



**DEPARTMENT OF LANGUAGES AND
LITERATURES**

ACROSS THE POND AND BEYOND

A UK/US comparison of game localisation and
literary translation from Japanese works

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Essay/Thesis:	15 hp
Program and/or course:	Language and Intercultural Communication (Japanese)
Level:	Second Cycle
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Supervisor:	Martin Nordeborg
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Abstract

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Critics of Venuti's foreignisation/domestication concept tend to focus on his vague definitions of key terms or the limited viability of implementing his ideas in practice. However, few question the premise of his perspective, i.e. linking domesticating translation practices to both linguistic and cultural dominance. Meanwhile, pioneering research into the culturally charged field of video game localisation is zeroing in on everything from its technical issues to its demand for creativity and genre-specific knowledge, but the one consistent theme throughout is a belief that game localisation ultimately aims for entertainment above all. Today's enormous diversity of game genres and increasing emphasis on rich narratives make this claim difficult to take at face value. By comparing British and American localisations and literary translations of Japanese works (the fourth game in Nintendo's *Advance Wars* series and Kenji Miyazawa's children's novel *Ginga Tetsudou no Yoru*), the goal is to challenge both the conventional wisdom on localisation and Venuti's unwillingness to separate language from culture, as evident in his constant insistence on associating domestication with both English and "Anglo-American culture". To that end, this study employs a dual analysis method, numerically tracking changes in samples comprising about 3-4% of the analysed works and qualitatively examining nearly the entire selected translations, concentrating on problematic themes like humour, cultural references and Japanese role language.

The findings show that while all the translations aim for linguistic fluency, the game localisations set themselves apart in their propensity for artistic licence; changing names, amplifying character quirks and re-writing or censoring references presumed to be culturally offensive. The literary translations range from faithful to heavily target culture-oriented, but share a respect for the sanctity of the source text that the localisations seemingly lack. A divide can also be observed between the British and American translations, where the latter more frequently clarify, omit, or alter original passages. Further research is needed to confirm the implications of these results, namely that localisation truly is distinct from typical translation, and that the notion of a unified "Anglo-American" cultural discourse is invalid.

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1. Introduction

Even in my early teens, I remember how frustrated I was when Japanese games would reach Sweden long after their original release, or even not at all – such unspeakable injustice! Many years later, having since then translated extensively and learned Japanese, I feel inclined to say that all is forgiven. The amount of effort that goes into any good translation is daunting enough, but game translators must also consider things like age ratings, space constraints and genre conventions. Not only that, they must package the foreign (Japanese) culture for Western (domestic) consumers in such a way as to maximise marketability. The same is partially true of all translation, but many games inhabit a strange limbo between entertainment and art, putting their translators in a precarious position. Player enjoyment is paramount, and achieving this usually begins and ends with interactive gameplay, meaning that even deep and engaging narratives must share (and often lose) the spotlight. The result is that localisation primarily aims to tailor games to the target culture, in other words, Venuti’s nightmare: an industry dedicated to domestication. My interest in how this actually manifests in practice was the driving force behind my bachelor’s thesis (2014), which looked at the pitfalls of localisation through the lens of *Final Fantasy VII*, a game that in spite of mediocre translation vaulted story-driven role-playing games into Western markets. That endeavour in turn led me to Venuti’s theories about the impact of linguistic and cultural dominance on the English language’s affinity for fluency in translation – an impact I devoted my magister’s thesis (2016) to questioning. This study is a kind of synthesis of all that came before it, the end of a trilogy, if you will. By comparing British and American localisations and literary translations of Japanese works, the goal is to challenge both the conventional wisdom on localisation and Venuti’s unwillingness to separate language from culture, as evident in his constant insistence on associating domestication with both English and “Anglo-American culture”. Neither “games” nor “Anglo-American” are more internally homogeneous terms than “sports” or “food”, yet the assured complacency of their associated paradigms would have you believe otherwise. Time to see whether they hold up to scrutiny!

1.1 Abbreviations and Japanese romanisations

Several abbreviations and Japanese romanisations will appear frequently in this text, and these are listed here (in order of appearance) to avoid reader confusion.

- *AW4* – *Advance Wars 4*, a simplified name for the game analysed in this study. Officially known as *Famicom Wars DS: Ushinawareta Hikari* (Japan), *Advance Wars: Dark Conflict* (UK), *Advance Wars: Days of Ruin* (US).
- *GTNY* – *Ginga Tetsudou no Yoru*, the romanised Japanese title of the novel analysed in this study. Has several translated English titles, e.g. *Night on the Galactic Railroad*.
- *JB* – John Bester, British translator of *GTNY*.
- *RP* – Roger Pulvers, American-Australian translator of *GTNY*.
- *JN* – Julianne Neville, American translator of *GTNY*.
- *SS* – Joseph Sigrist and D.M. Stroud, American translators of *GTNY*.
- Lin = リン
- Braun = ブラウン
- Mauritz = モーリッツ
- Giovanni = ジョバンニ
- Ed = エド
- Cattleya = カトレア
- Sigismundo = ジギスムント
- Berith = ベリス
- Romy = ローミィ
- Vanda = ヴァンダ
- Dieter = デイーター

2. Problem, aim and research questions

The influential translation theorist Lawrence Venuti certainly has his critics, like Myskja (2013), Tymoczko (2000) and Baker (2007), who argue that his concepts are vaguely defined and create a misleading dichotomy. Most interestingly, Shamma (2005) questions whether domesticating translation is synonymous with exerting cultural dominance. However, none of them strike at the heart of his underlying claims relating to cultural and linguistic hegemony. My magister's thesis (2016) attempted to do so, by comparing the American and Swedish translations of the Japanese novel *IQ84*. The idea was that by comparing how two languages of such differing global status handle a text originally written within a different cultural sphere, in an entirely different language, one would be able to examine whether Venuti is

correct in asserting that the English language produces especially domesticating translations, i.e. ones that are highly tailored to the target culture's expectations. The findings, although limited, indicated that he is, but this leaves another question: is the penchant for domestication tied to the language itself, or the culture in which it is used? Venuti conflates language and culture by continuously linking domestication to both the hegemony of the English language and Anglo-American cultural dominance. Whether doing so is truly valid in the context of translation begs further investigation.

Meanwhile, in the burgeoning field of video game translation studies, researchers like O'Hagan (2015), Mangiron (2006), Fernández Costales (2012), and Bernal-Merino (2006) have devoted much attention to the specific features of game localisation, including technical intricacies, multimodal considerations, burden of genre-specific knowledge and dealing with licensed works previously published in other mediums. Even so, they all agree that the text itself is subject to the imperative of providing entertainment, and this overarching objective was even spelled out in a kind of industry manual back in 2003 (Fry, 2003). However, with today's diversity of games and the demand for complex narrative in virtually all big-budget games, video games are increasingly viewed as a story-telling medium and an art form in its own right, much like television before them. With that in mind, it stands to reason that the "entertainment above all" paradigm might be eroding – and if it is not, maybe it should.

The tacitly accepted claims outlined above constitute the foundation of entire research perspectives and have not been properly scrutinised; it is high time that changed. Any variations in translation strategies are likely to be amplified when handling Japanese source texts, due to the linguistic and cultural divide, and games especially might enhance this effect even further. By analysing and comparing British and American translations of both a video game and a book, one might find answers to both of the issues outlined herein. Comparing the two is vital to the dual purpose of this thesis, as it allows me to both study the extent to which game translation differs from other translation, and also provides more general conclusions regarding Venuti's claims than any singular focus on game translation (which might then have been argued to be a unique case!) would.

Venuti makes a direct link between real world power structures and translation culture. And yet, given their vastly diverging paths over the last century – one gradually moving away from colonialism, the other increasingly exerting its influence as a superpower on the global stage – painting the UK and US with the same cultural imperialist brush, as he does in

continuously referencing the pitfalls of “Anglo-American culture”, seems questionable. Similarly, the way that the primacy of entertainment is so intuitively accepted by researchers as the industry standard for game translation is dubious for a medium as amorphous as video games. I wish to tackle both of these issues simultaneously, guided by the following questions:

- How do cultural considerations, as opposed to purely linguistic ones, influence translation?
- What takes precedence in creating domesticating translations, and how does this manifest across different mediums?
- What sets video game localisation apart from literary translation?
- How do translations handle supralinguistic aspects like humour, names, cultural references and context-sensitive/implied information?

3. Theory

This chapter presents an overview of the pivotal concepts and theories that make up the overarching framework of this study. The first section addresses the central tenets of Venuti’s foreignisation/domestication theory, along with some of the most prominent criticisms levied against it. Included here is also a short breakdown of Yoshiro Ogura’s quantitative approach to identifying degree of domestication. The second section lays out the increasingly relevant field of video game localisation and how it differs from traditional translation. Finally, the last section covers previous research into similar topics.

3.1 Venuti – power in translation

Languages are not perfectly equivalent systems. Indeed, this is why we need translators, but it is also why their job is impossible. Translation always returns to one central dilemma, one that Nida expressed as the difference between formal and dynamic equivalence, Toury as acceptability/adequacy, or what is more generally considered the tug-of-war between fidelity and fluency. In *The Translator’s Invisibility*, Lawrence Venuti develops this problem in a controversial but constructive way, claiming that translation is fundamentally a cultural transfer, and a violent one at that, where some of the nuances and intricacies of the original are inevitably lost (Venuti, 2008: 13-14). He singles out English translations and Anglo-American culture as the worst culprits in this regard, citing reviews that paint faithful

renditions as “wooden” or exercises in unnatural “translatese” to argue that the prevailing discourse promotes fluency to such a degree that translations should ideally be invisible, i.e. indistinguishable from original texts. He refers to this practice of tailoring texts to the target culture’s expectations as *domestication*, and sees it as an expression of both ethnocentrism and internal normativity, as all foreign texts are encouraged to be rendered into one and the same straightforward style. Economic incentives also help to fuel this process, as increased accessibility generates broader readership and consequently more earnings (Venuti, 2008: 1-6). Venuti ties the Anglo-American domesticating stance to the ubiquity and status of English, and points out its exceptionally skewed position in global translation (Venuti, 2008: 11-12). On the one hand, English accounted for 61.8% of all translated literature titles in 2005, compared to 35.6% for the next 25 countries (Literature Across Frontiers 2010). On the other hand, only 1.4% of all literary works published in the UK in 2001 and 2.07% of those in the US in 2004 were translations, compared to 10-25% for major European countries in select years from 1985-2002 (Venuti, 2008: 11). He concludes that this has led Anglo-American translators to handle foreign cultures in a manner that is “imperialistic abroad and xenophobic at home” (Venuti, 2008: 13), and that the Anglo-American domesticating discourse acts as a means to express and assert global linguistic and cultural dominance.

Venuti emphasises the precarious position of the translator as both interpreter and creator, and as the carrier of culture, making it a moral imperative to resist domestication. His solution is what he calls *foreignisation*, which he in turn links closely with *resistancy*, where the translator attempts to retain and reflect the uniquely foreign elements of the original text by using non-standard varieties of the target language. More specifically, using different styles, registers, accents, dialects, vernaculars and irregular, less common words, so as to both mirror the foreign nature of the source language and avoid adhering to the target language’s normative promotion of specific translation styles (Venuti, 2008: 15-20).

Venuti’s ideas have received their fair share of criticism. The most recurring objection is one that Maria Tymoczko raises, namely that Venuti fails to posit clear criteria for what should constitute foreignisation (Tymoczko, 2000). In fact, Venuti specifically emphasises that foreignisation necessarily *must* be a heterogeneous translation strategy, lest it form its own rigorous standards parallel to those that define domesticating practices (Venuti, 1998: 8-12). Foreignisation thus ends up characterised more by what it is not (domestication) than a clear idea of what it actually is. Kjetil Myskja (2013) points out that domestication may be subject to interpretation. He uses one of Venuti’s own examples of successful translation against him,

a collection of Freud's works, where the original German employed mixed styles and commonly used words, while the English rendition was more academic and technical. Myskja argues that this reduction in transparency was aligned with the likely target culture demographic, i.e. professionals expecting such jargon, and hence ultimately domesticating. Others take issue with Venuti's assertion that domestication is uniformly negative and foreignisation invariably positive. Outi Paloposki and Riitta Oittinen (1998) use the Finnish translation of *Macbeth* to show that domestication is not always bad, while Tarek Shamma (2005) presents Burton's English translation of *Arabian Nights* as evidence that foreignisation is not necessarily good, and that it can sometimes confirm ethnocentric, stereotyped ideas rather than challenge them. Mona Baker (2007) feels that the binary dynamic of foreignisation/domestication runs the risk of characterising a variety of complex translation strategies as simply one or the other. However, as mentioned at the outset of this chapter, the same might be said of many other theories preceding Venuti's.

The issues that critics of Venuti focus on all revolve around the vagueness of his key terms and whether his views of domestication and foreignisation are valid or even useful. The underlying premises that domesticating practices are rooted in cultural status, and especially prominent in what Venuti uniformly brands Anglo-American culture, are aspects that few researchers address. Pym (1996/2010), as an Australian immersed in a different English discourse, hints that Venuti's description of Anglo-American culture might be imperfect, yet still gives him the benefit of the doubt. Myskja (2013) observes that Norwegian, despite lack of cultural capital, domesticates in much the same way as English does, although my own most recent study (2016) indicated that Swedish perhaps does not, at least not to the same extent.

Yoshiro Ogura (2008) attempts to elucidate Venuti's terms by identifying which circumstances make domestication more (or less) likely to be used. He posits that domestication is favoured when the translator puts the reader and accessibility first, and when the target reader is expected to know relatively little about the source culture, while foreignisation is employed when these same conditions are reversed, i.e. respecting the text over the reader and assuming that target readers are knowledgeable. He bases these principles on a comparative analysis of five old and new works from different genres, measuring their respective degrees of change by tracking the amount of paraphrases, additions and omissions in each category. Although imperfect, it provides a straightforward, relatively objective tool

for gathering raw data, which can then be compared against the more subjective impressions gleaned from qualitative analysis.

3.2 Localisation

The earliest games in the 1970's and most of the 1980's were light on text and compelling storylines, but as narratives have expanded over the last decades, so has the need for more concerted translation efforts. Unlike literary works where English reigns supreme, games have historically been dominated by Japanese titles. Transferring these works to predominantly young Westerners has created an exceptionally culturally sensitive style of translation, dubbed localisation, a term closely associated with the Japanese business concept of “glocalisation”, wherein internationally marketed products are modified to fit local cultures (Consalvo, 2006). Then again, the same might provocatively be said of virtually all translation, so why is it that the translation of video games is considered its own beast, earning this distinctive term localisation? Bernal-Merino (2006) and O'Hagan (2015) identify that games are both technical products, meant to serve consumers, and simultaneously cultural artefacts that hold intrinsic value regardless of commercial appeal. However, Bernal-Merino (2006) continues, what differentiates games from e.g. TV or film is that they rarely give any unique status to the artistic vision of a specific author/director, and are instead partially co-created in translation, where the driving idea is that entertainment comes first and that fidelity is desirable only insofar as it boosts sales. This leads to what Mangiron and O'Hagan (2006) and many others describe as an industry-wide imperative, that localisation is not just about translation but about re-creating the game for the target audience in such a way so that it feels like a locally made product, i.e. in Venutian terms, as transparent as can be. However, this is likely more of a governing principle than a rigid rule, since as Fernández Costales (2012) observes, games come in all varieties, from sports games to historical strategy games or narrative-heavy role-playing games, each requiring specific considerations.

