

T. Ninomiya Al-Farabi Kazakh National University, Kazakhstan, Almaty
e-mail: s0430062.ninomiya@gmail.com**PERSONAL EXPRESSIONS
IN THE RUSSIAN TEXTS TRANSLATED
FROM A JAPANESE MANGA**

This study is a series of Descriptive translation studies of the Japanese comic, “Hadashi no Gen (Barefoot Gen)” written by Keiji Nakazawa. Members of Project Gen translated the comic from the Japanese language to the Russian language twice. The present researcher compared the Japanese original version, the Russian old version, and the Russian new version. He made use of the three-phase methodology proposed by Toury (1995). This study analyzed personal expressions in the comic: i.e., First Person, Second Person (Pronoun use), Second Person (Vocative use), and Third Person. To analyze these expressions, the eight translation strategies were set up: i.e., Transcription, Phonetic or Morphological Adaptation, Literal Translation, Transposition, Modulation, Expansion, Deletion, and Partial Deletion. By and large, the result showed that Literal Translation was used in the Russian old and new versions most frequently. When investigating which of the Russian old version and the Russian new version put more emphasis on Source Text-oriented translation (or Target Text oriented translation), the present researcher revealed the following: fundamentally, the Russian two versions had the same tendency in terms of the translation strategies of personal expressions; furthermore, in detail, the Russian new version put more emphasis on the Target Text-oriented translation than the Russian old version. As a cause of why the new version valued the Target Text-oriented translation more than the old version, the present researcher presumed that the members of the Project Gen failed in the sale of the old version. The old version was not popular in Russia. The members made the text easier to read for Russian native speakers, to sell many of the translated comics. As part of the new translation, the members modified personal expressions in the old version, putting emphasis on the Target Text-oriented translation.

Key words: Manga, Descriptive translation studies, personal expressions.

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e-mail: s0430062.ninomiya@gmail.com**Жапон Мангасынан аударылған
орыс тіліндегі нұсқалардағы жіктік бейнеліліктер**

Бұл мақала Накадзава Кейдзи жазған «Хадаси-но Гэн» (Barefoot Gen) атты жапон Мангасын сипаттамалық аударма тұрғысынан зерттеу серияларының жалғасы болып табылады (Descriptive Translation Studies). «Ген» жобасының мүшелері аталмыш Манганы жапон тілінен орыс тіліне екі рет аударды. Мақаланың авторы жапон тіліндегі түпнұсқаны орыс тіліне аударылған ескі және жаңа нұсқаларымен салыстырды. Автор Toury (1995) ұсынған «үш-фазалық методологияны» қолданды. Мақалада осы Мангада келтірілген жіктік бейнеліліктер (бірінші жақ, екінші жақ (есімдік қолдану), екінші жақ (вокатив қолдану), үшінші жақ) зерттелді. Осы бейнеліліктерді талдау үшін сегіз аударма стратегиясы жасалды (транскрипция, фонетикалық немесе морфологиялық бейімдеу, сөзбе-сөз аударма, транспозиция, модуляция, кеңейту, жою, бөлшекті жою). Зерттеу нәтижесінде орыс тіліндегі ескі және жаңа нұсқаларда «сөзбе-сөз аударма» стратегиясы кеңінен қолданылғаны анықталды. Орыс тіліндегі ескі нұсқа мен жаңа нұсқаның қайсысы дереккөзге бағытталған аудармаға (немесе Source Text, яғни бастапқы мәтінге бағытталған аудармаға) көбірек мән бергенін зерттеу барысында автор келесідей нәтижеге қол жеткізді: негізінде жіктік бейнеліліктердегі аударма стратегиясында ескі нұсқа мен жаңа нұсқа бірдей тенденция көрсетті, сонымен қатар, жіктік бейнеліліктерді жете тексергенде, жаңа нұсқа ескі нұсқаға қарағанда нысана мәтінге (Target Text) бағытталған аудармаға көп көңіл бөлген. Осы ретте, «Негізінде жаңа нұсқа ескі нұсқаға қарағанда нысана мәтінді маңызды деп бағалады?» деген сұрақ туындайды. Бір себебі ретінде, мақаланың авторы «Ген» жобасының мүшелері ескі нұсқадағы Манганы сатуда жетістікке қол жеткізе алмады деп пайымдайды. Осылайша, ескі нұсқа Ресейде айтарлықтай әйгілі болмады. Жоба мүшелері аударылған Манганың сатылымын

арттыру үшін оның мәтінін оқуға жеңіл етіп жасады. Жоба мүшелері нысана мәтінді маңыздырақ деп бағалап, ескі нұсқадағы жіктік бейнеліліктерге өзгертулер енгізді.

Түйін сөздер: Манга, сипаттамалық аударма зерттеулері, жіктік бейнеліліктер.

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Личные выражения в русских текстах переводов японской манги

Настоящее исследование представляет собой серию исследований по изучению описательных приемов перевода японского комикса «*Hadashi no Gen (Barefoot Gen)*», написанного Кэйдзи Накадзавой. Участники проекта «Ген» дважды переводили комикс с японского на русский язык. Автор данной статьи провел сопоставительный анализ исходной японской версии со старой и новой версиями переводов на русский язык. В статье использована трехфазовая методология, предложенная Toury (1995). В этом исследовании проведен анализ личных местоимений, встречающихся в вышеуказанном комиксе, а именно, местоимений «Первого лица», «Второго лица» (использование местоимения), «Второго лица» (использование вокативных слов), и «Третьего лица». Для анализа указанных местоимений разработаны восемь стратегий перевода: транскрипция, фонетическая или морфологическая адаптация, дословный перевод, транспозиция, модуляция, расширение, удаление, частичное удаление. В целом, результат исследования показал, что в старой и новой версиях русского текста чаще всего используется дословный перевод. Рассматривая вопрос о том, какая из версий текстов старого и нового перевода на русский язык в большей степени направлена на перевод с ориентацией на исходный текст (или перевод с ориентацией на целевой текст), автор настоящей статьи выявил следующее: в основе двух русских версий лежит одна и та же тенденция с точки зрения стратегий перевода личных местоимений; более того, в новой версии русского перевода больше внимания уделяется переводу с ориентацией на целевой текст, чем в старой версии. В качестве причины, по которой в новой версии перевода большее предпочтение отдается на перевод, «ориентированный на целевой текст» в отличие от старой версии, автор предполагает, что участники проектной группы «Ген» не смогли добиться больших выгод в продаже старой версии и старая версия не получила столь большой популярности в России. В целях повышения объема продаж комиксов участники проекта решили значительно облегчить восприятие текста русскоязычным читателем. В новой версии перевода участники проекта модифицировали личные местоимения в старой версии, уделив особое внимание переводу, ориентированному на целевой текст.

