the brothers attempted to bite it began, and the scene continued even in the first frame in p.33 (p.42 in JT): therefore, the p.41 was seemingly omitted. As shown in example (2-2), the content "You think we can fight the Americans with bamboo sticks?!" in the last frame in JT p.12 was added to the first frame in RT1 p.12. The last frame in RT1 p.11 ended with the speech «А теперь все на врага!» (Then, everymen to the enemy now!). If the speech «Для такой маленькой бедной страны, как Япония, нет другого пути выжить, кроме как мирно торговать.» (There is no other way to survive than peaceful trade for a small poor country like Japan) immediately followed the speech above, the discourse would become unnatural. In order to prevent the unnaturalness, the content "You think

we can fight the Americans with bamboo sticks?!", that was put in the last frame in JT p.12, was placed in the first frame in RT1 p.12 (JT p.13).

Images was horizontally flipped like a mirror image in RT1 and RT2. In RT1, all the images were inversed to right and left. On the other hand, RT2 had the three following patterns: inversion of all the images in a page (3); inversion of an image or some images in a page (4) (this is a unique case); non-inversion as the original (5). When handwritten letters or numerals were drawn in a background, the background in RT1 or RT2 was not usually inversed to right and left as JT1. However, the exceptions were as follows: e.g., in RT1 (p.13, frame 3), the Chinese characters of Kami-Yama were horizontally flipped; in RT2 (p.51, frame 6), the Chinese character of Sake was also inversed. When observing all the pages of JT and RT2 (Vol.1), the researcher found that the number of the pattern (3) was 41 pages, it of the pattern (4) was 224 pages, and it of the pattern (5) was 6 pages.

(3) Information of inversion and non-inversion in a page (inversion to right and left of all the images)

page	frame	inversion or non-inversion
3	1	inversion
3	2	inversion

3	3	inversion
3	4	inversion
3	5	inversion
3	6	inversion
3	7	inversion
3	8	inversion

(4) Information of inversion and non-inversion in a page (inversion of some images)

page	frame	inversion or non-inversion
10	1	inversion
10	2	inversion
10	3	non-inversion
10	4	inversion
10	5	inversion
10	6	non-inversion
10	7	inversion
10	8	non-inversion

(5) Information of inversion and non-inversion in a page (non-inversion of all the images)

page	frame	inversion or non-inversion
107	1	non-inversion
107	2	non-inversion
107	3	non-inversion

The case that a talking turn in JT was different from it in RT1 or RT2 was observed. In example (6), a talking turn in JT was as follows: woman→her husband→her son→her husband→woman.

However, in example (7) of RT1 and example (8) of RT2 corresponding to it, the turns were different from the turn above; furthermore, the content of their speech was also changed in RT1.

(6) Example of the talking turn in JT

page	frame	Character	Speech
37	1	woman	<i>a anta</i> (Dear...)
37	1	her husband	<i>kimie kodomotachi o tanomu zo...</i> (Kimie, take good care of the children...)
37	2	her son	<i>toochan</i> (Papa!)

37	2	her husband	<i>gen washi wa toobun kaeresoomonai mugibatake no teire o tanomu zo</i> (Gen, doesn't look like I'll be home for a while. Take care of the wheat field.)
37	3	woman	ba... bakada ne toosan wa... hontoo ni bakada yo... annani nagurarete mo... (Your Papa is such a fool... Even after a beating like that, he won't give in...)

(7) Example of the talking turn in RT1

page	frame	Character	Speech
30	1	her husband	Кимизэ, позаботься о детях... (Kimie, take good care of the children...)
30	1	woman	Хорошо (Ok)
30	2	her husband	Гэн, меня не будет некоторое время. Присмотри за нашим полем. (Gen, I will not be at home for a while. Take a look at our field.)
30	2	her son	Хорошо, папа. (Ok, Papa)
30	3	woman	Ему так досталось, а он все никак не образумится. (He had enough torment, but he cannot come to his senses anyway)

(8) Example of the talking turn in RT2

page	frame	Character	Speech
39	1	woman	Дорогой... (Dear...)
39	1	her husband	Кимизэ, позаботься о детях. (Kimie, take good care of the children...)
39	2	her husband	Гэн, меня не будет некоторое время. Присмотри за полем. (Gen, I will not be at home for a while. Take a look at our field.)
39	2	her son	Папа! (Papa!)
39	3	woman	Ему так досталось (He had enough torment)

The followings were shifts of linguistic expressions. With regard to punctuation markers, Japanese has the five markers: exclamation (!), question (?), ellipsis (...), horizontal bar (—), and non-marker. Although the two punctuation markers called “Kutouten” are used in Japanese general texts, they were not used in this Manga text. RT1 had the eight markers: exclamation (!), question (?), question+exclamation (!?), exclamation+question (!?), ellipsis (...), period (.), comma (,), and non-marker. RT2 had the eight markers: exclamation (!), question (?), ellipsis (...), period (.), comma (,), question+ exclamation (!?), question+ellipsis (?..), and exclamation+ellipsis

(!..). Shifts of these punctuation markers were observed: e.g., example (9) showed that non-marker in JT were translated as exclamation (!) in RT1 and question (?) in RT2; example (10) showed that ellipsis (...) in JT were changed to exclamation (three exclamations (!!!) in RT1 and period (.) in RT2. In example (9), the question (?) was more suitable for the scene than the exclamation (!).