Another distinction of localisation is its complex production process and the myriad issues associated with it. Localisation teams must handle a variety of so-called “assets”, ranging from in-game texts to voiceovers and graphic art (including symbols and imagery that may need editing). In addition, games often have auxiliary content like manuals, websites, and online support, along with dynamic menus and interactions, and all of these endeavours must be synchronised. Not only that, they include different text types as well, both technical, instructive and narrative (Bernal-Merino 2006). Yet another quirk of localisation is that games often contain highly genre-specific terms that must be rendered within strict character

limitations, demanding such creativity of translators that Mangiron and O'Hagan (2006) label it "transcreation". Bernal-Merino (2006) acknowledges the need for creativity but fails to see how "transcreation" distinguishes itself enough from regular translation to be considered a separate phenomenon. One final point worth mentioning is that consumption and/or comprehension of in-game (narrative) text is usually optional and subordinate to gameplay when progressing through a game, unlike books and to a lesser extent films, where the narrative is the sole or primary focus.

3.3 Previous research

Many of the studies that have analysed and critiqued Venuti's perspective are addressed in 3.1, like Paloposki & Oittinen (1998) Tymoczko (2000), Shamma (2005), Baker (2007), Ogura (2008), Pym (1996/2010), and Myskja (2013). Similarly, 3.2 spotlights works by Mangiron (2006), O'Hagan (2015), Bernal-Merino (2006) and Fernández Costales (2012), some of the pioneers investigating what actually defines and distinguishes localisation, and the unique challenges it creates for translators. Some literature even explicitly links the two frameworks, like Mangiron and O'Hagan's joint effort from 2006 where *Final Fantasy X* and its sequel are branded as examples of Venutian domestication in localisation. Francesca Di Marco's 2007 article is another such case, where she draws on both Venuti's and Nida's terminology to explain the cultural aspects of localisation, including humour and censorship.

Less theoretically speaking, many others have explored aspects that figure heavily in this study. Translating humour has been the subject of entire volumes (Chiaro, 2010a; 2010b), including a contribution from O'Hagan on humour in game translation. Many have also looked into translation of names, both in children's literature (Fernandes, 2006; Sung et al., 2016) and in video games (Fernández Costales, 2014); and even in *GTNY* specifically (Sato, 2016). Teshigawara & Kinsui's (2011) conception of Japanese role language, i.e. stereotyped linguistic styles amplified in fictional characters, should also be pertinent given the material examined in this study. Beyond an interview with the localisation lead for *AW4* (Nutt, 2008), no formal research has previously been done on *AW4* and its translations. The same cannot be said for *GTNY*, whose translations have been scrutinised by many scholars, one being renowned translator Hiroaki Sato (1996).

4. Method

This study will examine and compare a total of six English translations of two original Japanese works, namely the British and American localisations of the game ファミコンウォーズDS 失われた光 (*Famicom Wars DS Ushinawareta Hikari*) and four different English translations of Kenji Miyazawa's 銀河鉄道の夜 (*Ginga Tetsudou no Yoru*). The twofold aim of this endeavour is to scrutinise game localisation and the validity of conflating English with all English-speaking cultures. Reaching conclusions about both calls for an increased focus on the game, with the novel treated as a point of comparison.

To get a comprehensive view of each translation, both quantitative and qualitative analysis will be implemented. Quantitative data will be compiled using a slightly modified method of the one employed in my magister's thesis (2016), which in turn was based on Ogura's (2008) approach to numerically measuring degree of Venutian domestication. To maintain maximum objectivity, I will initially translate all sample content myself, rendering it as faithfully as possible given the circumstances; for example, my translation must adhere to the same spatial constraints as the official translators had. The official translations will then be measured against my rendition in order to count the number of words changed from source text to target text. Instances of heavily stylised language, prevalent primarily in *AW4*, are of course difficult to translate in such a way as to be considered a perfectly faithful measure by which all others should be judged. Nevertheless, using the guidelines outlined in this section, the aim is to approximate such a rendition. Although imperfect, it certainly appears preferable to the ostensible alternative of including computer-generated literal translations as reference points. The changes are divided into four categories: additions, omissions, variations and distortions. The first two are obvious, while variations include both paraphrases, i.e. conveying the same basic meaning but with different words, and minor to moderate alterations, where the content is partially preserved. The final category, distortions, refers to outright mistranslations or major to massive alterations, i.e. when the source text is either ignored or barely referenced. Changes are scored whenever translations choose different words than the best equivalents available, i.e. dictionary entries listed by the highly popular online software Rikaichan. Unlike modulations (changing perspective) and adaptations (substituting culturally charged phrases), transpositions (shifting word classes) are generally not tallied as they tend to maintain the original content. However, one must ultimately note that no amount of rules can take away the need for subjective judgment in determining what should be considered changes.

The game's manuscript spans approximately 50,000 words, while the book comes in at about 17,000. To avoid any references to previous passages, the book sample will simply consist of the first 500 words of the first chapter (i.e. roughly 3% of the whole book). The game sample is more complicated. As Bernal-Merino (2006) and O'Hagan (2015) point out, game localisation involves many different kinds of translation to account for both technical/instructive and narrative content. Accordingly, the quantitative sample includes all material from the campaign mode's first mission and half of its second mission, including about 1,100 words of story-related dialogue (narrative content), 400 words of tutorial texts (instructive content) and 300 words of advice segments (both types mixed), i.e. about 3.5% of the entire manuscript.

Lengthy explanation notwithstanding, the quantitative analysis is merely meant to serve as a relatively objective complement the core of this thesis, namely a thematic qualitative analysis centred around particularly interesting excerpts from all analysed works. Areas of interest will include humour, names, culturally motivated changes, role language and glaring instances of artistic licence. These categories should provide a good basis for both linguistic and cultural aspects to shine through, and have been identified by other researchers (e.g. Chiaro, 2010a; Fernandes, 2006; Fernández Guerra, 2012) as problematic for translators. Around 80% of all text in the original game and its localisations (totalling roughly 40,000 words per version) will be analysed thoroughly, while the original *Ginga Tetsudou no Yoru* and its four translations will be examined in their entirety (around 17,000 words for each version), albeit in somewhat less detail. Leaving 20% of the game unexplored helps limit the study's scope slightly, while still covering every major character and story development.

The game contains no voice acting, but does include anime-style characters with varying facial expressions (visible in all dialogues) as well as many musical themes. However, this study will concern itself almost exclusively with the game's text, with multimodal aspects highlighted only in especially interesting cases.

5. Material and background

Why this particular book, why this specific game? The short answer is simply that they are among a scant number of Japanese works that meet the critical criteria of having had both

British and American official translations. However, the long answer requires more extensive background information.

Many video game franchises that today enjoy global success were originally unavailable in Western countries, either completely (e.g. *Fire Emblem*) or partially (e.g. *Final Fantasy*). One such series is Nintendo's *Wars* franchise, which started in 1988 on the NES and now spans ten turn-based and two real-time strategy games, the first six of which never reached Western shores. In 2001, European and American gamers were finally introduced to the series, when *Advance Wars* was released for the Game Boy Advance. In the West, the series has since come to be known not as *Wars* but as *Advance Wars*. The game examined in this study was originally released in 2008 as *Advance Wars: Dark Conflict* in Europe and *Advance Wars: Days of Ruin* in North America. Strangely enough, especially given the franchise's history, the game would not be released in its native Japan until five years later, and even then, only in slightly altered digital form as an exclusive reward through the consumer loyalty programme Club Nintendo; the fully unaltered Japanese version is only available via emulator. It was the fourth game bearing the *Advance Wars* moniker, which is why I, for simplicity's sake, refer to the game as *AW4* throughout this study. *AW4* is quite unique in that it has both an American and a British translation, made for the North American and European regions respectively. EU text files hidden in the NA version's code indicate that the British translation was made first, but rejected for the NA release. Previous games in the series were handled entirely by Nintendo of America, with only minor adjustments made for the EU version.

In spite of what one might expect from games centred on armed conflict, the first three *AW* entries had a light-hearted, cartoony atmosphere. However, *AW4* marked a significant tonal shift from its predecessors and featured an entirely different setting and storyline. Where the first three games saw caricature versions of WW2-era US, Soviet, German and Japanese armies fending off alien invaders, *Advance Wars 4* is set in a post-apocalyptic future and tackles philosophical issues about human nature. The move towards more mature content resulted in a higher age rating than *AW1-3* in both the US (from all ages to ages 10+) and in Europe (from ages 7+ to 12+). All of the intricacies outlined here regarding this franchise's history are not mere trivia, but in fact potentially crucial to understanding how the translation teams may have approached this project. To some degree, consumers buying *AW4* have been conditioned to expect that the game will stay consistent with certain conventions of the series, like how the playable characters are referred to as CO's (Commanding Officers) rather than e.g. generals (like the original ショーグン might imply), how 軽戦車 has always been

known as Tank rather than Light Tank. Furthermore, this may bleed into other aspects, like how gamers might find it jarring if an *AW* game suddenly were to take itself too seriously. The head of the American localisation team, Tim O’Leary, explains that they were in constant communication with the development team in order to stay true to the developers’ original vision (Nutt, 2008). Whether they actually did is something that will hopefully be revealed in the forthcoming sections.

Ginga Tetsudou no Yoru (henceforth *GTNY*) is a children’s book by the well-loved Japanese author Kenji Miyazawa, posthumously published in 1934. It tells the story of two boys from a countryside village, Giovanni and Campanella, who on the eve of the local star festival end up on a train running along the Milky Way. They pass beautiful cosmic vistas and encounter many strange fellow passengers, pondering philosophical issues like happiness and the nature of God, before the train eventually reaches Heaven and Campanella suddenly disappears. Although technically a children’s book, it is remarkably sad; besides Campanella’s death, Giovanni deals with bullying at school, a sick mother at home, and an absentee father.

Most Japanese books do not even have one official English translation, let alone two, but *GTNY* has at least six. So many versions are unlikely to all be stylistically similar, which should make for interesting comparisons. The four analysed herein are *Night Train to the Stars* (1996) by British translator John Bester (hereafter JB), *Night On The Milky Way Train* (1996) by American-born Australian Roger Pulvers (RP), *Night on the Galactic Railroad* (2014) by American Julianne Neville (JN), and *Milky Way Railroad* (2008) by Americans Joseph Sigrist and D.M. Stroud (SS). Several original versions have been published as well; JB and SS base their translations on the book’s third version while JN and RP base theirs on the fourth (and perhaps final) version. Fortunately, this should prove unproblematic as the two versions are identical aside from a few select sections that were included in the third version but omitted in the fourth version.

6. Thematic analysis

This chapter presents some of the most interesting excerpts from *AW4* and *GTNY*, along with associated observations. The first three sections provide examples of some of the most elusive aspects for translators to fully capture; humour (Chiaro, 2010a; 2010b), names (Fernandes, 2006; Fernández Costales, 2014) and cultural changes (Fernández Guerra, 2012), while the

final section deals with instances of artistic licence, where the translators sometimes get too creative for their own good.

6.1 Humour

What good is a pun when literally translated? Without the relevant historical understanding, how would one see the fun in the following exchange between the fictional mayor of New York and his aide in the sitcom *Spin City* about enlisting Paris as a sister city?

Aide: But sir, do you really think we can take Paris?
Mayor: Why not, it's been done by everyone who's ever tried.

As Chiaro explains in *The Primer of Humor Research*, humour has long been at odds with translation studies due to the latter's penchant for equivalence (Raskin, 2008: 570-576). However, the emergence of Vermeer's *skopos* theory has opened up a perspective much more conducive to merging the two (Raskin, 2008: 577). Chiaro shows some strategies enabled by unshackling humour from formal equivalence, giving examples of how puns may be replaced with different puns or substituted for idiomatic expressions (Raskin, 2008: 592-595). Looking at the example above, formal equivalence would miss the point entirely, and its closest approximation would be to convey the prerequisite background information within the joke itself; nigh impossible without defeating its own comedic purpose. A more dynamically equivalent approach, however, would allow a re-imagining that still maintains the joke's essential features. This also means that one must decide which features are in fact essential. Here is an example from *AW4* illustrating how translators have varying success in this area, where Lin, the blunt lieutenant, is making a poor attempt at telling the likeable cadet Ed (UK)/Will (US) that they have different strengths:

JP (TG)

リン: たとえばそう... ..カエルとヘビがいるとして... .. (For example... let's say there's a frog and a snake...)

UK

Lin: Let me think. Imagine there is a hare and a tortoise...

US

Lin: OK, imagine that I'm a big car, and you're a little car. Now, when the big car—

Neither version is literally faithful here – and both are clearly domesticating – but one of the translations certainly conveys the original essence better. US simply preserves the aspect that Lin is making a comparison between herself and Ed/Will. UK identifies not only that Lin is portraying them as two different animals, but as two animals sharing a folklore-based link.

The specific choice of frog and snake is hardly a coincidence, as it mirrors the rivals Jiraiya (who rides a frog) and Orochimaru (who can transform into a snake) from the classic folktale 児雷也豪傑譚, “The Tale of the Gallant Jiraiya”. As a result, UK opts for hare and tortoise, echoing the well-known Ancient Greek fable. The two dichotomies may not be perfectly aligned, but it is a better attempt than what US musters.

As previously mentioned, *AW4*’s bleak atmosphere is a stark contrast to its three predecessors. Comic relief is sprinkled throughout the game, notably in the optional War Room advice segments, where the characters behave like caricatures of themselves. However, players simply progressing through the story get little in the way of levity and silliness, aside from the character of Dr. Moritz (UK)/Dr. Morris (US), a good-hearted scientist turned community leader who sometimes tries to be funny at inopportune times. The player’s first encounters with him firmly establish this character quirk as he immediately makes many silly jokes, but these eventually grow much more sporadic as the story progresses. UK reflects this development well, but US embellishes his comedy streak by having him joke in numerous situations where JP says otherwise. For example:

JP (TG)

ブラウン: あの工場、破壊されてはいないようだが... 使えるのか? (That factory doesn’t look damaged/destroyed but... can we use it?)
モーリッツ: うむ、機能は維持してある。(Yes, it maintains its function/is still functional.)