Ключевые слова: Манга, изучение описательных приемов перевода, личные местоимения.

Introduction

This study is a series of Descriptive translation studies of the Japanese comic, “*Hadashi no Gen (Barefoot Gen)*”. The comic was translated to Russian twice. The present researcher has described the Russian old and new versions of the comic. In Ninomiya (2020), the pages structure and some linguistic expressions were analyzed. In Descriptive translation studies, various description objects can theoretically be selected, whether the result is interesting or not. To find out interesting translation rules, researchers should analyze previous studies in addition to observing translation data in detail. The author made use of especially Kim (2012) that analyzed various description objects in literature translated from Japanese to Korean. When observing translation data of the Japanese comic, the author found out situations where different translation strategies were used between the Russian old and new versions in terms of

personal expressions. Hence, the present researcher decided to focus on the personal expressions in the two translation versions.

Justification of the Choice of this Article and the Goal

The purpose of this study is to compare personal expressions in the Japanese original version of “*Hadashi no Gen (Barefoot Gen)*” written by Keiji Nakazawa with its two Russian translation versions, based on Descriptive translation studies proposed by Toury (1995). Through the comparison, the present researcher clarified which of the two translation versions is closer to the Japanese original version from the viewpoint of personal expressions. In the following sections, the author introduces the analysis of the methods in Descriptive translation studies and previous studies of the personal expressions and presents the method and results of this paper.

Previous Works

Research on Descriptive Translation Studies

G. Toury proposed Descriptive translation studies, based on I. Even-Zohar's Polysystem theory. What is the Polysystem theory? It is a theory that identifies and evaluates the role of translation literature in culture from the viewpoint of systems (elements). Polysystems were conceived as a heterogeneous, hierarchized conglomerate (or system) of systems. The scope of the polysystems is not fixed: e.g., a polysystem is not only broadly regarded as a literary polysystem, but also narrower as the Japanese literary polysystem. The polysystems has various types: e.g., literary polysystems, art polysystems, religious polysystems, and political polysystems. What are the systems that compose a polysystem? It depends on the discipline. For example, a literary polysystem is composed not only of masterpieces, classics, and high literature, but also of genres such as juvenile literature, popular novels, and translated literature that have traditionally not been studied in literary studies. In general, systems are constantly competing with each other for the dominant position in the polysystem. The author of a literary work can seek the central position in the literary polysystem by making innovative expressions and new literary ideas. If innovative expressions are used in translated literature in a nation's literary polysystem, the translated literature can influence the authors of literary works that have already occupied the central position and can replace the already-centered-literature as a new trendy literature.

Until Even-Zohar's Polysystem theory, translation studies focused on the relationship between original texts and the translated texts and the translation strategies. However, by the emergence of the Polysystem theory, the background culture of translated texts was studied. Toury, who was influenced by the Polysystem theory, focused on the social and cultural backgrounds such as what position the translation text occupied within a literary polysystem, and why a literary work was translated. He created Descriptive translation studies to clarify what translation rules, norms, or laws work within the culture of translated texts. In particular, he proposed the three-phase methodology for description: First Phase: Situate a text within the target culture system, looking at its significance or acceptability; Second Phase: 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; Third Phase: Attempt generalizations, reconstructing the process of translation for this ST-TT pair.

There are many translation studies using description: e.g., Li (2007), Yin (2009), Kim (2012), Lin (2014), Kawahara (2015), Ninomiya (2020). Kim (2012) among them was appreciated since the researcher gave a detailed description of Korean versions and an English version of the Japanese famous literature, "*Snow Country*". She proposed the three following methods by modifying the analysis method shown by Lambert and van Gorp (1985): (A) Preliminary data: the author's name, the translator's name, information of the author, information of the translator, preface, book review, reference to getting the Nobel Prize, abridged translation or complete translation, and bookbinding style (right or left); (B) Macrostructure: division of the text, titles of the chapters, omission / rearrangement / addition of passages, and translation annotation; (C) Microstructure: lexicons, phrases, and features of the style (for example, personal deixis, phatic communion, socio-cultural customs, nonverbal communication, idioms, and cultural vocabulary).

Regarding personal deixis, Kim (2012) concluded that Venuti's foreignization (i.e., Source Text (ST)-oriented translation) was shown in versions translated into Korean.

Ninomiya (2020), as well as this study, described the two Russian versions translated from Keiji Nakazawa's "*Hadashi no Gen (Barefoot Gen)*". In pages structure, the result showed that the Russian new version adopted a ST-oriented translation strategy. He focused on punctuation markers, part of speech, noun phrases, personal pronouns, vocatives and sentences as linguistic expressions, and showed some translation strategies.

Research on Personal Expressions

Suzuki (1973), who surveyed words representing person(s) in Japanese, called the words that a speaker referred to him/herself as "self-reference terms for the first person", the words that a speaker referred to the hearer as "address terms for the second person", and the words meaning the third persons in the dialogue as "terms of reference for the third person". Furthermore, Suzuki (1973) divided the "address terms for the second person" into "vocative use" (1) and "pronominal use" (2). The former was used when a speaker attracts the hearer's attention and when the speaker appeals to the hearer emotionally. On the other hand, the latter was used when the second person pronoun was used as the subject

or object in a sentence: (1) *okaasan, kore katte yo!* (Mom, buy this!); (2) *okaasan nante kirai* (I hate my mother).

The Japanese language has various personal expressions. Kinsui (1989: 100) gave the following categories and examples:

Table 1 – Japanese personal expressions

First Person Pronoun	<i>watashi, watakushi, atashi, boku, ore, oira, washi</i> (all the forms mean “I”)
Second Person Pronoun	<i>anata, kimi, omae, anta, otaku, kisama</i> (all the forms mean “you”)
Personal Name & Nickname	<i>yamada</i> {- <i>o</i> / <i>san/sama/kun/chan</i> } (honorific suffixes are attached to Yamada, the surname), <i>yama-chan</i> (a part of a surname (e.g., Yamada, Yamamoto, Yamanaka) is omitted and the honorific suffix “ <i>chan</i> ” is attached to it), <i>akko</i> (the form modified from a name (e.g., Akiko))
Title Name of an Organization	<i>kachoo</i> (section manager), <i>buchoo</i> (department manager), <i>kaichoo</i> (president), <i>gichoo</i> (chairman), <i>iinchoo</i> (chairman), <i>shunin</i> (chief), <i>soori</i> (prime minister)
Occupational Name	<i>yaoya-san</i> (greengrocer), <i>untenshu-san</i> (driver), <i>okyaku-san</i> (customer), <i>gakusei-san</i> (student)
Kinship Term	<i>otoo-san</i> (father), <i>okaa-sama</i> (mother), <i>papa</i> (papa), <i>ojii-chan</i> (grandpa)
Age Grade Term	<i>boku</i> (buddy ← I), <i>nee-chan</i> (sis), <i>oba-san</i> (lady), <i>oku-san</i> (ma’am ← married woman)