(9) shift of punctuation markers: JT (p.3, frame 4) “*minna junbi wa ee ka*” (Everyone ready?); RT1 (p.3, frame 4) «Все готовы!» (Everyone ready!); RT2 (p.5, frame 4) «Все готовы?» (Everyone ready?);

(10) shift of punctuation markers: JT (p.7, frame 8) “*washi minna to wakarete inaka e iku no wa sabishii yo...*” (I’m going to miss all...); RT1 (p.7, frame 8) «Я буду по всем скучать!!!» (I’m going to miss all!!!); RT2 (p.9, frame 8) «Я буду по вам скучать.» (I’m going to miss you.).

With regard to parts of speech and personal pronouns, example (11) showed that the JT phrase “*nihon ni wa*” (In Japan) was translated as 3.sg.f. pronoun «у нее» (in it (f.)) in RT1 and 1.pl. pronoun «у нас» (in us) in RT2. In addition, example (12) showed that the JT word “*minna*” (all, everyone) changed to «всем» ((to) all, everyone) in RT1 and «вам» ((to) you) in RT2. The phrase in RT2 in example (11) was more natural as Russian than the phrase in RT1. Although the word meaning in RT1 in example (12) was nearer to JT than it in RT2, the word in RT2 was more natural than the word in RT1.

(11) shift of part of speech and personal pronouns: JT (p.6, frame 4) “*nihon ni ha mou manzoku ni tatakau hikooki mo nai hazuda*” (Japan doesn’t even have enough warplanes to defend itself...); RT1 (p.6, frame 4) «у нее нет даже нормальных самолетов.» (It (f.) doesn’t even have enough normal plane.); RT2 (p.8, frame 4) «У нас даже нормальных самолётов нет.» (We don’t even have enough normal plane.);

(12) shift of part of speech and personal pronouns: JT (p.7, frame 8) “*washi minna to wakarete inaka e iku no wa sabishii yo...*” (I’m going to miss all...); RT1 (p.7, frame 8) «Я буду по всем скучать!!!» (I’m going to miss all!!!); RT2 (p.9, frame 8) «Я буду по вам скучать.» (I’m going to miss you.).

With regard to noun phrases, as shown in example (13), the noun phrase “*taiheiyoosensoo*” (Pacific War) in JT was translated as «Тихоокеанская война» (Pacific War) in RT1 and «вторая мировая война» (World War II) in RT2. This term of RT1 was the literal translation of JT. The RT2 phrase was more familiar to the average Russian people than the RT1 phrase. In example (14), the noun phrase “*takeyari no kunren*” (bamboo spear drill) in JT was translated as «военные занятия» (military classes) in RT1 and «занятия по военной подготовке» (classes of preparation for war) in RT2. The RT1 phrase was the literal translation of JT and was not a general term. The translation of RT2 was more natural than it of RT1. In example (15), the phrase “*kojoo no ryoo (ni)*” ((to) the factory dorm) in JT changed to the phrase «(в) заводское общежитие» ((to) the factory dormitory) in RT1 and RT2. The Russian phrase was unnatural literal translation meaning “dormitory made in factory”: «общежитие завода» is actually natural.

In example (16), the noun phrase “*rekisen no yuushi*” (combat veteran) in JT was translated as «старый солдат» (old soldier) in RT1 and RT2. The phrase of these Russian versions was not suitable for the scene.

(13) shift of noun phrase: JT (p.2, frame 1) “*taiheiyoosensoo*” (Pacific War); RT1 (p.2, frame 1) «Тихоокеанская война» (Pacific War); RT2 (p.4, frame 1) «вторая мировая война» (World War II);

(14) shift of noun phrase: JT (p.7, frame 1) “*takeyari no kunren*” (bamboo spear drill); RT1 (p.7, frame 1) «военные занятия» (military classes); RT2 (p.9, frame 1) «занятия по военной подготовке» (classes of preparation for war);

(15) shift of noun phrase: JT (p.7, frame 4) “*kojoo no ryoo (ni)*” ((to) the factory dorm); RT1 (p.7, frame 4) «(в) заводское общежитие» ((to) the factory dormitory); RT2 (p.9, frame 4) «(в) заводское общежитие» ((to) the factory dormitory);

(16) shift of noun phrase: JT (p.11, frame 7) “*rekisen no yuushi*” (combat veteran); RT1 (p.11, frame 7) «старый солдат» (old soldier); RT2 (p.13, frame 7) «старый солдат» (old soldier).