UK

O'Brian: Let's move! That factory looks to still be in good condition. Can we use it?
Dr. Moritz: Yes, it is fully functional.

US

Brenner: That factory seems undamaged. Can we get it up and running?
Dr. Morris: Oh yes, it works. And that’s a FACT! ...Get it? Fact? Factory? ...Ahem!

In other cases, his jokes are domesticated to be more palatable to the US audience, even when the original was universal enough to be translated literally:

JP (TG)

モーリッツ: ちなみに選ばれた理由はそう、見ての通りこの美貌だ。HAHAHA! (By the way the reason I was chosen was, as you can see, my beautiful face/good looks! HAHAHA!)

UK

Dr. Moritz: I suppose the main reason I was chosen is obvious! Because I’m just so good looking! Ha ha ha!!!

US

Dr. Morris: I used to be a resident... but now I’m a PRESIDENT! Oh ho! Oh ho ho ho ho ho!

Even though US generally takes more comedic liberties, there are times when UK goes off-script as well. One such case is this discussion from the War Room/Briefing Room:

JP (TG)

モーリッツ: 先日！あるルベル人が犬を連れておった。そこへサフィラス人がやってきて...
(The other day, a Rubelian brought a dog with him. Then a Sapphirian came along...)

(Scene shifts)

モーリッツ: そこでルベル人はこう言った。「いいえ、それはあなたの家です」HAHAHA!
HAHAHA! うける！超うける！(And then the Rubelian said "No, that's your house"
HAHAHA! HAHAHA! It's funny! It's sooo funny!)

リン:

えい。(... ..Yes.)

モーリッツ: あいたたっ！？リン、いきなり何をするんじゃ。(That stings! Lin, what are you
doing so suddenly like that?)

リン: ツッコミです。それではまた次回。作戦会議室でした。(It's my witty retort/I'm the
straight man in your comedy routine. Well then, until next time, this was the War Room.)

UK

Dr. Moritz: So, why did the Zephyrian cross the road? This is a good one...

(Scene shifts)

Dr. Moritz: But wait! I didn't tell you why the Zephyrian crossed the road... What?! You aren't
interested?! This is comedy gold...

Lin: We will pursue the issue of Zephyrian road-crossing at a later date... Is that understood?

Dr. Moritz: Honestly! Some people have no sense of humour! You have to lighten up a bit!

Lin: Humour has no place on the battlefield. Come back to the Briefing Room again when you
next need some hints.

US

Dr. Morris: So! A priest, a Lazurian, and a chicken walk into... Wait, that's not it. Oh! Right! A
chicken and a Lazurian are crossing the road --

(Scene shifts)

Dr. Morris: Oh ho! Now I remember! It wasn't a chicken at all! It was a pony!

Lin: Dr. Morris? We will pursue the issue of the pony another time. Understood?

Dr. Morris: Honestly! Where is your sense of humor?

Lin: It was shot off in the war. Very sad. Thanks for listening, everyone.

Come back again if you need more tips.

In JP, only the beginning of the joke and the punchline are included, followed by the doctor laughing hysterically. UK and US instead opt for classic Western joke archetypes, "Why did X cross the road?" and "X, Y and Z walk into"/"X and Y are crossing the road", and never allow him to finish his story. In doing so, they also alter Lin's lines significantly (including putting words to her silence, a recurring trend that will be addressed more in depth later). However, just as with the aforementioned folktale animal metaphor, both versions domesticate the original, but one preserves the original essence better. Lin's concluding UK line "Humour has no place on the battlefield" merely paints her as too serious to play along

with the doctor's antics, whereas the US equivalent, "It was shot off in the war. Very sad. Thanks for listening, everyone." does a much better job of conveying the dry sarcasm she exhibits in the original.

Given that US has Dr. Morris joking more in translation – sometimes at even worse times than any situations originally included – it seems surprising that it would pass up any opportunities actually provided by the source text. Here is one such case, where he expresses his fears as the player-controlled battalion has just lost its beloved commander, and is on the run from an overwhelming force:

JP (TG)

モーリッツ: 今にもフラメンコを踊り出したいくらい動揺しておる。激しくな。
(I'm worried enough that I'm about ready to start flamenco dancing. It's quite intense, really.)

UK

Dr. Moritz: I'm as frightened as anyone else.

US

Dr. Morris: I'm afraid I'm as scared as I've ever been.

The issue here was likely not the potential cultural breakdown of Westerners failing to understand the finer points of flamenco dancing, and even if it were, some suitable alteration could surely have been made. However, the decision may have been culturally motivated, as even a person as clumsily irreverent as Dr. Morris would not try to be funny at that time in the context of a Western culture.

Different as *AW4* and *GTNY* may be, the two works are not without parallels. Both are ostensibly for children but tackle mature and philosophical themes, and both include their fair share of sorrow and death. Yet, even accounting for its shorter length, humour specifically is less prominent in *GTNY*, and whatever humour it has is less explicit, more incidental and subtle. The simplest explanation for this would be what O'Hagan (2009) and many others staunchly claim, that video games are ultimately about entertainment, not artistic aspirations, and so they would rather serve comedy on the nose than between the lines. At any rate, there are a couple of sections worthy of special attention in *GTNY* as well.

About halfway into the book, the protagonist Giovanni encounters a man who says he hunts birds, presses them like leaves, and then sells them as food. Upon trying one of the geese, Giovanni finds that they taste like candy. His ensuing inner monologue is perhaps not typically funny, but it does somehow reflect the absurdity of the situation. RP seizes on this

and gives his translation some extra idiomatic flair by including a pun. Below is a comparison of the original and RP, as well as JB for reference.

TG (JP)

ジョバンニ: なんだ、やっぱりこいつはお菓子だ。チョコレートよりも、もっとおいしいけれども、こんな雁が飛んでいるもんか。この男は、どこかそらの野原の菓子屋だ。けれどもぼくは、このひとをばかにしながら、この人のお菓子をたべているのは、大へん気の毒だ。(What the—this is candy after all. It's even tastier than chocolate, but I can't imagine this goose can fly. This man is a candy salesman from somewhere out there in the fields. But for me to think this person a fool while eating his candy, is terribly pitiable.)

RP

Giovanni: Hold on, this is cake! It even tastes better than chocolate. This man is pulling our leg when he says that these geese can fly. He's just a cake salesman out in the field somewhere. But I do feel sorry for him, taking his cake and eating it too.

JB

Giovanni: It's candy! It's nicer than chocolate, but I can't see this kind of goose ever actually flying. This fellow must keep a candy store somewhere in the country around here. Even so, I feel guilty going on eating the poor man's candy while I find fault with him in my mind.

One of few explicit instances of humour comes when another one of Giovanni's fellow passengers, a lighthouse keeper, describes a rough day at the office:

JP (TG)

灯台守: 一昨日の第二限ころなんか、なぜ灯台の灯を、規則以外に間(一字空白)させるかって、あっちこっちからも、電話で故障が来ましたが、なあに、こっちがやるんじゃないくて、渡り鳥どもが、まっ黒にかたまって、あかしの前を通るのですからしかたありませんや、わたしあ、べらぼうめ、そんな苦情はおれのどこへ持ってきたってしかたがねえや、ばさばさのマントを着て脚と口との途方もなく細い大将へやれって、こう言ってやりましたがね、はっは。(“The day before yesterday, around the second shift, accident reports were coming in from all over the place and everyone was asking me why the lighthouse torch was being made to (one character missing) irregularly. So I said ‘What? That’s not our doing, it’s because the migratory birds are clumping together in one great black mass, passing by the light. It’s absurd, bringing these complaints to me won’t help, go take it up with the boss sporting absurdly thin legs and narrow mouth, wearing a loose, flowing mantle!’, yep, that’s what I told them, haha!”)

JB

Lighthouse man: “You know, during the second shift of the day before yesterday, I got telephone complaints from all over the place asking why I was shutting off the lighthouse light at other than the regulation periods. ‘What do you mean?’ I said. ‘What’s the use of coming to me with such complaints? You’d do better to take them to the boss up there, him in the windblown cloak with his pointy mouth and legs!’ That’s what I told them!” He laughed.

RP

Lighthouse man: “Just day before yesterday, during the second shift, calls kept comin' in askin' me why the light in the lighthouse was on the blink, blinkin' at irregular intervals, you know, so I says

to 'em, heaven only knows, it's not my doin', but it's the birds migratin' in big packed flocks passin' in front of the light, so what can you do? Ain't no good come complainin' to me, I tell 'em, take your complaint, I says, to the big fella with the long narrow beak an' the spindly legs, the one wearin' the cape that flutters in the wind! I gave it to 'em, I did! Ha!"

JN

Lighthouse man: “Why, the day before yesterday I got swarmed with calls complaining that the lighthouse light was blinking. But it wasn’t my fault. Large flocks of birds passing by were the cause of it. ‘You fools,’ I told them, ‘there’s no point complaining to me. Find the bird leading them and complain to him instead. You’ll know him by his rustling cape, big beak, and skinny legs.’ That’s what I told them, all right. Ha ha!

SS

Lighthouse man: “The day before yesterday – it was about the second watch – the telephone was flooded with complaints from all over. They wanted to know why the lighthouse beam had been blacking out. But, my goodness! It wasn’t me who blacked out the light. Black clouds of migrating birds were crossing in front of the light, and what are we to do about that, I ask you? Idiots! Instead of bringing their fool complaints to me, they could find some official with a shabby coat and a silly face and ask him to file their complaint for them. And that’s what I told them!”

Regrettably, SS misses the punchline entirely. The whole joke is that the man knows the problem is caused by flocks of birds, and therefore finds people’s complaints so absurd and unwarranted that he suggests they would have a better chance of pleading their case directly to the birds’ “boss”. SS misses the implication that the boss in question is a bird, losing the joke in translation. Another thing of note is that all the translations choose to infer what the missing character might be, rather than mention that the text is incomplete. Finally, RP translates this section in a more colloquial style than others, with lots of contractions and omitted final consonants. The original Tokyo-tinged delivery is stylised enough for this to be defensible, but RP’s use of this particular translation strategy is more successful in certain other sections.

6.2. Names

What’s in a name? Does a rose not indeed smell as sweet with a different name? Well, perhaps, but the myriad connotations and characteristics associated with the word “rose” go far beyond the significance of its arguably most defining attribute, and this aspect would be crucial if one were to ever consider changing the word. As Eriko Sato (2016) points out, if a name only identifies its referent, there is no problem, but everything from historical and geographic to phonological and morpho-semantic aspects may complicate things. For example, Sung et al. (2016) found that Korean readers preferred English names to Japanese names in translated children’s books, citing the historical Japanese occupation of Korea. As

touched on in my previous works (Gillberg, 2014; 2016), translation of names is especially difficult when Japanese is involved.

The first dimension is linguistic: the ideogrammatic nature of Japanese embeds meaning in each kanji. This means that Japanese given names have intrinsic meaning immediately recognisable to Japanese speakers, e.g. 真理子, essentially "child of truth and reason". This is of course true of a few Western names as well, but many times the meaning is not apparent within the culture it is used; Peter and Sten are both fairly common Swedish names, but only the latter will be widely recognised by Swedes – and not by most others – as meaning "stone". Names like this can be nightmarish in translation, because whenever this meaning – hidden to foreign readers – is referenced, e.g. "Everyone knows Sten is solid as a rock", the essence will be lost. The other option is explaining it, which the translators of Haruki Murakami's novel *1Q84* chose to do with the protagonist's name Aomame (青豆, meaning "green bean", thus accounting for the numerous bean-related jokes that the character endures) (Gillberg, 2016).

The use of katakana comes with its own set of problems, in both directions. This can be seen in both *Final Fantasy VII* with the reinvigorated villain リバースセフィロス (intended as Rebirth Sephiroth) ending up as Bizarro Sephiroth (due to translators misreading it as Reverse Sephiroth), and in the Japanese version of *Harry Potter and the Chamber of Secrets*, where the climactic wordplay reveal, that the name Tom Marvolo Riddle is an anagram of "I am Lord Voldemort", is included in English alongside the Japanese translation (Gillberg, 2014; 2016). *GTNY* presents one such problem when a man is talking about an ancient species of cow, called ボス, and the translations render it as *bos* (JB)/"boss" (RP)/Vos (JN)/Bossy (SS); only JB is correct.

The second dimension is cultural, in that names hint at certain national/cultural and/or geographic settings, like how the names Gustav, Anders and Magnus would imply a Swedish setting. They may also evoke other associations, some of which may be non-linguistic but exclusive to those familiar with the culture in question; from a purely linguistic standpoint, non-Japanese speakers trying to discern the significance of the name Ryōma (龍馬) and coming up with "splendid horse" would be out of luck, but those familiar with Japanese culture might associate the name with Sakamoto Ryōma (坂本龍馬), the 19th century freedom fighter.

Like Chiaro on humour, Fernandes (2006) outlines ten different strategies for translating names. The ones most commonly used in *AW4* and *GTNY* are substitution and transcription, respectively. Miyazawa's *GTNY*, being a classic, quintessential work of Japanese children's literature, quickly puts translators in a difficult position, as three of the principal characters are named Giovanni, Campanella and Zanelli, decidedly Italian-sounding names. Moreover, as Sato (1996) points out, several additional details indicate a non-Japanese setting, like Giovanni ordering sugar cubes and bread rather than rice and miso. However, regardless of how unexpected these choices may seem, they were undoubtedly by design. Bester, Neville and Pulvers accept this and leave the names intact. Stroud, in his 1996 edition of the book, does not, renaming them as Kenji, Minoru and Akira (although he reverted the changes in the 2008 edition), in what might be considered a form of domesticating foreignisation; making the content more exotic so as to better align with target readers' expectations. His foreword to the 2008 edition makes far-reaching inferences about Miyazawa's motivations for the original character names, and he also muses about the story's star festival actually referring to Tanabata, as much of the imagery ostensibly lines up, with village kids sailing lantern gourds on the river, and Giovanni and Campanella matching the ill-fated lovers represented by the stars Vega and Altair. His willingness to take liberties thus seems to be grounded in a desire to seamlessly clarify the source text for target readers, i.e. textbook domestication.