The “Personal Name & Nickname”, “Title Name of an Organization”, “Occupational Name”, and “Kinship Term” in the table above are used not only in the second person, but also in the third person (some Japanese people use Personal name & Nickname as the first person). The “Age Grade Term” is a term used according to age. The terms depend on the hearer’s sex and age: e.g., a speaker can use “*boku*” (buddy) for young boys, “*nee-chan*” (sis) for young women, and “*oku-san*” (ma’am) for married women. In Table 1, honorific suffixes (e.g., “*-san*”, “*-sama*”, “*-kun*”) were attached to “Personal Name”, “Occupational Name”, and “Kinship Term”; on the other hand, they were not attached to “Title Name of an Organization”. However, “Title Name of an Organization” can accompany the honorific suffixes in Japanese (e.g., “*buchoo-san*” (department manager←Mr. department manager)). Kinsui (1989: 100) stated that a speaker could not use the personal name alone or pronoun when calling his/her superiors or elders, and that a speaker could use the name to call from the viewpoint of the hearer. Example (3) showed that the father called himself “*otoo-san*” from the child’s perspective: (3) (from a father to his son/daughter) “*kyoo no ban gohan wa otoosan ga tsukutte yarou*” (Today I(←father) will cook dinner for you).

Ninomiya (2020) and Dukmak (2012) were cited as translation studies of personal expressions. Ninomiya (2020), who surveyed translation strategies of vocatives in the Russian texts of “*Hadashi no Gen*”, stated that the combination “personal name+*san*” of the Japanese original text was trans-

lated unnaturally in the Russian old version, whereas the combination was translated naturally in the Russian new version. Is such unnatural literal translation found in other personal expressions? If the old version has direct translation more frequently than the new version, the former adopts a ST-oriented translation strategy.

Dukmak (2012) analyzed personal names in the Arabic version translated from an English novel “*Harry Potter*”. Dukmak (2012: 135) showed that in the 10 translation strategies, the strategy “Phonetic or morphological adaptation”, namely “transliteration” was most frequently used in the Arabic version (e.g., Jim McGuffin → <جيم ماكوفين>). This study referred to the strategies of Dukmak (2012) to survey personal expressions in “*Hadashi no Gen*”.

Scientific Research Methodology

The present researcher analyzed the following three comics: i.e., Keiji Nakazawa (1975) *Hadashi no Gen: Vol.1, Aomugi Gen Toojoo no Maki*. Tokyo: Choubunsha (JT); Кейджи Накадзава (1995) «*Босоногий Гэн, Том 1*». Москва, АО Япония сегодня (RT1); Кэйдзи Накадзава (2013) «*Босоногий Гэн, Том 1*». Брянск, Alt Graph. (RT2). This study narrowed down the analytical range to pp.1-100 in JT, which corresponds to pp.1-82 in RT1 and pp.3-102 in RT2. In this connection, that the pages of RT1 were fewer was attributed to the deletion of some pages in JT (Ninomiya 2020: 99-100). The present author made personal expressions of JT correspond with them of RT1 and RT2 in

compliance with the second phase in the description methodology in Toury (1995), and searched translation rules of RT1 and RT2, in compliance with following the third phase in the methodology. The first phase was already referred by Ninomiya (2020).

The researcher classified the personal expressions in JT. Based on Suzuki (1973), all the personal expressions were divided into First Person, Second Person (Pronoun use), Second Person (Vocative use), and Third Person; furthermore, the categories were divided into subcategories such as Pronoun, Kinship Term, and Personal Name.

After the categorization, the researcher established the translation strategies from JT to RT1 and RT2, referring to previous translation studies (e.g., general translation studies, translation studies focusing on proper nouns). In this study, the eight strategies were set up: i.e., Transcription, Phonetic or Morphological Adaptation, Literal Translation,

Transposition, Modulation, Expansion, Partial Deletion, and Deletion. The researcher classified all the personal expressions in JT, calculated the number and percentage, and proposed the six criteria to consider which of RT1 and RT2 put more emphasis on ST-oriented translation (or Target Text (TT)-oriented translation).

Results and Discussion

The survey based on the above methods showed that RT2 puts more emphasis on TT-oriented translation than RT1. The survey process is below. The present researcher showed the categories and examples of the personal expressions in JT (Table 2), gave interesting examples of the translation strategies, and determined which of RT1 and RT2 put more emphasis on ST (or TT)-oriented translation.

Table 2 – Japanese personal expressions in the Japanese version of “*Hadashi no Gen*”

First Person	Pronoun: <i>washi</i> (I), <i>atashi</i> (I), <i>uchi</i> (I), <i>kono washi</i> (I), <i>wareware</i> (we), <i>washira binboonin</i> (we poor men); Kinship Term: <i>kaa-san</i> (I ← mother), <i>too-chan</i> (I ← papa); “ALL”: <i>min’na</i> (we ← everyone); Personal Name: <i>ootake goroo</i> (I, Otake Goro); Title and Occupational Term: <i>sensee</i> (I ← teacher)
Second Person (Pronoun use)	Pronoun: <i>anata</i> (you (sg.)), <i>anta</i> (you (sg.)), <i>omae</i> (you (sg.)), <i>kisama</i> (you (sg.)), <i>omaera</i> (you (pl.)), <i>hikokumin no omaera</i> (you unpatriotic men); Kinship Term: <i>too-chan</i> (papa); “ALL”: <i>min’na</i> (you all); Personal Name: <i>eiko</i> (Eiko), <i>boku-san</i> (Mr.Pak), <i>akira an-chan</i> (bro Akira); Title and Occupational Term: <i>sensee</i> (you ← teacher); Common Noun: <i>hitori</i> (one of you); Age Grade Term: <i>os-san</i> (sir ← uncle, older man), <i>oku-san</i> (ma’am ← married woman)
Second Person (Vocative use)	Pronoun: <i>anta</i> (you (sg.)), <i>omae</i> (you (sg.)), <i>kisama</i> (you (sg.)), <i>antara</i> (you (pl.)), <i>odorera</i> (you (pl.)); Demonstrative: <i>koitsu</i> ((damn) you←this fellow); Kinship Term: <i>too-chan</i> (papa), <i>nee-chan</i> (sis), <i>nee-chan no bakatare</i> — (sis (you) fool) (The symbol “—” shows the long vowel); “ALL”: <i>min’na</i> (everyone); Personal Name: <i>kooji</i> (Koji), <i>nakaoka-san</i> (Mr. Nakaoka), <i>gen no bakax</i> (Gen (you) fool) (The word-final “x” means the Japanese small <tsu> in this study), <i>numata sensee</i> (Mr. Numata ← Numata teacher); Title and Occupational Term: <i>omawari-san</i> (police officer), <i>choonai kaichoo-san</i> (Mr. Chairman, Mr. Chairman of the residents’ association); Age Grade Term: <i>oku-san</i> (ma’am ← married woman), <i>kuso babaa</i> (old hag); Offensive Term: <i>hikokumin</i> (unpatriotic person), <i>bakatarex</i> (fool)
Third Person	Demonstrative: <i>aitsu</i> (he, that fellow), <i>koitsu</i> (he, this fellow); Kinship Term: <i>too-chan</i> (papa), <i>kaa-chan</i> (mama), <i>nyooboo</i> (wife), <i>kodomotachi</i> (children); “ALL”: <i>min’na</i> (everyone); Personal Name: <i>nakaoka</i> (Nakaoka), <i>oonishi-san</i> (Mr. Onish), <i>musuko no ryuukichi</i> (Ryukich the son); Title and Occupational Term: <i>choonai kaichoo</i> (Chairman, Chairman of the residents’ association), <i>ten’noo heeka</i> (His Majesty the Emperor), <i>omawari</i> (policeman); Common Noun: <i>nihonjin</i> (Japanese), <i>tomodachi</i> (friends); Offensive Term: <i>hikokumin</i> (unpatriotic person), <i>kitanai yatsu</i> (mean fellow), <i>futari no gaki</i> (two urchins)