In the case of vocatives, as shown in example (17), “*eiko nee-chan*” (sister (informal form) Eiko) was translated as «Эйко» (Eiko) without “*nee-chan*” (sister) in RT1 and RT2. On the contrary, the Russian translation versions of example (18) showed the form «Сестра» (sister) that omitted the name. In example (19), the word «сестра» in RT1 and RT2 was translated from “*nee-chan*” in JT, that denoted “Eiko”: this translation is natural literal translation. Example (20) showed that a vocative such as «сестра» was omitted in RT1 and RT2. The translation in examples (17) - (20) in both RT1 and RT2 was natural as Russian. In example (21), “*nakaoka-san*” (Mr. Nakaoka) in JT was translated as «Господин Накаока!» (Mr. Nakaoka!) in RT1 and «Накаока!» (Nakaoka!), that denoted the only family name, in RT2. Because it is unnatural that a person higher in status such as the chairman of a neighborhood association uses Господин+family name as a vocative, the word in RT2 was more natural than it of the RT1. In example (22), “*choonai kaichoo*” (Town chairman) in JT was translated as «Господин Председатель Совета квартала» (Mr. Chairman of the council of the district) in RT1 and «Председатель квартального совета» (Chairman of the district council) RT2. When the acquaintance used the translated words as a vocative, they were unnatural: expressions such as only name and Господин+name were natural as a Russian vocative. In example (23), “*choonai kaichoo*” (Town chairman) in JT was omitted in RT2.

(17) shift of vocative: JT (p.3, frame 5) “*eiko nee-chan*” (sister (informal form) Eiko); RT1 (p.3, frame 5) «Эйко» (Eiko); RT2 (p.5, frame 5) «Эйко» (Eiko);

(18) shift of vocative: JT (p.55, frame 1) “*eiko nee-chan*” (sister (informal form) Eiko); RT1 (p.46, frame 1) «Сестра» (Sister); RT2 (p.57, frame 1) «Сестра» (Sister);

(19) shift of vocative: JT (p.8, frame 5) “*nee-chan*” (sister (informal form)); RT1 (p.8, frame 5) «сестра» (sister); RT2 (p.10, frame 5) «сестра» (sister);

(20) shift of vocative: JT (p.55, frame 3) “*nee-chan sore hontoo ka!*” (Sister, is that true?); RT1 (p.46, frame 3) «Это что, правда, да?» (Is that really true, yes?); RT2 (p.57, frame 3) «Это правда?» (Is that true?);

(21) shift of vocative: JT (p.9, frame 7) “*nakaoka-san*” (Mr. Nakaoka); RT1 (p.9, frame 7) «Господин Накаока» (Mr. Nakaoka); RT2 (p.11, frame 5) «Накаока» (Nakaoka);

(22) shift of vocative: JT (p.10, frame 10) “*choonai kaichoo*” (Town chairman); RT1 (p.10, frame 10) «Господин Председатель Совета квартала» (Mr. Chairman of the council of the district); RT2 (p.12, frame 10) «Председатель квартального совета» (Chairman of the district council);

(23) shift of vocative: JT (p.12, frame 6) “*choonai kaichoo konna yatsu wa tatakidase hikokuminda*” (Town chairman, throw this man out! He’s a traitor!); RT1 —; RT2 (p.14, frame 10) «Гнать этого предателя!» (Throw this traitor!).

With regard to shift of sentence, example (24) showed that the sentence “*pan ga taberareru*” (We can eat bread) in JT was translated as «у нас будет хлеб!» (It will become our bread) in RT1 and RT2: the expression changed largely. In example (25), the expression of RT1 was different from it of RT2. RT1 was more suitable for the scene than RT2. In example (26), because the expression of RT2 expressed the angry feeling more clearly than it of RT1, the former was more suitable for the scene than the latter. In example (27), the translated sentence «Поня-а-тно...» (It is understandable..., I understand...) in RT1 was more near to the phrase “*wa...wakatta yo...*” (I understand...) in JT than the «Хорошо.» (Good, Ok.) in RT2. However, the translation of RT2 was more natural than it of RT1. Example (28) showed the scene that a man declared firmly. Because the expression of RT2 was deficient in the situation that a person had to insist on his/her opinion strongly, the expression of RT1 was more suitable for the scene than RT2.