Most of the names appearing in *GTNY* are names of constellations and stars. This has resulted in many slight variations across all versions: Pulvers gives straightforward translations throughout, whereas Neville consistently favours Latin names, like Cygnus over Swan, and Ursa Major over Great Bear/Big Dipper. Stroud, on the other hand, substitutes the original ケンタウルス (Centaurus) for Milky Way and Sagittarius, for reasons unclear to both me and Sato (2016). However, his decision to render 琴 (koto, meaning lyre) not as Lyra but as its largest star, Vega, can likely be traced to his Tanabata-inspired interpretation. Bester pulls a sort of reverse foreignisation, similar but not identical to Stroud's name change manoeuvre, when he translates two early mentions of 銀河 as "Milky Way" and "River of Heaven", highlighting the old Japanese name 天の川 before it even appears in the source text. He also shows that, while Stroud might have done his homework too well for his own good, inadequate information can be even worse. At one point, Campanella points at 石炭袋 (The Coalsack Nebula) and says it's like a hole in the sky. Bester mistranslates this entirely, having Campanella pointing out coalsacks and calling them the Skypit. Though not quite as amusing,

this echoes the exact same issue as in the “fiesta” fiasco from the Spanish localisation of *Final Fantasy VII* (Hevian, 2007), or in poor Chinese translations of *The Lord of the Rings* (Hong-Man, 2010): the need for translators to have genre-specific knowledge.

AW4 shares *GTNY*'s penchant for Western names: not a single character name in it is written in kanji, and only one character even has an Asian name. Given the details surrounding its release, it is certainly possible that the game was intended primarily for Western audiences all along. Even so, most names were changed in translation, usually to give a more localised feel. The altruistic commander Braun became O'Brian in UK and Brenner in US. The selfish sycophant Dieter is named Finn in UK and Waylon in US (perhaps a nod to the archetypal lapdog Waylon Smithers, of *The Simpsons* fame). Lieselotte, a typical so-called gothic lolita is called Larissa (possibly after the mythological nymph of the same name) in UK and Tabitha (potentially inspired by one of the witches from the popular American series *Bewitched*) in US. Funnily enough, the German localisation team chose to use the UK names for all of these three characters. UK retains a few names that US changes, notably that of the power-hungry dictator, Sigismundo (Greyfield in US). This is an excellent example of the non-linguistic significance of names: Europeans well-versed in history may find the name Sigismundo evocative of mighty rulers, but to most Americans it means nothing.

Some names come in sets, so that any adequate translation must preserve their internal connection even if the names themselves are changed. For example, Huey, Dewey and Louie becoming Knatte, Fnatte and Tjatte in Swedish, keeping the original rhyming structure intact. Both translations of *AW4* fail to recognise this in rendering the names of the warring nations Rubel (ルベル), whose units are (initially) red, and Sapphirus (サフィラス), whose units are blue. The obvious ruby-sapphire dichotomy was clearly overlooked, as the nations became Laurentia/Zephyrus (UK) and Rubinelle/Lazuria (US).

Last but certainly not least, in the example below, US not only changes a character's name but also changes the circumstances surrounding it, and thereby alters the characters themselves:

JP (TG)

(Note: Cattleya is initially referred to as ??? in this dialogue as the player does not yet know her name)

- ???: なんという花ですか... ..? (What kind of flower is this...?)
- エド: カトレア。リンさんがそう言ってた。(Cattleya. Lin said so.)
- カトレア: カトレア... ..カトレア... ..私、カトレアがいいです。私の名前... ..あなたが見せてくれた花の名前。(Cattleya... Cattleya... I, Cattleya sounds good. My name... the name of the flower you've shown me.)
- エド: カトレアか... ..うん、良い名前だ。(Cattleya huh...? Yeah, that's a good name.)

カトレア: 本当ですか... ..? 嬉しいです... .. (Really...? I'm glad...)
 エド: カトレア。これからもよろしく。(Cattleya. To many good times ahead.)
 カトレア: はい... .. (Yes...)
 リン: 良かったですね、二人とも。(That's nice isn't it, the two of you.)
 エド: はい... .. ってリンさん!? い、いたんですか... .. いつから!? (Yes... Lin?!
 You were there...? Since when?!)
 リン: ずっといました。(I've been here the whole time.)

UK

???: What type of flower is it?
 Ed: I think it's called a Catleia. That's what First Lieutenant Lin said.
 ???: Catleia... Catleia... I will be Catleia! That will be my name! I'll be named after the flower
 you brought me...
 Ed: Catleia? That's a great name!
 Catleia: Do you really think so? I'm so happy!
 Ed: Catleia! It really suits you!
 Catleia: Thank you!
 Lin: It sounds like you two are having fun.
 Ed: Yes... ..First Lieutenant Lin?! What are you doing here?
 Lin: I've been here all along. I'm just keeping an eye on you...

US

???: What do you call it?
 Will: Huh? Oh, I don't know. I'm not much of a flower... scientist...guy. Let me ask Lin.
 ???: No, I wait! I remember... This is a Cattleya isabella. It's a natural
 hybrid of the orchid family. Cattleya... Yes, that's it! That will be my
 name. I will be named after this beautiful flower you brought me. My name is Cattleya!
 Will: Uh...Cattleya? Wow, that's...that's uh... That's kind of hard to say, actually. How about we
 call you Isabella? That's really pretty. It fits you better.
 Isabella: Isabella? Oh! I love it, Will! I'm so happy!
 Will: Yeah? Oh, good! I think it suits you.
 Isabella: Thank you, Will!
 Lin: Boy meets girl. Boy gives girl flower. Boy names girl. ...What's wrong with this world?
 Will: Lieutenant! Um...what are you doing here?
 Lin: I've been here. The whole time. Juuuust keeping an eye on you.

Admittedly, the way that US justifies the domesticating change to the more natural-sounding Isabella is skilfully handled, but it robs the character of her agency and simultaneously makes Ed/Will look less sympathetic.

6.3. Cultural changes

Cultural differences influence translations in many ways both direct and indirect. Their more immediate impact is felt whenever the source text mentions something entirely absent from or foreign to the target culture, like Mishima saying the sun on late spring leaves looks like a “金屏風”, or Swedish characters talking about “brännboll”. Concepts such as these cannot be faithfully encapsulated in any English words, leading to compromises. Fernández Guerra

(2012) suggests as many as 15 potential strategies for these situations, many inspired by Vinay and Darbelnet. For “金屏風”, a specific kind of Japanese folding screen covered with golden leaf, the best option is what she calls generalisation, i.e. omitting the culture-specific details and rendering it as “golden curtain/screen”. “Brännboll” on the other hand is a Swedish game sharing many features with baseball, from its primary elements to its widespread native popular appeal. Hence, it is a good candidate for adaptation, i.e. from “brännboll” to baseball. This is effectively the same idea as when “au revoir” is rendered as “bye” rather than “see you again”, or in the fourth chapter of *GTNY*, when JN and SS say that Giovanni thanked an old woman rather than bowing to her, in other words functional (dynamic) rather than formal translation. A third option in these cases is description, through footnotes or subordinate clauses, though this is usually clunky enough that even Venuti might balk at the notion.

Direct cultural impact on translation can thus ultimately be traced to source culture-specific phenomena. Indirect cultural influence instead results from target culture norms and expectations. Outright censorship is the most obvious example of this, but that is merely the most extreme case. References to sex and violence, portrayal of hierarchal relationships, how formal and informal interactions play out – all of these things are often adjusted to different degrees depending on the sensibilities of the target culture. It is above all in these contexts that localisation, and its purported mission of enabling players to experience games as though they were locally developed products (Mangiron & O’Hagan, 2006), truly differentiates itself against regular translation. Although this is evident in both translations of *AW4*, US sometimes takes it one step further, forcing American dramatic tropes and clichés on the characters. One such instance is when the commander Braun/O’Brian/Brenner tries to persuade his loyal lieutenant Lin to let him sacrifice himself:

JP (TG)

リン: 隊長... .. (Commander...)
 ブラウン: お前ならわかるはずだ。これが最も多くを助けられる方法だ。
 ジギスムントが一番殺したいのはこの俺だ。俺が囮になれば時間を稼げる... 行け、
 リン。(You of all people should understand. This is the way that we can save the most
 people. I am the one Sigismund wants to kill the most. I can buy time by acting as bait...
 Run, Lin.)
 リン: 了解... .. しました... .. (Under... Understood.)

UK

Lin: Captain...
 O’Brian: Lin, you of all people should understand. We have to get as many people to safety as possible. I have to do this... I can buy the rest of your time to escape. So move!

Lin: I-I understand, Captain...

US

Lin: Brenner!

Brenner: Listen, Lin. There's... there's a lot of things I never got a chance to say... But I know you. And I know you understand what I'm about to do... Now move! MOVE!

Lin: ...Understood, Captain. We're gone. ...Good-bye.

US adds the line about “There’s a lot of things I never got a chance to say...”, creating the implication that the commander had romantic feelings for his lieutenant. It is exactly the kind of emotional deathbed remark one would expect from a romantic American drama, but it is decidedly out of place here, significantly altering the tone and character dynamic. Braun/O’Brian has all the pragmatic utilitarianism of Spock, while Brenner might as well be giving up his raft to the tune of *My Heart Will Go On*.

Another area where US distinguishes itself from UK is in its implementation of recurring catchphrases and nicknames. In some cases, US only reinforces an existing trend in the source text. For example, Braun and Ed actually say あきらめなければ、きっと... (If we don’t give up, surely...) many times throughout the game, but the US equivalents Brenner and Will repeat “Where there’s life, there’s hope” almost like a mantra. Other times, the phrases have no basis in the source text, like the dictator Greyfield continuously showing a penchant for hangings that the JP/UK Sigismundo lacks:

JP (TG)

ジギスメント: な、何を手間取っておる！ブラウンはもう死んだのだぞ！残った連中ごときになぜ我が軍がこのような屈辱を... (Wh-what’s taking so long?! Braun is already dead, you know! Why would my army suffer this kind of humiliation to the likes of these leftovers...)

UK

Sigismundo: What’s the problem?! We took care of that traitor, Captain O’Brian... ...and yet you cannot finish the job?! Pathetic, all of you...

US

Greyfield: I took care of that traitor Brenner and yet you cannot finish the job?! I’ll see you hanged for this! All of you! No one fails Admiral Greyfield!

Greyfield is consistently even more deranged and megalomaniacal than Sigismundo originally is, with similarly exaggerated outbursts and added references to his madness sprinkled throughout the story. UK is not entirely innocent here either: just like US has Greyfield styling himself Mighty King, UK’s Sigismundo dubs himself Supreme Leader, and neither have any basis in JP. However, this change is in line with a larger theme of US amplifying character attributes in translation. One such case is the character of Romy (JP)/Lili

(UK)/Penny (US), a psychotic child prodigy clutching a teddy bear on the battlefield as she gleefully orders heinous airstrikes. But US decided this was not strange and absurd enough, so Penny also talks to her teddy bear, addressing it as Mr. Bear.

Although UK and US frequently diverge from one another, sometimes the divide is between East and West. The game's ultimate antagonist, Berith (JP)/Stolos (UK)/Caulder (US), is an archetypal mad scientist, whose insatiable curiosity drives him to commit atrocities. At one point he asks an honourable general to use unethical, sadistic bioweapons. Surprisingly, rather than relish this opportunity to establish his cruel nature, US follows UK's lead and opts for a more cartoonish portrayal, robbing the exchange of its gravity:

JP (TG)

ベリス: 中枢神経に深刻な中毒症状を引き起こし、呼吸困難、けいれん、そして死に至らしめる。その効果は実験で確認済みだ。きっと気に入ってくれると思う。(It poisons their central nervous system, leading to laboured breathing, convulsions... eventually putting them to death. I have confirmed its effect in actual experiments. I am sure you would like it.)

UK

Stolos: A weapon with the power to freeze troops solid on the battlefield. It uses a specially developed formula created in my laboratories...

US

Caulder: Such as a device with the power to freeze troops solid? It uses a specially developed formula created in my labo—

The concern might have been that the original phrasing was too disturbing, but this seems unlikely, as US once adds graphic lines (that even require a slight visual alteration) detailing the horrific effects of a fictional disease. Rather, it is likely an effort to make the character less intimidating. This is supported by how he interacts with his children in the respective versions; in JP he is mostly formal and detached, but US and UK make him a doting father, introducing a contrast in him that he originally lacked:

JP (TG)

ベリス: ほう、もう勝利したか。なかなか見事な戦いぶりだな。このまま退くのはもったいないか...例の兵器を出したまえ。(Oh, so they won already. Such an exquisite fighting style. Withdrawing now would be a waste... Deploy the usual weapon.)

ローミイ: あれ出すの? えへへ、楽しみ。(Deploy that thing? Hehehe, looking forward to it.)

ベリス: ああ... とても楽しみだ。この地上の最強の戦車を相手に彼らどうやって戦うのか...? 私はとても知りたい。(Yes... I'm looking forward to it very much. Our opponent, how will they fight the world's most powerful tank...? I would very much like to know!)

UK

- Stolos:** What's wrong, sweetheart? They blew up your toys already? It would be a shame to end the battle so soon. Let's spice things up a bit!
- Lili:** Daddy, can I use that new toy now? Tee he he!!! This is so fun!
- Stolos:** Anything you want, my dear! Let's observe how they respond to the world's most powerful tank... This is most interesting!

US

- Caulder:** What's wrong, pumpkin? Did those bad people blow up all your toys? I suppose you'll be wanting more. Well, what's the magic word?
- Penny:** PLEEEEEEEASE! I wanna big BOOOOOM!
- Caulder:** How could I deny such a well-mannered little girl? I look forward to seeing how they respond to the world's mightiest tank. This should prove to be most enlightening.

This character quirk is consistently added to the Western versions and makes the character more sympathetic and dynamic, but also more twisted in a way. While many other changes embellish existing traits so as to better pigeonhole the characters according to cultural expectations, e.g. making the merciless dictator even drunker with power, this one effectively goes the opposite route. The jarring contrast between “detached mad scientist” and “loving father” arguably makes the character more engaging and less one-dimensional, a change that overall seems grounded in the concept of “entertainment above all” that supposedly dominates localisation.

Di Marco (2007) highlights the issue of Japanese video games often including certain elements unacceptable in other cultures, like obscenity and anti-religious ideas. *AW4* is no exception, continuing a long-standing trend in localised Nintendo games of avoiding references to alcohol and gambling. The boxing game *Punch-Out* from 1987 included a cast of, especially by today's standards, enormously offensive national stereotypes. One of these was the Russian Vodka Drunkenski (ウォッカ・ドランケンスキー) who drank vodka between rounds. In what might be considered killing two birds in one stone, the localised version simultaneously got rid of the alcohol reference and most of the cultural controversy by renaming him Soda Popinski and substituting his vodka for soda. Similarly, the 1997 farming simulator *Harvest Moon* for SNES (although not developed by Nintendo) allowed American players to visit a bar and get visibly drunk, but made sure that the intoxicating beverage was called “juice”. However, the best example might be in the 2004 Nintendo game *Paper Mario: The Thousand-Year Door* where an exclusive wine-like red beverage called ビンテージレッド (“Vintage Red”), brewed from red fruits, was localised as Chuckola Cola in the US, but as Grand Cru in France and Vintage Viola in Italy, an obvious indication that some Western cultures are more accepting of alcohol references than others. As for gambling,

the original *Pokémon* games from 1998 actually included a slot machine mini-game. Removing or altering gameplay features is naturally more cumbersome than modifying text, so the mini-game remained in localised versions; however, all subsequent *Pokémon* games have done away with slot machines. Funnily enough, the following example from *AW4* shows that alcohol and gambling are avoided even when specifically addressed as harmful. The aforementioned mad scientist tries to sway the brutish bandit Vanda (JP)/Drakov (UK)/The Beast (US) by talking about events of the past:

JP (TG)

ベリス:

ヴァンダ軍曹。君はその暴力的性質から数年前に軍を除隊させられたそうだね。それからは酒とギャンブルにおぼれるじだらくな毎日を送ってきた... (Sergeant Vanda. That violent disposition of yours led to you being discharged from the army several years back, isn't that so? Then you fell into drinking and gambling, leading a depraved everyday life...)