As opposed to the category of Japanese personal expressions (Table 1) presented by Kinsui (1989: 100), the categories of Offensive Term, Demonstrative, Common Noun, ALL were established in this study. The word “*koitsu*” in Second Person (Vocative use) was classified as Demonstrative. About this word, the online Japanese dictionary “Digital Daijisen” put the following statement: “(1) This word is a third-person pronoun. It is used when a person

thinks light of another person who is the topic of conversation, abuses him/her, or accepts him/her as a close friend. ... (3) It is also a word used to call to someone with a feeling of hatred (e.g., *koitsu, yari-yagatta na* ((Damn) you! Oh, you’re in it now!))” (see “Digital Daijisen” in Reference websites). The “*koitsu*” in example (4) was used not as the third person, but as the second person (Vocative).

(4) JT (p.56, frame 4-6)

frame	speaker	speech
4	Girl:	hakan! hakan!hakan!hakan!hakan atashi wa okane nanka toranaix (Stupid! Stupid! You stupid teacher! I
4	Teacher:	na nani o suru ka! (What do you think you're doing)
5	Teacher:	koitsu (You! ← this fellow!) (Vocative)
5	Girl:	ax (ACH!)
6	Boy:	ku kusox nee-chan o ijimeru nax (Damn, don't bully my sis!)

Several examples such as colloquial expressions were found in the JT: e.g., Second Person (Vocative use) “odorera” (this is a dialect form); “bakatarex” (the word-final “x” strongly expresses emotions); “ku kusottare gaki” (the first syllable was repeated because of stammering). Personal expressions in apposition were treated as one unit: e.g., “hikokumin no omae-ra” (you unpatriotic men), “musuko no ryuukichi” (Ryukichi the son), and “washira binboonin” (we poor men). Because the category of Age Grade Term belongs to the second person, the words of Age Grade Term such as “gaki” (urchin) was classified into the second person; however, when the words that were Age Grade Term in the second person were placed in the third person, they were placed in categories except for Age Grade Term: e.g., futari no gaki (two urchins) was classified into Offensive Term.

In this study, the following eight translation strategies were observed.

- Transcription: This is one of the ten translation strategies shown by Gottlieb (1992) that analyzed subtitles in audiovisual works. He pointed out that it was “Preservation of irregularities, atypicalities, and peculiarities of SL elements in the TL”. This strategy was the most emphasis on an ST-oriented translation strategy in this study. An example of Transcription was given in the example (5). In the following examples, “F” is a first person expression, “Vo” is a second person expression as a vocative, “Pr” is a second person expression except for the vocative, and “Th” is a third person expression: (5) JT(p.66, frame 2) (Vo) “too-cha—n” (papa) → RT1 «Папаааа!» (papa).

- Phonetic or Morphological Adaptation: This is phonetic transcription. Dukmak (2012: 94) gave the following example: “the name “Harriet” in the story “School Can Wait” by Tessa Dahl was written as “Harrïet” in the Dutch translation”. As shown in the example (6), personal names that had no case inflection belonged to this strategy: (6) JT(p.14, frame 6) (Th) “hanako” (Hanako) → RT1 «Ханако» (Hanako). (On the other hand, the personal name “akira” (Akira) became «Акире» (to Akira) by declension

in JT(p.3, frame 6). This translation was not Phonetic or morphological adaptation).

- Literal translation: Vinay and Darbelnet (1995: 33-35) explained this strategy as “Literal, or word for word translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL”. The examples of this category consisted of the following: personal expressions by means of common nouns (7), that were not the category of Common Noun in Results and Discussion in this study; personal names accompanying an honorific suffix (8); personal names in apposition with a common noun (9). Example (7) JT(p.55, frame 6) (Vo) “sensee” (teacher) → RT1 «Учитель» (teacher); (8) JT(p.9, frame 7) (Vo) “nakaoka-san” (Mr. Nakaoka) → RT1 «Господин Накаока» (Mr. Nakaoka); (9) JT(p.4, frame 6) (Vo) “gen no bakax” (Gen (you) fool) → RT1 «ГЭН, дурак» (Gen, fool).

- Transposition: Vinay and Darbelnet (1995: 36) explained it as “The method called transposition involves replacing one word class with another without changing the meaning of the message.” Personal expressions that had case inflection belonged to this strategy; moreover, verb conjugation also belonged to it (in particular, first and second person forms of present or future tense and imperative). The example (10) showed that the accusative in JT changed into the dative in RT2 and the example (11) showed that the subject “washu” (I) in JT was expressed by means of conjugation of the verb «хочу»: (10) JT(p.34, frame 4) (F) “sensoo wa washira o fukoo ni suru bakkarida” (War just makes us unhappy!) → RT2 «Война приносит нам только несчастья (War brings only misfortune to us!)); (11) JT(p.88, frame 8) (F) “washi wa toochan no yoo ni sensoo o kiratte hikokumin ni nanka naritoo naix!” (I don’t want to be against the war like you(my father) and be called an unpatriotic man!) → RT2 «Не хочу, чтобы меня называли предателем!» (I don’t hope that they call me a traitor!).