(24) shift of sentence: JT (p.3, frame 5) “*pan ga taberareru*” (We can eat bread.); RT1 (p.3, frame 5) «у нас будет хлеб!» (It will become our bread!); RT2 (p.5, frame 5) «у нас будет хлеб!» (It will become our bread!);

(25) shift of sentence: JT (p.4, frame 2) “*nani o bosabosa shitorun ja*” (What’re idly you standing around for?); RT1 (p.4, frame 2) «Чего вы ждете,» (Why are you waiting?); RT2 (p.6, frame 2) «Чего копаетесь?!» (Why are you dawdling?);

(26) shift of sentence: JT (p.5, frame 3) “*nan-kai ittara wakaru no*” (How many times do I have to say it to make you understand?); RT1 (p.5, frame 3) «сколько раз тебе говорить?» (How many times to tell you?); RT2 (p.7, frame 3) «Сколько раз повторять?» (How many times to repeat?);

(27) shift of sentence: JT (p.5, frame 4) “*wa... wakatta yo...*” (I understand...); RT1 (p.5, frame 4) «Поня-а-тно...» (It is understandable.../I understand...); RT2 (p.7, frame 4) «Хорошо.» (Good., Ok.);

(28) shift of sentence: JT (p.6, frame 6) “*washi wa hontoo no koto o ittorun ja!*” (I’m telling the truth.); RT1 (p.6, frame 6) «Я же говорю правду!» (I’m telling the truth!); RT2 (p.8, frame 6) «Я говорю так, как есть на самом деле!» (I’m telling as it’s true!).

Third Phase

Based on the results of the second phase, tendencies or norms of a translation are constructed. When observing pages structure of Manga, the researcher did not find page omission such as conducted in RT1 in RT2. Moreover, all the pages of RT1 were inverted to right and left; however, RT2 had (a) all the right and left inverted images in a page, (b) all the right and left non-inverted images in a page, and (c) a right and left inverted image or right and left inverted images in a page. The percentage of the (c)-type was the most (i.e., 83%). In terms of the page omission and inversion of an image, RT2 was more suitable for the scene than RT1.

When comparing expressions of JT and RTs, the present researcher found out the following patterns: (A) translation of both RT1 and RT2 was natural (ex., 17, 18, 19, 20, 23, 24); (B) translation of both RT1 and RT2 was unnatural (ex., 15, 16, 22); (C) an expression of RT2 was more suitable for the scene than RT1 (RT1 had literal translation with adopting a Source Text-oriented translation strategy, but RT2 had translation with adopting a Target Text-oriented translation strategy (ex., 9, 12, 13, 14, 21, 27); RT1 did not have literal translation and RT2 had translation with adopting a Target Text-

oriented translation strategy (ex., 10, 11, 26); (D) an expression of RT1 was more suitable for the scene than RT2 (ex., 25, 28).

Conclusion

The present researcher investigated the Japanese version and the two Russian version of the Manga “*Hadashi no Gen (Barefoot Gen) vol.1*”, based on the three-phase methodology proposed by Toury (1995). Before investigating the texts, the author confirmed the case study of Descriptive Translation Studies by Munday. In the first phase, it was revealed that the readers of the Target-Text could recognize that the Russian old translated version and the Russian new translated version were translated by Project Gen. In addition, since the editors of the two versions assumed that this book will be read by Russian readers, who are unfamiliar with Japan, then the expiations of Japanese idioms, geographical names etc. were put in the footnotes and endnote. In the second phase, the researcher cited page omission, inversion of an image, and change of a talking turn of characters as shifts of pages structure of Manga. Moreover, the author cited punctuation markers, parts of speech,

personal pronouns, noun phrases, vocatives, and sentences as shifts of linguistic expressions. In the third phase, he attempted generalizations, based on the examples of the second phase. With regard to pages structure of Manga, the Russian new translated version adopted a Source Text (ST)-oriented translation strategy. In the case of translation of linguistic expressions, he showed the four features: (A) both RT1 and RT2 were natural; (B) both RT1 and RT2 were unnatural; (C) RT2 was more suitable for the scene than RT1; (D) RT1 was more suitable for the scene than RT2. Because the researcher did not observe all the data of the linguistic expressions, it is, at the current time, unclear which one adopts a more ST or TT-oriented translation strategy in terms of the linguistic expressions, RT1 or RT2.

Henceforth, if a researcher quantitatively analyzes the linguistic expressions from the viewpoint of naturalness of translation, it will be revealed which one adopts a more ST or TT-oriented translation strategy, RT1 or RT2. In addition, he/she can conduct a quantitatively analysis of translation of pages structure and linguistic expressions in the other volumes. Norms will be revealed through the analysis of a lot of the data.

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