UK

Stolos:

Sergeant Drakov, I know all about you. I know how you were expelled from the armed forces due to your propensity for violence. I know that despite your struggle to rebuild your life, no one would give you a chance.

US

Caulder:

My dear Sergeant... Wait, you have no name now, do you? You're just The Beast. How appropriate. Your propensity for violence saw you expelled from the military, yes? And these past few years, you've spent each day slaking your thirst for blood and mayhem.

The irony of avoiding alcohol and gambling in a story including nuclear warfare and incessant death is emphasised in how US substitutes the original line for an even more violent portrayal of The Beast. However, UK truly butchers this scene by making Drakov sound redeemable and misunderstood, when JP implies nothing of the sort. Given the Chuckola Cola/Grand Cru example above, this would seem like a case where Western cultures diverge, but upon inspection the French translation also omits the original reference here.

Sexual content is another consistently controversial element in games, and an especially interesting one as cultural sensitivity shifts from one side to another, depending on age. It also requires multimodal localisation, as nudity naturally must be modified graphically. In the 1994 SNES game *Mother 2* the boy protagonist Ness walks around the fantasy realm Magicant naked; in the 1995 US localisation *Earthbound* he wears pyjamas. In *Super Castlevania IV* from 1991, sculptures of naked women are instead draped in stolae in the US version. On the other hand, depictions of genitalia in Western mature games like *Grand Theft Auto V* are censored in Japan. The idea seems to be that Japan only allows silly and/or artistic nudity, but for all ages, whereas US/UK condones virtually any nudity, but only for adults. In

the same vein, Japan seems less bothered about playful sexual references than US/UK, as evidenced by the following example:

JP (TG)

リン: 一日一度入浴だけではたりません。(Bathing only once a day isn't enough.)
カトレア: 近くに川があったので... リンさんといっしょに... 水浴びしてきました。(There was a river nearby so... Lin and I bathed together.)
エド: え。いっしょに？(Huh? Together?)
リン: エド。あなたは今、とても具体的な想像をしましたね。(Ed. You just imagined something very vividly, didn't you?)
エド: し、してません。(I-I didn't.)
(After giving advice)
リン: 以上です、あとはエドののぞきなどに気をつけましょう。(That's all, also let's make sure to look out for Ed peeping at us.)
エド: だから誤解です！(I said it was a misunderstanding!)
リン: それにしてもいやらしいですねエドは。(Either way, you're a lewd one, Ed.)
エド: 何ですか？(Why do you say that?)
リン: あくまでしらを切るわけですか。カトレア、エドに注意しなさい。うっかり話をすると子供ができてしまいますよ。(Feigning ignorance to the bitter end, eh? Cattleya, please be careful with Ed. Chatting carelessly with him will end up getting you pregnant.)
カトレア: え... 本当、ですか...?(Huh... Really...?)
エド: カトレアに妙なことを教えないでください！(Please stop teaching Cattleya weird things!)

UK

Ed: Catleia! What are you two up to?
Lin: We may be in the middle of a war, but it's not good to neglect your appearance. We were just exchanging some make-up tips, to look good on the battlefield...
Catleia: I have forgotten so much. First Lieutenant Lin was just showing me the basics... Make-up, hair, nails - I'm very grateful to her!
Ed: Make-up?! Are you sure there's nothing more important you should be doing?
Lin: Please leave the prioritising of tasks to your superiors.
Ed: I understand! My apologies!
(After giving advice)
Lin: Now back to our make-up...
Ed: I'm saying nothing!
Lin: So don't you have something you should be doing? Or did you want some make-up tips?
Ed: No! No! I'll be okay...
Lin: So anyway, Catleia, as I was saying before I was so rudely interrupted... If you want to look cool-headed and collected in the heat of battle...
Catleia: Wait, I'm going to take notes...
Ed: I'm going to leave now! You're right. This isn't the place for me.

US

Lin: It's called mascara. ...What? Don't stare at me like that. Isabella asked me for help with her makeup. Poor kid found some in the rubble and thought it would be fun to try it on.
Isabella: Hee hee! This is fun! Although Lin doesn't know much about this kind of thing. She told me that axle grease makes a fine skin-care product. I'm not sure that's true...
Will: Um... Are you sure there's nothing more important you should be doing?
Lin: Please leave the prioritizing of tasks to your superiors.

Will: Oh! Sorry, sir.
 (After giving advice)
Lin: Now, if you have no...objections...Isabella and I have more to discuss.
Will: Please! Go right ahead!
Lin: Is there something else I can help you with, Will?
Will: No! No, I think I'll be OK. Thank you.
Lin: So anyway, Isabella, as I was saying before I was so rudely interrupted... White is a great color for summer, but never wear it into battle. Are you taking notes?
Isabella: I sure am, Lin. Oh, Will! Maybe we can color YOUR hair, too! That would be fun!
Will: Time to go...

The fact that the entire dialogue is altered speaks volumes about the target demographic's perceived sensitivity in the US and the UK. Leaving out Lin's line about Ed potentially getting Cattleya pregnant is one thing, but apparently even the mention of two young adult women bathing is considered risqué enough to offend Brits and Americans alike; the French seem unbothered though, as that version renders this section faithfully.

Censoring alcohol, gambling and sex might be argued to be out of the localisation team's hands, as all these elements carry age rating implications that the translators are obligated to consider. In that sense, such choices are less indicative of the translators' personal, artistic agency and more symptomatic of companies' detached, commercial motivations. One decision that falls somewhere in between is the following exchange, when the naïve Cattleya asks Lin for cooking advice in order to be more helpful:

JP (TG)

リン: 料理ができる女性は将来、だんな様に喜ばれるかもしれませんね。ではまずこの食用ネズミから。(A woman who can cook might be pleasing to her future husband, right? Ok, let's start with cooking this mouse.)

(Moments later)

リン: いい奥さんになれることでしょう。(I'll bet you can become a good wife)

UK

Lin: To master the art of battlefield cuisine... ...you need to learn how to cook a good mouse stew...

(Moments later)

Lin: Who's for mouse stew?

US

Lin: Let's see... Cooking... Well, to master the art of battlefield cuisine, you need to use whatever is at hand. ...Oh look! A rat! That's great. Today we'll make a rat stew.

(Moments later)

Lin: Who's for rat stew?

US and UK both omit Lin's lines about Cattleya becoming a good wife, most likely as they promote what the target cultures may view as unacceptably archaic gender roles. Unlike other

calculated omissions, this one is based not on the cultural *demands* implicit in age rating regulations, but the cultural *expectations* that localisation itself is based on. Although different in magnitude, this example is based on the same fundamental principle that motivated the *Final Fantasy VII* team to translate 卍手裏剣 as “spiral shuriken” (Gillberg, 2014), namely that what is innocuous in the source culture may not be in the target culture. *GTNY* also encounters this problem when the word インディアン is uttered, as the straightforward translation “Indian” is a loaded term. Yet, the original offers no further specification beyond his clothing, so a rendition like “Native American” would ultimately be speculative. Consequently, “Indian” is retained in all translations (Red Indian (JB)/American Indian (RP)/Indian (JN)/Indian (SS)). This marks an instance where translation differentiates itself from localisation, as *AW4* likely would have omitted or altered the term.

Although glaring, the omissions above are negatively motivated, made to avoid adverse consequences. This “tidying” of the source text is no doubt domesticating, but the one thing more egregious than this is when the translator infers content on behalf of the reader, adding their own interpretation where the source text deliberately leaves things unsaid. This happens numerous times in *AW4*, where the translations (particularly US) put words to the original version’s silences, often eschewing implied emotions like anger, shock, doubt and sadness in favour of explicit outbursts. This phenomenon aligns perfectly with Edward T. Hall’s (2001) notion of essentialised high-context and low-context cultures, where the US and the UK are low-context (demanding explicit explanations) and Japan is high-context (sensitive to implied information). Whether this perspective is valid or not, the concept of localisation clearly assumes relatively homogeneous national cultures, so it is no surprise that the translators’ handling of this material maps so well onto Hall’s simple model.

6.4. Artistic licence

The areas covered in previous sections are all intrinsically problematic for translators. Humour, names and cultural differences effectively put translators in a position to fail, because they require aligning linguistic and non-linguistic considerations in the target text in a manner parallel to their configuration in the source text. In the face of this daunting task, translators might be forgiven for simplifying, modifying, omitting, perhaps even distorting certain content. This is even truer of localisation, as the process demands such creativity that some even consider it more as “transcreation” than translation (Mangiron & O’Hagan, 2006; Fernández Costales, 2014). That being said, in some cases there is no clear-cut “excuse”, with

certain changes being more proactive than reactive. Virtually any translation includes minor infractions on this count in the name of fluency, a gold standard sought not only by Anglo-American critics (Venuti, 2008: 1-6) but seemingly elsewhere as well, given the rhetoric of Sato (1996) in his review of three *GTNY* translations. However, the ubiquitous practice of syntactic jumbling and synonym-swapping is not the focus of this section, but rather the use and abuse of artistic licence. It is primarily in this area that the American translations of *AW4* and *GTNY* set themselves apart from their British counterparts.

The following excerpt from *AW4* is a rallying speech from the overmatched protagonist to his troops, and it illustrates the US tendency to freestyle even when seemingly nothing calls for it:

JP (TG)

ルベル兵: くそっ... ..! もうたくさんだ! もうごめんだ... .. 俺はもう降りる。(Shit...! It's too much! I'm sorry... I'm leaving.)
エド: 降りる... ..? (Leaving...?)
ルベル兵: 悪いがここでぬけさせてもらうぜ... .. 俺はもうお前らには従わない! 俺は俺一人で勝手に... ..! (I'm sorry but I'm pulling out here... I won't obey your orders anymore! I'll do whatever I want, on my own...!)
エド: 勝手に、どうするんですか? 一人で、これからどうするんですか? (How will you do whatever you want? How will you cope on your own?)

UK

Laurentian: I can't stand this anymore! I'm going... I've had enough...
Ed: What do you mean you're going?
Laurentian: I mean that I'm refusing to fight. I'm leaving. I won't obey your orders anymore. I'd rather fend for myself.
Ed: Fend for yourself?! Against Sigismundo's forces?! You won't last a second...

US

Rubinelle: Forget this, man! I'm outta here!
Will: What do you mean?
Rubinelle: I mean that I'm gone! I quit! Presto! Poof! See ya later, chumps! I ain't letting some kid send me to die. I'll take my chances on my own!
Will: Really? What's your plan? Are you going to walk over to Greyfield and tell him how sorry you are?

Here is a case of “les belles infidèles” at its finest, as Will and the Rubinelle soldier are undoubtedly more colourful yet less accurate renditions of JP than Ed and the Laurentian are. The dialogue is quite representative of the two respective versions: UK is faithful, though not religiously so, making compromises for linguistic fluency, whereas US rarely hesitates to alter lines to give them extra stylistic flair as well. UK’s fidelity seemingly did it no favours; Patrick Kolan of IGN AU (2008), one of few reviewers briefly comparing the two versions, declared the UK translation “lifeless”, recommending players wanting “the best version of the

story” to get the US translation instead. While Kolan likely lacked access to the then officially unreleased Japanese script, and much may have changed in the last nine years, his assessment essentially stripped the source text of any unique status, as “the best version” was simply the most entertaining one. Expressing similar sentiments about a book and its translations seems hard to imagine.

Not all liberties taken are equal. Some are harmless, justifiable, arguably even commendable, but others are unquestionably detrimental. The choice in *Final Fantasy VII* to render 焼肉定食 as “Korean BBQ” is one such case (Gillberg, 2014), creating a jarring geographic inconsistency, as absurd as if Gandalf had sent Frodo to Thailand before continuing on to Mordor. Similarly, while contemporary translations should be free to use contemporary language, terms that are anachronistic to the story achieve this same effect of ruining the reader’s immersion. JN does this twice in *GTNY*. The first is when Giovanni and Campanella encounter a professor who is wearing ひどい近眼鏡 (literally “awful corrective lenses for myopia”). JN renders this as “Coke-bottle-thick eyeglasses”, a term not only too modern but too American for a Japanese novel published in 1934. The other time is when she translates the word 幻燈 (“magic lantern”) as “slide projector”. One might be inclined to overlook this, as the slide projector was launched in the 1950’s as the successor to the magic lantern, but this is precisely the point: in Giovanni’s universe, slide projectors did not yet exist, but magic lanterns did. Funnily enough, an entirely reversed iteration of this problem appears in *AW4*, where JP includes an immersion-threatening line that the translations opt to omit. Lin describes herself as アジア系美人教師 (“beautiful Asian teacher”), and this was likely dropped due to it being a real-world reference in a fictional world.

The notion of artistic licence assumes that there is an established faithful option that the translator elects to forego. The unique intricacies and nuances of Japanese often create situations that obscure what that option actually is. Specifically, the use of sentence-final particles, gender-specific pronouns, as well as the broader concept of role language (役割語). Role language is certainly culture-specific, but the strategies used to render it seem more tied to translating philosophies themselves than the cultural discourses they reside in. As Teshigawara & Kinsui (2011) outline, role languages are speaking styles found in works of fiction that are simultaneously based on linguistic stereotypes of how various demographics speak, and yet non-representative of how those groups actually speak in real life. The effect is establishing key information about characters, particularly minor ones, in minimal space. This

pattern can be observed throughout *AW4*, where virtually every character has their own personal speaking style, down to their use of pronouns, particles and formality level. Dr. Mauritz has an elderly male style, using *わし* and *じゃが*, while the inhumane Berith refers to himself as *私* and uses the *-たまえ* imperative form, resulting in a formal archaic male style. The list goes on, with Cattleya, Lieselotte and Romy using more or less formal feminine styles, the teenaged Ed using *僕*, etc. This occurs in *GTNY* as well, where e.g. many of the older men use *-たまえ*, *かい*, *のさ*, and of course, *わし/わっし*. English may not have directly correlating terms, but Teshigawara & Kinsui (2011), citing Haruhiko Yamaguchi's 2007 article on the subject, present four English methods for creating role language. Two of them involve using non-standard spelling, dropping articles and *be* verbs, so as to create the impression of regional and foreign accents. The other two entail manipulating phonology and use of personal pronouns, for example giving someone a lisp, or having them speak in the third person, thereby conveying attributes like dull-wittedness or arrogance. US uses two of these strategies (non-standard spelling and manipulating personal pronouns) in rendering the thuggish Vanda's macho style, while the UK Drakov speaks quite plainly, as seen in this example:

JP (TG)

ヴァンダ: なんだとお...!? くそつたれが...! おぼえてやがれ! このままじゃすまされぞお!
(What the...?! These bastards have...! I'll remember this! This isn't the end!)