- Modulation: Munday (2008: 57-58) explained this category as “This changes the semantics and

point of view of the SL... Modulation at the level of the message is subdivided along the following lines: abstract for concrete; cause-effect; part-whole; part-another part; reversal of terms; negation of opposite; active to passive (and vice versa); space for time; rethinking of intervals and limits (in space and time); change of symbol (including fixed and new metaphors).” Personal expressions the meaning of which was changed in RT belonged to this category; furthermore, verb conjugation also fell into this category (in particular, the third person forms of present or future tense and the 1st-3rd person forms in past tense).

The third person of the present or future tense is abstract in Russian. For example, although the subjects of the two sentences “*too-chan ga kuru*» «папа придет» (Папа will come) and “*kaa-chan ga kuru*» «мама придет» (Мама will come) are different, the verb forms are the same. The verb «придет» alone can only indicate that the subject is the third person. Furthermore, even if a verb is the first, second, or third person forms in the past tense, the subject can only indicate the singular male, singular female, and plural. Therefore, translation by means of the conjugation belonged to Modulation due to abstraction of meaning of the subject. The example (12) showed that the Kinship Term “*too-chan*” (papa) was translated into the pronoun and the example (13) showed Modulation by means of verb conjugation: (12) JT(p.83, frame 6) (Pr) “*washi wa toochan daisukida—x*” (I like (my) father a lot) → RT2 «Я тебя очень люблю!» (I like you a lot); (13) JT(p.79, frame 8) (F) “*bo...boku wa mi tenai yo*” (I...I didn't see (her)) → RT2 «не видел» ((I) didn't see (her)) (on the other hand, RT1 left the subject: «я... я не видел» (I didn't see (her))).

●Expansion: This is a strategy proposed by Gottlieb (1992). He put the following statement: “Providing supplementary information in the translation due to the formal differences between two languages, in order to render the translation more comprehensible and acceptable in the target language”. In the example (14), «господин» (Mr.) was added to «председатель» (Chairman), and in the example (15), «наш» (our) was added to «отец» (father). With regard to the example (14), the present researcher found that “*choonai*” «Совета квартала» (of the residents' association) was shown in RT and that it was not also shown. Because “*kaichoo*” (Chairman) is important in the word “*choonai kaichoo*”, the translation to «Председатель» (Chairman) that did not accompany «Совета квартала» (of the residents' association) was also regarded as a literal translation. The example (14) JT(p.10,

frame 10) (Vo) “*choonai kaichoo*” (Chairman of the residents' association) → RT1 «Господин Председатель Совета квартала» (Mr. Chairman of the residents' association); (15) JT(p.25, frame 10) (Th) “*too-chan ga sensoo ni hantai surukara*” (Because papa's against the war...) → RT2 «Из-за того что наш отец говорит» (Due to that our father says) (In the translation in RT1, nothing was attached to «отец» (father): i.e., «Из-за того, что отец говорит» (Due to that (our) father says)).

●Deletion: Dukmak (2012: 95-96) put the following statement: “Omission, also known as zero translation, of a problematic name in translation is the last resort for a translator”. In example (16), “*too-chan*” (papa) as a vocative was omitted in RT2: (16) JT(p.1, frame 4) (Vo) “*too-chan isshookenmei sodatetakara ookiku natta na*” (Papa! The wheat's grown tall 'cause we've taken good care of it, huh) → RT2 «Мы хорошо затоптали пшеницу, поэтому она так хорошо поднялась» (We've trampled the wheat well, that's why it's grown tall).

●Partial Deletion: The above “Deletion” is a total omission, whereas this “Partial Deletion” is a translation strategy in which a personal expression consisting of two or more words is partially deleted. In the example (17), the word “*nee-chan*” (sis) was deleted: (17) JT(p.21, frame 6) (Vo) “*eiko nee-chan*” (sis Eiko) → RT2 «Эйко» (Eiko) (Nothing was deleted in the translation in RT1: i.e., «Сестричка Эйко» (sis Eiko)).

When two or more translation strategies were used, the author labeled the translation strategy that accompanied a larger change. As shown in the example (18), the two translation strategies were used when the personal expression “*akira an-chan*” (Bro Akira) in JT was translated in RT1, deletion of the part “*an-chan*” and transposition from the nominative case to the dative case occurred. Because it is a deletion that impairs the original meaning more significantly in the deletion and transposition, the translation strategy of example (18) was labelled “Partial Deletion”.

(18) JT(p.3, frame 6) (Th) “*akira an-chan wa taberaren'noo*” (Bro Akira cannot eat) → RT1 «Акире не достанется (it will not reach Akira)» (Partial Deletion).

Some interesting examples of the translation strategies were given below. In the example (19), the subject of JT was the personal name of the Second Person (Pronoun use). In RT1, it was translated to the personal pronoun «ты» (you) by using Modulation and the information of the personal name remained as the vocative. The example (20) was also similar. In RT1, the personal expression “*akira an-chan*” was translated as the personal pronoun «тебе»

(for you) and the information of the Kinship Term “*an-chan*” was left as the vocative. Regarding the example (21), one word “*oyako*” (parents and children) was translated as the two words in RT1 such as «Родителям...с детьми» (for parents...with their children). The example (22) was an example that a speaker used the name to call from the viewpoint of the hearer as explained in the example (3).

(19) JT(p.8, frame 3) (Pr) “*gen wa ninenseidakara*” (You(written as Gen)’re still a second grader) → RT1 «Гэн, ты только во втором классе» (Gen, you are the only second grader) (Modulation); (20) JT(p.8, frame 2) (Pr) “*akira an-chan wa ee noo*” (You(written as Bro Akira)’re lucky) → RT1 «братец, везет же тебе!» (Bro, it was lucky for you!) (Modulation); (21) JT(p.14, frame 5) (Th) “*oyako ga chiridjiri ni wakarete*” (Parents and children live all scattered, and...) → RT1 «Родителям приходится расставаться с детьми» (It’s necessary for parents to separate from their children) (Transposition); (22) JT(p.8, frame 1) (F) “*kaa-san anshin’nan yo*” (I(written as Mother) feel better) → RT1 «мне уже будет спокойнее» (It will be calmer to me). (the Kinship Term “*kaa-san*” changed to the first person pronoun) (Modulation).

The combination of “Personal Name + Kinship Term” was diversely translated. As shown in the ex-

ample (23), the personal expression “*eiko nee-chan*” (sis Eiko) was literally translated. Such a literal translation was rare in RT. On the contrary, “Kinship Term” of the combination was deleted as in the example (24) or “Personal Name” was omitted as in example (25) (Ninomiya 2020: 106). Furthermore, when “*eiko*” and “*nee-chan*” are the same person, the kinship term in JT was translated as the personal name, as shown in the example (26).