UK

Drakov: Gaaargh! Not again! How can this be happening...?! I will have my revenge! I will destroy you all!

US

The Beast: GYAAAAA! NOT AGAIN! How did those dirtballs survive! This ain't over, ladies! You ain't seen the last of the Beast!

For *GTNY*, these strategies are not utilised as frequently, as evident in this case, where three out of four versions make no attempt to reproduce the bird catcher's elderly male style:

JP (TG)

鳥捕り: わっしはすぐここで降ります。わっしは、鳥を捕まえる商売でね。(I'll be gettin' off here soon. My trade is catchin' birds, ya see.

ジョバンニ: 何鳥ですか。(What kind of birds?)

鳥捕り: 鶴や雁です。さぎも白鳥もです。(Cranes and wild geese. Also, herons and swans.)

JB

Birdcatcher: I'm getting off a bit farther along the line. You see, my business is catching birds.

Giovanni: What kind of birds?

Birdcatcher: Cranes and wild geese. Herons and swans, too.

RP

Birdcatcher: I'm gettin' off a bit down the track. Birdcatchin's my line.
Giovanni: What birds do you catch?
Birdcatcher: Why, cranes an' wild geese. An' herons an' swans, too.

JN

Birdcatcher: I'm getting off soon. I'm a bird catcher by trade, you see.
Giovanni: What sort of birds do you catch?
Birdcatcher: Cranes, geese... sometimes swans and herons.

SS

Birdcatcher: I'm getting off just up the line here. My job is catching birds.
Giovanni: What kind of birds?
Birdcatcher: Cranes and wild geese. Snowy herons and swans.

Only RP reflects the use of わっし in the original by dropping consonants and thus employing English role language. However, RP also uses this same strategy for other elderly men whose speech is standard, suggesting the choice is as image-based as it is language-based.

Although useful, there are some problems these methods cannot solve, like when the speaker's identity is made known to the reader only through its choice of first-person pronoun. The multimodal nature of *AW4* allows speakers to be identified regardless, but this issue appears once in *GTNY*, and RP, JN and SS simply solve it by adding the information explicitly. JB does not, thereby denying the reader crucial information, and this clearly highlights the critical recurring issue of translating role language: formally equivalent renditions that disregard implicit information are arguably less faithful than dynamically equivalent ones that infer it. The resulting dilemma creates a divide among translators, one that is captured almost perfectly by the *AW4* character Dieter (JP)/Finn (UK)/Waylon (US). He uses a slang-heavy male style, and UK and US handle this very differently. For example:

JP (TG)

ブラウン: そちらの階級と所属は？(Your rank and affiliation?)
ディーター: はっ、堅いねあんた。今さら階級もねーだろ。あのバカでかい流れ星が落ちこちてからこっち、お偉方から俺たちに命令なんかあったか？いや、一度もねーよ。そうだろ？(Ha, strict one aren't ya? Pretty sure rank don't exist no more. Did you get any orders from the higher-ups since that ridiculously huge meteor fell? Nope, not a single one. Right?)

UK

O'Brian: Identify yourself – name and rank...
Finn: Do things by the book, don't you? You want my name and rank?! Ever since the meteors crash-landed, no one's been giving me orders... Not a single word from High Command. You heard anything from them?

US

Brenner: Name and rank, soldier. Where's the rest of your company?

Waylon: Name and rank? Listen up, brother man. That's all ancient history! I ain't heard a peep from the big brass since the sky fell in. How 'bout you? Nothin', right? Yeah, I thought so.

Dieter's highly irregular style hardly shines through at all in Finn, while Waylon sounds even more distinctive than Dieter does. Beyond simply omitting letters, virtually the entire excerpt is slang, from "brother man" and "ancient history" to "ain't heard a peep from the big brass". So, in this situation, is Finn a more faithful, less domesticating rendition of Dieter than Waylon is? The instinctive answer is yes, simply because Waylon's lines have been subjected to more artistic licence, more interference. However, implied linguistic content *is* relevant, and UK doing nothing for fear of doing too much should not be applauded.

Dieter is originally introduced as an ally, but gradually revealed to be entirely self-interested, eventually becoming the game's tertiary villain. Both translations make the character more unambiguously evil, but US does this more and earlier, e.g. in this dialogue when the player-controlled battalion has just saved him:

JP (TG)

ディーター: へえ。こんな世の中で人助けとはね、立派な話だぜ。(Huh. Helping people in a world like this, that is really somethin'.)

UK

Finn: Are you serious?! You're helping people?! You deserve some kind of medal, O'Brian!

US

Waylon: "Helping" survivors? Helping yourself to their money, I hope! Ha ha ha... whew... Wait, you serious?

For this specific scene, US also changes the background music from the optimistic theme in JP/UK to an ominous one, thus doubly telegraphing Waylon's villainous turn to the player. Notably, the updated Japanese version made available to native audiences in 2013, incorporated the US version's change (along with the US version faction emblems, even though these do not match the Japanese faction names), making it a kind of reverse localisation similar to the "international" *Final Fantasy* versions (O'Hagan, 2009).

7. Comparative overview

This chapter presents the findings of the quantitative analyses of each examined version of *AW4* and *GTNY*. These results are summarised in Tables A and B (one for each source text), after which general observations and potential conclusions are put forth. They are then juxtaposed against the overall impressions gleaned from the qualitative analysis, with the aim of creating a comparative overview of all analysed works.

Table A (*Advance Wars 4*)

The table below displays four types of changes (variations, omissions, additions, distortions) across three categories of content in *AW4* (narrative, instructive, and mixed, i.e. containing elements of both other categories). The percentages shown reflect the ratio of the total number of changes to the total number of words.

AW4 (UK)	Narrative	Instructive	Mixed	All content
Variations	262	55	100	417
Omissions	97	51	25	173
Additions	75	14	29	118
Distortions	45	8	32	85
Changes	479	128	186	793
Word total	1,027	436	328	1,791
Ratio	46.64%	29.36%	56.71%	44.28%
AW4 (US)	Narrative	Instructive	Mixed	All content
Variations	341	67	98	506
Omissions	79	76	31	186
Additions	143	10	44	197
Distortions	37	31	41	109
Changes	600	184	214	998
Word total	1,089	390	336	1,815
Ratio	55.10%	47.18%	63.69%	54.99%

UK and US change approximately 44 and 55 per cent respectively, marking a significant, although not overwhelming difference. On aggregate, US scores higher in every category, particularly additions, having 66% more than UK. Still, a large part of the discrepancy comes from the last place one would expect: instructive content, i.e. technical information regarding game mechanics and basic controls. This aspect of game localisation is akin to translation of software/appliance manuals, and should not require the same cultural or artistic consideration as narrative content, yet US changes 60% more of this content than UK does. What it does demand is strict adherence to space limitations, and this shows in the distribution among categories; omissions constitute about 20% (UK)/13% (US) of all changes in narrative content, and 13% (UK)/14% (US) among mixed content, but 40% (UK)/41% (US) of instructive content. The mixed content comes from the so-called War Room segments, which feature both strategic advice and comedic/silly character interactions. Both versions show very high ratios of change for this material, with distortions making up a larger relative proportion than among other content types. With high ratios and a small sample size, the numbers might seem unreliable, but if anything, they are more likely to be too low; for example, the entirely altered

conversation about bathing is a War Room segment, but was not included in the quantitative sample.

Although some subjectivity is unavoidable, the main point of performing a quantitative analysis like this, with clearly defined rules and categories, is to obtain relatively objective data, but there are some things that these pre-defined categories cannot fully capture. This is most apparent in the variations category, which is unable to distinguish between the purely linguistic changes for fluency in UK and stylistic changes for colour in US. This is unfortunate as qualitative examination reveals this to be the primary difference between UK and US. US does take the odd liberty that UK does not, but most outright distortions are instances of censorship present in both versions. Furthermore, the cumulative numerical gap in distortions is not as significant as it seems: US has about 30% more, but this entire gap comes from the instructive content sample, where the US description of the game's campaign mode focuses on the story rather than the game mode itself. There is no question that US alters many characters and the overall atmosphere of the game to a much larger degree than UK does. The numbers fail to show this, and yet, the relatively even ratios reveal something that subjective examination might obscure; at a glance, US reads as a free adaptation and UK as a faithful rendition, but the fact is that UK makes a great many changes, just not as conspicuous or consequential as US. Hence, the usual need for both quantitative and qualitative analysis to give a full picture.

The lingering question of which version domesticates more is slightly more complex than it first seems. To the extent that fidelity relates inversely to domestication, the table above says the answer is US. Moreover, from the US version's affinity for clichés like catchphrases or deathbed declarations of love, to its amplification of characters, like Greyfield being more insane than his counterpart Sigismundo or Penny being more childish than Lili, it consistently distances itself from JP in a way that UK simply does not. However, UK makes less of an effort to convey the implied information embedded in role language. Granted, US overdoes it a bit, and certainly gives a more localised feel in the process. But considering the link between domestication and the idea of the translator's invisibility, simply equating localisation with domestication is likely a mistake. Much like Barret Wallace in *Final Fantasy VII* (Gillberg 2014), Waylon's over-the-top lines may be catered for the US audience, but they are a better reflection of Dieter's idiosyncratic Japanese than UK's bland characterisation of Finn is. Furthermore, anyone knowing that *AW4* is a Japan-produced title would be more likely to ponder the translator's influence upon reading "guess I'll make like a bakery truck

and haul buns” than “I’m out of here”. Of course, the ultimate extension of this logic would be that more alteration is less domesticating, which as a general rule is absurd. And indeed, putting words to silences like both versions occasionally do is unacceptable. Nevertheless, ignoring the nuances inherent in styles, registers, and role language is arguably even worse than overstating them.

Table B (*Ginga Tetsudou no Yoru*)

This table displays the same four types of changes as above, across the four examined translations of *GTNY* (JB=John Bester, RP=Roger Pulvers, JN=Julianne Neville, SS=Sigrist+Stroud). Ratio again indicates percentage of changes relative to the word total.

GTNY	JB	RP	JN	SS
Variations	71	72	82	52
Omissions	10	19	40	32
Additions	30	27	26	10
Distortions	0	0	34	7
Changes	111	118	182	101
Word total	559	548	504	487
Ratio	19.86%	21.53%	36.11%	20.74%

The first thing to note is that three of the translations show remarkably similar ratios, with JN being the odd one out. JB and RP also present virtually identical numbers across all categories except omissions, while the distribution in SS differs a bit. JN tops every category, and has a 70-80% higher total ratio of changes than all other versions. This is especially noteworthy as it is the most recent of the four, which refutes Ogura’s (2008) idea that domestication decreases over time, or at least that it still does to this day. Even so, all versions, including JN, are much more faithful renditions than either translation of *AW4* is. This discrepancy can likely not be attributed to target demographic, as *GTNY* is a children’s book with some adult appeal, not unlike how *AW4* is primarily aimed at teens but offers strategic gameplay and mature themes that adults might also enjoy. A better bet would be that the medium matters, and that books and games are treated differently. The fact that the ratios for JB, RP and SS are very close to the 23% found in Jay Rubin’s translation of Haruki Murakami’s *IQ84* (Gillberg, 2016) supports this conclusion as well.

As with *AW4*, the numbers provide only a partial account. Bester gives the most diligently faithful rendition throughout, but Pulvers is not far behind. Pulvers makes up the difference in

his approach to non-standard language, where he employs an effective, toned-down variety of the *AW4* US strategy (re-creating it), while Bester mirrors the stance of *AW4* UK (ignoring it). Neville's rendition is clearly the most target culture-oriented one, consistently opting for fluency and a smoother reading experience. In many ways, it seems aimed at making the book more digestible for children. Neville frequently adds explanations and does not hesitate to omit certain passages, especially to shorten lengthy environmental descriptions. Stroud's version is quite erratic; on the one hand he takes some major liberties, changing names according to his own interpretation of the source material and even adding two original paragraphs. On the other hand, he is occasionally more diligently accurate than any of the others. While the numbers are comparable to those of JB and RP, his mercurial style and ambivalent *skopos* are problematic as he fails to be neither as consistently accurate as Bester or Pulvers nor as accessible as Neville.

As with *AW4*, the translations of *GTNY* indicate that the US changes and domesticates more than the UK. The comparison is complicated by Pulvers, who spent the first three decades of his life in America and has since lived in Australia. His fine translation could thus be used to argue either side, so perhaps it would be prudent to say that it should support neither. That leaves JB on one side, representing the UK with the most faithful rendition, and on the other side, JN with her exceptionally fluent version and SS with all his artistic licence representing the US.

8. Discussion and conclusion

The vast numerical and stylistic gap between the translations of *AW4* and those of *GTNY* indicates that localisation indeed differs from literary translation. The prevailing view as to why it does centres on genre-specific considerations, space limitations, entertainment appeal and cultural sensitivity. However, the first of these appears in both *GTNY* and e.g. *The Lord of the Rings* (Hong-Man, 2010), not to mention other fantasy and science-fiction works, while the second, as Bernal-Merino (2006) mentions, may affect other audiovisual mediums equally. Granted, the combination of the two, like the rendition of weapon names in *Final Fantasy X*, might justify and even demand translator creativity (Mangiron & O'Hagan, 2006). Still, this particular aspect is barely prevalent in *AW4*, aside from the tutorial segments where UK preserves more content than US, demonstrating that creativity is modular. This also goes for the rendition of entertainment and culture: while it may be *necessary* for localisation to

change certain aspects, like a joke that target audiences will not understand, or culturally offensive speech or imagery, the degree to which it does is *voluntary*. In other words, localisation is defined not by its constraints but by its freedom. The comparison between the two *AW4* versions makes this very clear: both UK and US take countless liberties, altering names, substituting jokes and changing the phrasing of around half the game's text. They also censor references to alcohol, gambling and sex, themes much too mature for a game about constant needless war in an apocalypse-ravaged world full of Darwinian survivors. And yet, US consistently takes it one step further, inserting catchphrases, alluding to dramatic tropes, embellishing character quirks, and even changing in-game music at one point. There is thus certainly enough uniting the two localisations to distinguish them from the literary translations, but enough separating them to question whether game translation is truly monolithic in its priorities. UK undoubtedly strives for linguistic fluency and accessibility, but mostly stays faithful to the original text's essence whenever circumstances allow it; its changes are predominantly *reactive*. US aims just as much for fluency, but also makes more frivolous, *proactive* changes, like making the game's cruel dictator enamoured with hangings, or having the mentally unstable prodigy talk to her teddy bear.

Both versions domesticate heavily, with US being the worst offender, but the issue of Japanese role language presents an interesting wrinkle in this equation. The implied information embedded in certain Japanese pronouns and particles creates a dilemma. Ignoring it as UK does is in some sense formally equivalent, but surprisingly the more domesticating alternative, as it both makes the text more plain and transparent and simultaneously fails to convey the foreign, unique features intrinsic in the source text. The US strategy of reflecting role language using slang and dropped consonants is arguably just as tailored, if not more so, to target culture expectations, but it also aligns with Venuti's foreignising approach, by using alternate styles or registers to convey the character of the source language. Although US goes too far, this illustrates how ostensibly faithful renditions might leave out vital information. Still, there is a fine line here, one that both versions cross repeatedly by putting words to complete silences.

The simplest of examples encapsulates the two paths taken by the *GTNY* translators: Stroud and Neville render Giovanni's bowing as him saying thanks, while Bester and Pulvers leave it alone. Bester's and Pulvers' translations of *GTNY* come across as genuine efforts to convey the source text to the target culture with minimum interference. Stroud and Neville both seem intent on not merely rendering but instead interpreting and explaining Miyazawa's words.

Notably, Stroud is mostly faithful in linguistic terms, but changes certain names and nuances to align with his own reading of the book's overarching themes. Neville's version is almost reminiscent of the localisations in its focus on maximum accessibility, employing frequent omissions and clarifications in places where less savvy readers might be imagined to want them. Even so, there is a crucial, indelible distinction between the liberties taken by Neville and Stroud, and those of the localisation teams, and it is one that Bernal-Merino (2006) alludes to: the respect (or lack thereof) for the text's inherent value, which ultimately stems from respect for the intentions of a specific author or creator. This is something that the American localisation team claims to have had (Nutt, 2008), and even though the results indicate otherwise, maybe they did. But even so, their frequent contact with the developers may have created exactly the kind of shared authorship that Bernal-Merino (2006) describes, where the product, not the artefact, is what matters.

Venuti's insistence on uniting one former and one current superpower in the same "Anglo-American" cultural discourse on the basis of their shared language and imperialist history – even though their cultural sensibilities diverged decades or even centuries ago – is specious, at least according to the results of this study. While Pulvers' ambiguous nationality makes the significance of his accurate and faithful translation unclear, there is a clear trend among the other translated works. Bester and the UK version of *AW4* may well domesticate and favour readability, but they are significantly more true to their respective source texts than their American counterparts. That being said, though the large sample sizes and dual analysis approach should ensure the reliability and validity of these findings, the limited number and diversity of works analysed make it difficult to draw definite general conclusions. Hence, further research is needed to confirm what this study clearly indicates, namely that there indeed is something special about video game localisation, and that, contrary to conventional wisdom, British translation actually does differ from American translation.

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Appendix 1: Quantitative analysis of *Advance Wars 4*

All name changes will only be noted as variations in the quantitative analysis once, as the text must retain internal consistency (and thus one single change forces subsequent changes), and counting each instance would unreasonably inflate the numbers on the basis of a single translation choice. The same goes for recurring “catchphrases” like Vanda’s laughter. Text is rendered exactly as it is in-game, accounting for the limited number of characters/line. Paragraph breaks indicate some kind of scene shift.

Detailed motivation of all tallied changes would be enough material for an entirely separate paper; indeed, such intensive analysis formed the core of my magister’s thesis (2016). However, as the quantitative results are secondary in this study, less attention is devoted to specific justifications for my own translations and how individual phrases are scored. That being said, some sections are followed by brief comments on particularly difficult words or passages.

V=Variations, O=Omissions, A=Additions, D=Distortions. Word total counts the number of words in the target text. Variations and distortions are scored according to the number of words altered in the target text, whereas for omissions, the original text has been translated in context, with the translated words counting toward both the total word count and the number of changes.

Story (narrative content)

1A)

JP

エド: はあっ... .. はあっ
 ここも.....誰も.....いない.....
 みんな... ..死んでしまったのか? みんな...
 誰か... ..!
 誰かいませんか! ?

エド: ...?
 あれは... ..
 !そうだ。
 通信が通じれば... ..
 聞こえますか?
 こちらはルベル軍士官学校の... ..

ヴァンダ: ぎゃはははははははっ!
エド: !?
ヴァンダ: ガキだあ!
 オレたちはついているぜえ!
 食べ物! 武器!
 いつも通り全部奪い取れ。
 ついでに命もなあ!
 ぎゃはははははははっ!

エド: な... ..

DAYS 1

崩壊世界
作戦開始

あの適の数... 逃げるしかない。
今は、逃げて生き延びるしか...
落ち着け...

訓練で習ったこと思い出すんだ。
確か、士官学校の教本では...
まず...

エド: よし... あそこまで移動しよう。

エド: 次に... どうしたらいい?

UK

V: STAGE→Chapter (1)

みんな... ..死んでしまったのか? Maybe everyone died?→
(Maybe no one) else (survived)... (1)

誰か... ..! Someone/Anyone... ..!→
Hello! (1)

誰かいませんか!? Is there no one here/Isn't there anyone here?→
Can (anyone) hear me?! (3)

...?→Over there! (2)

あれは... ..! That (over) there is... ..!→
(There's) someone there... (2)

通信が通じれば... .. If the transmission reaches/is successful→
(If) I can just get this radio working... (7)

ルベル Rubel/Rubelle→Laurentian (1)

ヴァンダ Vanda→Drakov (1)

ぎゃははははははははっ Gyahahahahahahahaa→Har-har-har (1)

!?→Wh-What?! (1)

ガキだあ! It's a brat→
We've found our next victim (5)

ついでに (and) while you're at it→
(and while) we're (at it) (1)

作戦開始 Operation commencement→Fight! (1)

しよう let's→I need to (3)

O: みんな (everyone) (1)

そうだ (that's it/right) (2)

も (too) (1)

今は、逃げて生き延びるしか... (Now, I have to run to survive...) (7)

A: a cadet (2)

Ed (1)

Looks like (2)

we'll (1)

Okay (1)

at the Academy (3)

and gauge what you're up against (6)

But (1)

D:はあつ... .. はあつ... .. (... ..Haaa... .. Haaa... ..)→
H-Hello? Can anyone hear me? (5)

いつも通り As always/usual→
they belong to us now (5)

確か、士官学校の教本では... まず... If I recall, the Academy textbook said... First... →The
(first) thing to do in a battle situation is to... (10)

Although it changes the nuance very slightly, a strategy like double negation as in “no one survived” rather than “everyone died” essentially retains the exact same content, and is thus not scored. ”And while we’re at it, we’ll take his life” is considered a change as the preceding sentence has Vanda shouting orders, making it reasonable to assume that he continues doing so here, especially with how も in ”命も” connects the two sentences.

V: 31 O: 11 A: 17 D: 20

79/159 – 49.7%

US

V: STAGE→Chapter (1)

崩壊世界 World of Ruin→Days (of Ruin) (1)

エド Ed→Will (1)

みんな everyone→the whole world (3)

誰か... ..! Someone/Anyone... ..!→HELLOOOOOO!! (1)

...? あれは... ..! (...? That there is... ..!)→Wait! (There's) someone there! (3)

通信が通じれば... .. If the transmission reaches /is successful→Maybe I can call them and tell them I'm here (10)

ルベル Rubel/Rubelle→Rubinelle (1)

ヴァンダ Vanda→The Beast (2)

!?→...What's so funny? (3)

オレたちはついてるぜえ ! We are lucky/in luck!→(We) got us a live one (5)

全部奪い取れ take all...→I want his... and I want his (7)

ついでに命もなあ And while you're at it, take his life too!→Leave (his) corpse where it falls!
(5)

作戦開始 Operation commencement→Fight! (1)

(訓練で) 習ったこと what you learned in (training)→your (training) (1)

あそこまで移動しよう let's move over there→I need to fall back. (There's) a good spot. (8)

O: も (either) (1)

のか (maybe) (1)

みんな (everyone) (1)

そうだ (that's it/right) (2)

今は、逃げて生き延びるしか... (Now, I have to run to survive...) (7)

A: Help me, please! (3)

Where's my radio?! (3)

Will (1)

a cadet (2)

Help me! (2)

Look sharp, roaches! (3)

And ... just (2)

Ain't no one going to complain! (6)

Don't do this! (3)

Ok... hold on, Will (4)

Right! (1)

and gauge the strength of the enemy (7)

I can't take them on, so I need to fall back. (11)

D:はあつ... .. はあつ... .. (... ..Haaa... .. Haaa... ..)→Please... Please let me find someone... (6)

誰かいませんか! ? Is there no one here/Isn't there anyone here?!→I don't want to be alone... (6)

確か、士官学校の教本では... まず... If I recall, the Academy textbook said... First... →What's the (first) priority in a combat situation? (7)

Given the context and military setting, "Do you read me? Over." is considered an acceptable functional equivalent to "聞こえますか?". オレたちはついてるぜえ might have nuances that "We're in luck" fails to capture, but "We got us a live one" refers to Ed/Will directly in a way that the original does not. The final "な... .." has been rendered by me as "Wha-... ..", assuming it's meant to be な as in なに, but "No!" and "W-Wait!" have both been accepted here. However, "Don't do this" is considered an addition.

V: 53 O: 12 A: 48 D: 19

132/198 – 66.7%

1B)

JP

ブラウン: リン、状況は？
リン: 我々ルベルの兵士が、
略奪者集団に追われているようです。
救援に向かいますか？
ブラウン: ああ。急ぐぞ。
リン: はい、隊長。
エド: あなたたちは... ..!?
ブラウン: 話はあとだ、後方へ下がれ！
適は俺たちが引き受ける。
エド: は、はい！
ヴァンダ: なんだあてめえら！？
余計な邪魔しやがって！
ブラウン: 弱者ばかりを狙って略奪か... ..
なぜこんな真似ができる。
お前たちも元は軍人だろう。
軍の誇りを忘れたか。
ヴァンダ: 誇りだ？ばあかが！
ぎゃはははは！笑わせやがるぜ！
こんなになっちまった世の中で
誇りなんぎ何の役に立つってんだ！
俺たちはもう軍人じゃねえ。
人間だ。何したって構やしねえ！
奪って、殺して、好きに生きてやるのさ。
ぎゃはははははははは！
ブラウン: ふざけるな！
ヴァンダ: なんだとてめえ...!
ブラウン: 他人から奪い、殺しておいて、
平気な顔で笑ってられる... ..
お前たちは
軍の誇りだけではなく...
人の誇りも忘れたか！
ヴァンダ: ぎゃははは！
ほざいていろばあかが！
ブラウン: リン、前通して適を叩くぞ！
リン: はい、
敵部隊への攻撃を開始します。

UK

V: ブラウン Brown/Braun→O'Brian (1)
状況は？ (What is) the situation→talk to me... (3)
追われている being chased→under attack (2)
救助に向かいますか？ shall we rescue (him)→(shall we) prepare to intervene (3)

ああ、急ぐぞ Mm, let's hurry→Do it (2)

話はあとだ (We will) talk later→Let's skip the introductions (4)

適は俺たちが引き受ける We will take on/handle the enemy→Let (us handle) this (2)

余計な邪魔しやがって！ You're meddling too much→This isn't (your) fight (3)

軍の誇り military pride/pride as soldiers→pride ("military" omitted) (1)

...を忘れたか。 Have you forgotten?→Where's (1)

こんなになっちまった世の中で誇りなんざ何の役に立つてんだ！ In a world that/When the world has ended up like this, there is no use for things like pride!→Look at (the world). It's destroyed! And you talk to me about (pride)! (10)

人間 humans→survivors (1)

何したって構やしねえ Who cares what happens/We don't give a shit→(We) obey no laws (3)

ふざけるな！ Stop messing around!→Not anymore, you don't... (4)

なんだとてめえ...! What the heck is your problem...!→Try and stop me! (4)

平気な顔で笑っていられる being able to/that you can laugh so nonchalantly→and all you (can do) is (laugh) (4)

だけではなく... も忘れたか Have you not only forgotten ... but→Where's ... and (2)

ほざいていろばあかが！ You blabbering fool!→Have (you) said enough? (3)

O: ばかり only (1)

も too (1)

ばあかが！ You fool! (2)

はい Yes (sir) (1)

A: I understand (2)

attack the weak (3)

You disgust me! (3)

They'll be your last words! (5)

Preparing to (2)

D: 弱者ばかりを狙って略奪か... .. なぜこんな真似ができる Looters/bandits who only target weak people... how can you act this way?→You made it my fight when (you) decided to (prey on the weak) and helpless (10) ("only" included in omissions)

The beginning of Brown's/O'Brian's speech to Vanda/Drakov keeps some content intact, but contains enough completely altered material to file it under distortions. This is even more clear-cut in the American translation, where none of the original content is retained.

V: 53 O: 5 A: 15 D: 10

83/192

US

- V: ブラウン Brown/Braun→Brenner (1)
- 状況は？ (What is) the situation?→Give me tactical (3)
- 救助に向かいますか？ shall we rescue (him)→(shall we) intervene (1)
- ああ、急ぐぞ Mm, let's hurry→Do it (2)
- 話はあとだ (We will) talk later→Skip the introductions (3)
- 適は俺たちが引き受ける We will take on/handle the enemy→Let (us handle) this (2)
- なんだあてめえら！？ What is it, you bastards/What do you think you're doing→(What's) the big idea, dogface (4)
- 余計な邪魔しやがって！ You're meddling too much→This got nothin' to do with (you) (6)
- 軍の誇り military pride/pride as soldiers→duty (1)
- こんなになっちゃった世の中で誇りなんぎ何の役に立つてんだ！ In a world that/When the world has ended up like this, there is no use for things like pride!→(The world's) dead, soldier boy, and so is your precious (duty)! (8)
- 人間 humans→survivors (1)
- 何したって構やしねえ Who cares what happens/We don't give a shit→This is (our) time, and there is no law (8)
- 好きに生きてやるのさ (We) live however we like→(We're) kings (1)
- ふざけるな！ Stop messing around!→Not anymore. (2)
- なんだとてめえ...! What the heck is your problem...!→And who's gonna stop us? (You?) (5)
- 他人から奪い、殺しておいて、平気な顔で笑ってられる Stealing from and killing other people, being able to laugh so nonchalantly...→ That's right. Your days of preying on survivors are over. (10)
- 軍の誇りだけではなく... 人の誇りも忘れたか！ Have you not only forgotten your pride as soldiers, but your pride as people as well!→(You) may (have forgotten) your (duty), but we have not (6)
- ほざいているばあかが！ You blabbering fool!→Keep talking, (loser)! (2)
- 適を叩くぞ！ (let's) hit the enemy head on!→(let's) end this quickly (3)
- O: ルベル Rubel/Rubelle (1)
- も too (1)
- ばあかが！ You fool! (2)
- 敵部隊への攻撃を開始します。 Commence attacking the enemy force. (4)
- A: single (1)
- don't you (2)

when the meteors hit (4)

We're going to put you down like the rabid dogs you are (12)

I need a place to aim! (6)

D: 弱者ばかりを狙って略奪か... ... なぜこんな真似ができる Looters/bandits who only target weak people... how can you act this way?→It's got everything to do with me. I'm a soldier. It's my duty. (13)

The addition of "sir" in certain instances is considered acceptable as it is part of military jargon and would never be expressed as an equivalent term in Japanese (but the sentiment of the usage of the word itself may be implied). Much like with "everyone died"/"no one survived" in the British version of the previous section, "You remember what...?" is considered sufficiently equivalent to "Have you forgotten...?" to not be scored. Not only names, but certain other translation choices as well, dictate sticking to the initial word to maintain internal consistency, as is the case with 誇り (pride) being rendered as duty throughout. Therefore, the specific substitution of "pride" for "duty" is only scored once. 俺たちはもう軍人じゃねえ translates to "We are no longer soldiers", but the addition of "when the meteors hit" necessitates changing this phrasing, in this case to "We stopped being soldiers". The information conveyed is the same and the real change is the addition, hence only the addition is scored. Brown's/Brenner's second speech is almost a distortion, but retains the central aspect of preying on survivors, and is thus only considered a variation.