(23) JT(p.21, frame 6) (Vo) “*eiko nee-chan*” (sis Eiko) → RT1 «Сестричка Эйко» (sis Eiko) (Literal translation); (24) JT(p.3, frame 5) (Vo) “*eiko nee-chan*” (sis Eiko) → RT1 «Эйко» (Eiko) (Partial Deletion); (25) JT(p.55, frame 1) (Vo) “*eiko nee-chan*” (sis Eiko) → RT1 «Сестра» (Sis) (Partial Deletion); (26) JT(p.16, frame 2) (Vo) “*nee-chan*” (sis) → RT2 «Эйко» (Eiko) (Modulation).

The present researcher investigated which of RT1 and RT2 was closer to ST below. This study showed that when all the three of JT, RT1, and RT2 corresponded, the total number of the translation strategies was 818: First Person 115 (14.0%); Second Person (Pronoun use) 75 (9.1%); Second Person (Vocative use) 287 (35.0%); Third Person 341 (41.6%). The number and percentage of each translation strategy in RT1 and RT2 were as follows:

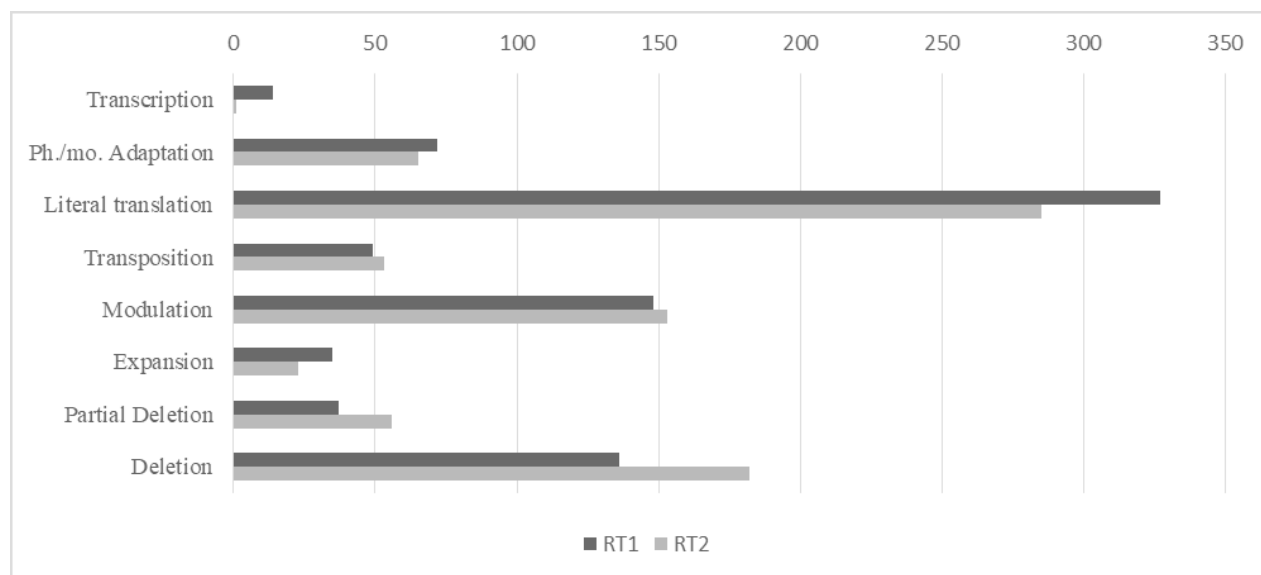


Figure 1 – The number of the translation strategies of All personal expressions in RT1 and RT2

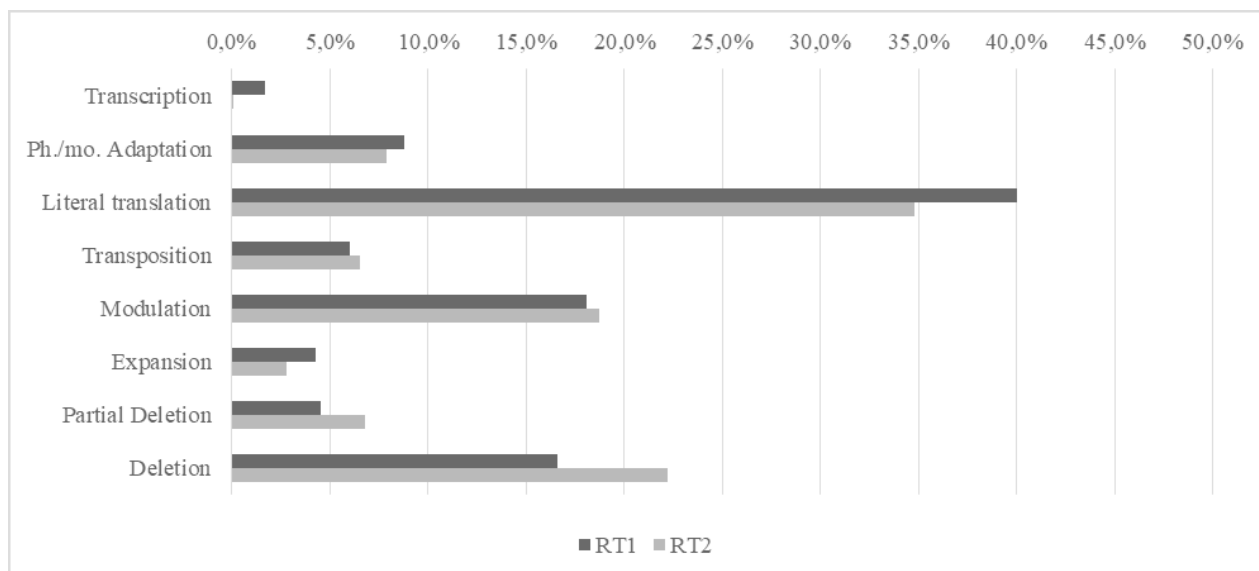


Figure 2 – The percentage of the translation strategies of All personal expressions in RT1 and RT2

As shown in Figures 1 and 2, a large difference between RT1 and RT2 was found in Deletion (RT2 > RT1, 5.6%) and Literal translation (RT1 > RT2, 5.2%). When the present researcher calculated the number of these two translation strategies by person, the difference was remarkable in Second Person (Pronoun use and Vocative use). With regard to the Pronoun use, the

difference in Deletion was 14.6% (RT1 6.7% < RT2 21.3%) and the difference in Literal translation was 12.0% (RT1 46.7% > RT2 34.7%), as shown in Figure 3; as for the Vocative use, the difference in Deletion was 7.7% (RT1 22.3% < RT2 30.0%) and the difference in the Literal translation was 5.9% (RT1 34.1% > RT2 28.2%), as shown in Figure 4.

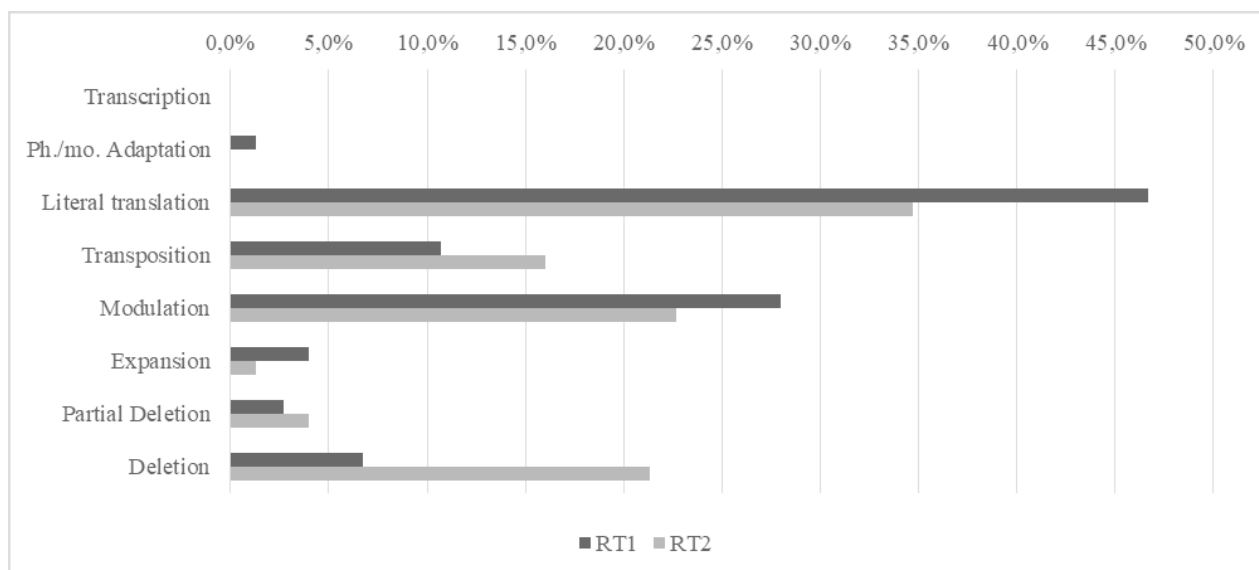


Figure 3 – The percentage of the translation strategies of Second Person (Pronoun use) in RT1 and RT2

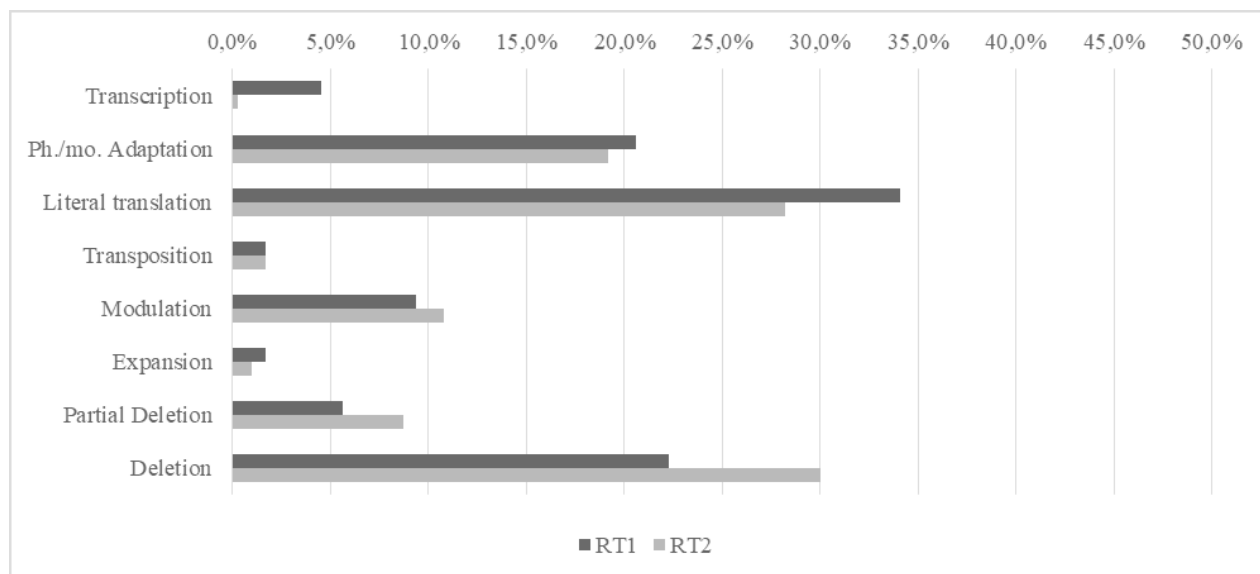


Figure 4 – The percentage of the translation strategies of Second Person (Vocative use) in RT1 and RT2

The author proposed the following criteria to consider which of RT1 and RT2 put more emphasis on ST or TT-oriented translation. (I) If whereas Transcription is used in a text, one of the different translation strategies from it is used in the remaining text, the former is a more ST-oriented translation strategy; (II) If whereas Phonetic or Morphological Adaptation or Literal Translation is used in a text, one of the different translation strategies from it is used in the remaining text, the former is a more ST-oriented translation strategy; (III) If whereas one of Transposition, Modulation, Expansion, and Partial Deletion is used in a text, Deletion is used in the other text, the former is a more ST-oriented translation strategy; (IV) If whereas Transposition is used in a text, one of Modulation, Expansion, and Partial Deletion is used, the former is a more ST-oriented translation strategy; (V) If whereas Expansion or Partial Deletion is used in a text, Deletion is used in the other text, the former is a more ST-oriented translation strategy; (VI) If whereas Modulation is used in a text, Expansion or Partial Deletion is used in the other text, the former is a more ST-oriented translation strategy.

When the present author investigated the different translation strategies between RT1 and RT2 by using these criteria, the number and percentage were 137 examples (16.7%). The number and percentage of the situation that RT2 valued TT-oriented translation strategies more than RT1 was 100 (72.9%) out of the 137 examples; on the other hand, the number and percentage of the situation that RT1 valued TT-oriented translation strategies more than RT2 was

37 examples (27.0%). The calculation result of the different strategies between RT1 and RT2 by person was as follows: First Person 11 examples (8.0%); Second Person (Pronoun use) 17 examples (12.4%); Second Person (Vocative use) 63 examples (45.9%); Third Person 46 examples (33.5%). In Vocative use, the difference was the most remarkable. A typical pattern of translation in RT1 and RT2 was that a personal expression of JT was literally translated in RT1 and (partially) deleted in RT2. In the example (27), the Vocative “*an-chan*” (bro) in JT was literally translated to «Братец» (bro) in RT1 and deleted in RT2. In the example (28), the personal expression was literally translated in RT1 and partially deleted in RT2. These examples showed that RT1 put more emphasis on ST-oriented translation than RT2; on the contrary, RT2 put more emphasis on TT-oriented translation than RT1.

(27) JT(p.21, frame 5) (Vo) “*an-chan hontoo ka botamochi tsukutte kureru no wa*” (Bro, it’s real that she will make botamochi for us?) → RT1 «Братец, а правда мама нам приготовит лепёшек?» (Bro, will (our) mama really cook a flatbread for us?) (Literal translation); RT2 «А мама правда приготовит нам лепёшнк?» (Will (our) mama really cook a flatbread for us?) (Deletion); (28) JT(p.4, frame 6) “*gen no bakax!*” (Gen (you) fool) → RT1 «ГЭН, дурак» (Gen you fool) (Literal translation); RT2 «ГЭН» (Gen) (Partial Deletion).

Ninomiya (2020) showed that RT2 emphasized ST-oriented translation in terms of pages structure. Whereas all the pages of JT were translated in RT2, some pages of JT were omitted in translation into

RT1. Moreover, whereas most of the images of JT were inversed to right and left in RT1, RT2 had not only the pattern that all the images in a page were inversed, but also the pattern that inversion of the images in a page did not occur like JT. However, this study clarified that RT2 valued TT-oriented translation more than RT1, because Deletion was frequently used in RT2. Two questions are set here: the first is why some pages were omitted in RT1; the second is why RT2 put more emphasis on the TT-oriented translation than RT1 in terms of personal expressions. The present researcher surveyed the translation process of RT1 and RT2, to solve the questions.

Based on a message that a member of the Project Gen wrote and the interview that a member of J-one conducted with Namie Asazuma who was the representative of the Project Gen (see “Project Gen” and “J-one” in Reference websites), the translation process of the Russian versions (especially RT1) was as follows. The Project Gen was founded in Tokyo in 1976 to translate the comic “Barefoot Gen” into some languages (e.g., English, German, Esperanto, Indonesian, Norwegian, and Swedish). As for Russian translation, a Japanese student, Minako Tanabe, who studied in Moscow, started the translation with Russian students in 1994 and published the volume 1 of the Russian translation version privately in 1995 (the 50th anniversary of the end of WWII). In translating vol.2 and vol.3, not only Minako Tanabe, but Yuria Tachino and Namie Asazuma, who lived in Kanazawa city (Japan), contributed to the Russian translation and published them in Moscow. Due to the financial crisis in Russia in 1998, the translation into Russian interrupted. However, Project Gen started to edit the pictures from vol. 4 along with the translation in cooperation with Russian women and foreign students in 1999. The project team published and started to sell copies in Japan.

Baibikov (2005) stated that the censorship was lifted in Russia in 1990 and many literary works were translated into Russian. In addition to the literary works, Japanese comics have started to be translated. Margela (2018: 10-11) stated that the first Japanese comic translated in Russia was “Black Jack” («Блэк Джек. Короткие рассказы») published in 1994. Given that the Russian version of “Barefoot Gen” was published in the following year, this work published in JSC “Japan Today” («АО Япония сегодня») was an early work of translated comics in Russia. Minako Tanabe and the Russian students who translated “Barefoot

Gen” seemed to have the two hard time of publishing privately and working on translation in spite of not being experts of translation. Nevertheless, in the opinion of Magera (2018: 16), little was known about the Russian version published in АО Япония сегодня. To overcome the failure, the members of the Project Gen seemed to publish the Russian revised version in Alt Graph in 2013. Consequently, the members won the “ComicsBoom” («КомиксБум») in 2014 and 2015 and the Russian new version was nominated for the Best Manga («Лучшая манга»). The recommended age for the work published in Alt Graph was 16 years old and above. Although the readership of RT1 was not clear, the readership of RT2 was clarified such as for youth and adults. Moreover, in RT2, the picture of the book cover changed to the Hiroshima scenery and the vol.1 and vol.2 of the Japanese original version was combined without deleting some pages.

Why were some pages omitted in RT1? The present researcher proposed two reasons for deleting pages in RT1: firstly, the budget was limited due to publishing privately; secondly, the translators had to rush to translate. They started the translation in 1994 and hurried up their work to meet the deadline of the 50th anniversary of the end of WWII in 1995. As a result, it was presumed that pages digressing from the main story of the comic were omitted to meet the budget target and the deadline. Why did RT2 put more emphasis on the TT-oriented translation than RT1 from the viewpoint of personal expressions? A cause of the new translation was presumed to be the failure of the publication of RT1. When publishing RT2, the translation members seemed to aim to publish the translated comic that was easier to read for Russian native speakers by reflecting on the failure. As part of the translation, personal expressions changed by frequently using Deletion. The biggest difference between RT1 and RT2 was Vocative use of Second Person. The reason why Deletion was frequently used in RT2 was that Vocative was excessive in the comic: The number of Deletions of Vocative was almost 90 in pp.1-100. In Japanese comics, a speaker as a character does not frequently have to use Vocative, because he/she is fully aware of who the hearer is. Whereas many vocatives are used for easier reading in the Japanese comics, they seem to be unnecessary for Russian readers. The translation members were considered to adopt TT-oriented translation strategies by reducing the excessive use of vocatives.

Conclusion

This study is a descriptive study of comic translation. The purpose of the research was to compare personal expressions in the Japanese original version of “*Hadashi no Gen (Barefoot Gen)*” and its two versions translated in Russian. By the comparison, the present researcher clarified which of the Russian old and new versions put more emphasis on Source Text (or Target Text)-oriented translation. The result showed that the number of personal expressions in the case that a personal expression of the Japanese version corresponded to its Russian old version and Russian new version was 818. About 85% out of the 818 cases had the same translation strategy between the old and new versions; on the other hand, about 15% had different strategies. Basically, the two versions had the same tendency from the viewpoint of the translation strategies of personal expressions; furthermore, in detail, the percentage of the cases that the Russian new version valued Target Text-oriented translation more than the Russian old version was about 75% out of the different strategies between

them. Why the new version put more emphasis on the Target Text-oriented translation? As one of the causes, the present researcher presumed that the members of the Project Gen failed in the sale of the old version. The old version was not popular in Russia. The members not only changed the picture of the comic’s cover, but also made the text easier to read for Russian native speakers, to sell more of the translated comic. As part of the new translation, they modified personal expressions in the old version, putting emphasis on the Target Text-oriented translation.

The present author investigated the pp.1-100 of the Japanese original version in this study. Henceforth, he will confirm whether the same result as this study can be obtained by enlarging the analytical range. Furthermore, it is necessary to focus on description objects other than personal expressions (e.g., phatic communions, idioms). By describing and comparing these other objects, it is possible to judge whether the Russian new version generally put more emphasis on Target Text-oriented translation than the old version within the scope of linguistic expression.

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