V: 69 O: 8 A: 25 D: 13

115/202

1C)

JP

ヴァンダ: ぎゃははっ！いいぜえ！
パーティの始まりだあ！
どっちかがおっ死ぬまで
思う存分殺しあおうじゃねかあ！

エド: これが...実戦...
訓練じゃない、本当の戦争... ..

リン: ユニットにはそれぞれ個性があります。
各データを確認してください。

リン: 各地形の情報にも
注意しよう。

リン: 戦いに勝つ方法がわからず、
いきづまってしまった時...
攻略のヒントを
入手する方法があります。

ヴァンダ: く、くそつたれがあ...
数がたりねえ...引き上げた！

ブラウン: 俺の目の前で略奪などさせん。

UK

V: いいぜえ！ Yes, good!→Direct hit! (2)

パーティの始まりだあ！ The party is getting started/It's the start of the party→How'd you like that?! (4)

どっちかがおっ死ぬまで思う存分殺しあおうじゃねかあ！ Well, let's just kill each other 'til one side keels over!/We'll just keep killing one another until one side dies to the other→ This battle's not going to end (until one side) crushes (the other)! (7)

戦いに勝つ方法 how to win the battle→(how to) proceed in (battle) (2)

く、くそつたれがあ... You, you bastards...→No!!! This can't be happening (5)
数がたりねえ... Our numbers aren't enough.../There are too few of us...→ They've taken out my units (5)

俺の目の前で略奪などさせん I will not allow plundering (and such) right before my eyes→This (will) teach them to prey on the innocent (8)

O: 本当の戦争 real war (2)

も as well/also (1)

A: -

D: -

くそつたれがあ is not something which can be said to have a “formally perfect” translation, but it does seem to be directed at Vanda's/Drakov's enemy (Brown/O'Brian), so “No!!! This can't be happening...” is scored as a variation.

V: 33 O: 3 A: 0 D: 0

36/98

US

V: いいぜえ！ Yes, good!→That's what I'm talkin' about! (5)

パーティの始まりだあ！ The party is getting started/It's the start of the party→(It's) blood-and-guts time (2)

どっちかがおっ死ぬまで思う存分殺しあおうじゃねかあ！ Well, let's just kill each other 'til one side keels over!/We'll just keep killing one another until one side dies to the other→(We just keep killing 'til) there's no one left to kill (6)

注意しよう let's pay attention to→familiarizing yourself with (3)

戦いに勝つ方法がわからず、いきづまってしまった時... 攻略のヒントを入手する方法があります。 If/When you do not know how to win the battle, and you're stuck... there is a way of getting hints on strategy→ Battlefields can be chaotic, confusing places. (If you are at a loss for) your next move, (there's a way to get advice). (9)

く、くそつたれがあ Y-you bastards/Stinkin' (rotten) bastards→(Stinkin') soldiers! (1)

数がたりねえ... 引き上げた！ Our numbers aren't enough/There are too few of us... Retreat/I've retreated!→We're outmanned! (2)

俺の目の前で略奪などさせん I will not allow plundering (and such) right before my eyes→This (will) teach them to prey on survivors (7)

O: 本当の戦争 real war (2)

A: like (1)

at all (2)

is essential (2)

roaches (1)

D: -

The use of “head for the hills” rather than the more faithful “retreat” or “withdraw” is considered acceptable here as a kind of aggregate compensation for several instances where Vanda’s/The Beast’s speech loses flavour in translation if rendered very straightforwardly, as the character uses a lot of masculine and otherwise non-standard speech.

V: 35 O: 2 A: 6 D: 0

43/101

1D)

JP

ルベル北西部・廃墟

ブラウン: 大丈夫か？

エド: はい！ありがとうございました。

僕はエド。

ルベル軍の士官候補生です。

ブラウン: 候補生など？

士官学校の学生か？

エド: はい。

あの崩壊で学校は粉々に潰れて...

教官も友達も...死にました。

僕は崩れた食料庫で生き埋めになって...

そこから何十日もかけて、やっと外に...

でも外に出ても、どこへ行っても、

街はがれきと死体ばかり...

生き残っている人はもう、

世界に誰もいないのかと思っていました...

ブラウン: ...なるほど。

だが、大したもんだ。よく生き残ったな。

エド: いえ、ただ必死で... ..

ブラウン: 俺はルベル軍第12独立中隊、

隊長のブラウンだ。

で、こっちが...

リン: 副隊長のリンです。

ブラウン: 俺たちは被災者救助のために各地を回ってる。

お前たちが行くあてがないなら、

俺たちと来ればいい。
 エド: はい、お願いします。
 つと、
 ブラウン: お、おい！大丈夫か？
 エド: 実は昨日からずっと、
 空腹で... ..
 ブラウン: ははっ、驚かせるな。
 よしわかった。俺たちと来い、
 少しは食い物の余裕もある。
 だが味は期待するなよ。
 軍の缶詰パンは知ってるだろ？

UK

V: 北西部 Northwest→Northern (1)
 廃墟 ruins→a (ruined) city (2)
 です am→was (1)
 ルベル軍 Rubelle Army→(Laurentian) Military Academy (2)
 候補生など？士官学校の学生か？ What's that, a cadet? A student at the Military academy?→You were (a cadet at the Academy)? (2) ("student" and "Military" counted in omissions)
 あの崩壊で due to/in the disaster→when (the) meteors struck (3)
 粉々に潰れて was pulverised→(was) destroyed (1)
 教官も友達も... 死にました。Both my instructors and my friends... died→I was the sole survivor (5)
 そこから何十日もかけて、やっと外に... でも外に出ても Then tens of days passed, finally I got out... but even when I ventured outside→I don't know how long I was there for, (but when I finally ventured outside) (9) ("got out" and "even" scored under omissions)
 街はがれきと死体ばかり... 生き残っている人はもう、世界に誰もいないのかと思っていました... the city was nothing but rubble and dead bodies... I was thinking that maybe there were no survivors left in the world...→I found only destruction. (I thought that no) one else had pulled through. (9)
 の of→I command (2)
 つと hnn→But it's just... (3)
 実は昨日からずっと、空腹で... .. The truth is, ever since yesterday, I've been going on an empty stomach... ..→It's just that (I haven't eaten) in so long (6)
 ははっ、驚かせるな。Hahaa, don't scare me like that→So that's the noise I heard? It was your stomach rumbling! (11)
 O: ございました very much (2)
 学生 student (1)

士官 military (1)
崩れた caved in (2)
外に... got out (2)
も even (1)
どこへ行っても wherever I went (3)
だが、大したもんだ But, that's a big deal (5)
いえ No (1)
お、おい！ He-, hey! (1)
軍 Army (1)
各地を回ってる moving all over (3)
よしわかった Alright, understood (2)
俺たちと来い Come with us (3)

A: to you (2)
in the kitchen and somehow kept myself alive (7)
my second-in-command (2)
Thank you! (2)
I think (2)

D: 生き埋めになって I was buried alive→(I) crawled inside (2)
軍の缶詰パンは知ってるだろ？ You're familiar with army-issued canned bread,
right?→You'll get used to it (5)

Although both express gratitude, "thanks to you" implies おかげで in the original, whereas "thanks" or "thank you" would be better aligned with the original ありがとう. ただ必死で basically means "only desperately" or "clinging to dear life". The British translation virtually captures the former of these with "it was all I could do" and the American rendition, "I didn't want to die", more or less encapsulates the latter. Given the idiomatic and somewhat polysemic nature of the original phrasing, neither translation is scored as a change. 被災者 simply refers to victims, so whether "of the disaster" or "of the meteor strike" is attached is a matter of context, and both work fine here.

V: 57 O: 28 A: 15 D: 7

107/233

US

V: 廃墟 ruins→a (ruined) city (2)
ルベル軍 Rubelle Army→the academy (2)
士官学校の学生か？ A student at the Military Academy?→I thought I recognized that jacket (6)
粉々に潰れて was pulverized→is gone (2)

崩れた食料庫 a caved in provision store/food storage→the mess hall (3)

そこから何十日もかけて、やっと外に... Then tens of days passed, finally I got out→I've been digging myself (out) for... I don't know. (Weeks), I guess. (10)

外に出ても、どこへ行っても Even when I came out, wherever I went→I looked for (3)

生き残っている人はもう、世界に誰もいないのかと思っていました... I was thinking that maybe there were no survivors left in the world... → (I thought) I was the only one (left). (5)

だが、大したもんだ But, that's a big deal→I'm impressed (2)

の of→I command (2)

各地を回ってる moving all over→made it our mission (4)

お前たちは行くあてがないなら If you have no place to go→The world is a dangerous (place) now. (6)

実は昨日からずっと、空腹で... ... The truth is, ever since yesterday, I've been going on an empty stomach... ... →Sorry. (I haven't eaten) in a long time (4)

ははっ、驚かせるな。Hahaa, don't scare me like that→That was your stomach rumbling? I thought we were under attack. (11)

味は期待するなよ don't expect too much flavor→(don't) get (too) excited (2)

軍の缶詰パンは知ってるだろ? You're familiar with army-issued canned bread, right?→All we have is (canned bread) (4) ("army-issued" scored under omissions)

O: ございました very much (2)

あの崩壊で due to/in the disaster (3)

なるほど I see (2)

いえ No (1)

ただ just (1)

独立 Independent (1)

お、おい! He-, hey! (1)

よしわかった Alright, understood (2)

軍の army-issued (1)

A: kid (1)

I... I am now (4)

...I mean, I was. Before the meteors. (7)

So what happened? (3)

One minute I was eating and then... (7)

and... everybody (2)

my second in command (2)

Welcome to Brenner's Wolves (4)

That would be fantastic! You won't be sorry about... (9)

D: -

The reason that 粉々に潰れて despite the similarity between "pulverized" and "destroyed" is that the original actually says "smashed to pieces" and "pulverized" is a compromise on account of limited space, hence the word should be more exact than simply "destroyed". ただ必死で is difficult to translate as it can mean "only desperately" or "clinging to dear life". Despite "second in command" being written as three words, it is scored as one for fairness/parity with the British translation. 副隊長 literally means vice/deputy commander, but according to systems of military rank, first lieutenant seems to be exactly equivalent in all relevant aspects, and is thus not scored in either translation. The translation of 驚かせるな borders on distortion in both translations but are simply scored as variations as they basically maintain the same light, jocular tone as the original, albeit with rather different wording. Finally, the change from 12th Independent Company to 12th Battalion is considered a name change and thus only scored here and not in any subsequent references.

V: 68 O: 14 A: 39 D: 0

121/236

1E)

JP

STAGE 02

一つの命

独立中隊・陣営

ブラウン: エド。外に出るのはいいが、
あんまり遠出はするなよ。

エド: 隊長!

ブラウン: もう動き回っても平気か?

エド: はい、隊長と皆さんのおかげです。

ブラウン: まあ、無理はするなよ。
外はまだ危険だからな。

エド:

ブラウン: どうした?

エド: 本当に、世界は変わってしまったんですね... ..
空は灰色のまま、夜みたいに薄暗い。
地面まで見たことの無い灰色に... ..

ブラウン: ああ、この灰のせいだ。

リン: 隕石群衝突によって生じた灰が
空へ巻き上げられ... .. 太陽を閉ざしました。
あの日から、太陽の光が
地上に届いたことはありません。

エド: あの空は、
いつ元通りになるんでしょうか?

リン: 少なくとも数年... ..
長ければ、もっと必要でしょう。

エド: 数年... ..

ブラウン: そんな顔するな。
 あきらめない限り、希望がある限り、
 人は生きていける。
 エド: あきらめない限り... ..
 ブラウン: そうだ。世界は滅んじまったが... ..
 俺は絶望なんかしちやいない。
 いつか、平和は戻る。
 この世界はすっかり元通りになるんだ。
 俺はそう信じて、
 ここで救助活動が続けてる。
 エド:
 ブラウン: あきらめなければ、
 きっと望はかなうんだ。
 いいな、忘れるな。
 エド: はい。
 ブラウン: よし、いい返事だ。
 さて、仕事にかかるか。
 リン、各分隊に分かれて近所一帯を搜索する。
 リン: 了解しました。
 エド: 隊長！ 僕も行かせてください。
 ブラウン: 何？いや、やめておけ。
 外は危険だ。
 お前はベースキャンプに残って... ..
 エド: お願いします！ 僕は士官学校の課程も
 終えていない半人前ですが... ..
 それでも、僕も
 自分にできることをしたいんです。
 ブラウン: お前... ..
 いいだろう。だが何かあったらすぐに逃げるんだ。
 戦おうなんて思うな、いいな？
 エド: はい！

UK

V: のはいいが it's fine (for you) to ... but→take care when (you) (3)
 あんまり遠出はするなよ Don't wander too far→I (don't) think you should (wander too far) (4)
 もう ... 平気 already fine to...→ recovered enough (to) (2)
→It's just... (2)
 空は灰色のまま、夜みたいに薄暗い。The sky is gray, dim like night. → (The sky is) full of ash, and it's always dark... (7)
 隕石群衝突によって生じた灰が空へ巻き上げられ... .. 太陽を閉ざしました。あの日から、太陽の光が地上に届いたことはありません。The ash that was created when the meteorite shower struck has curled up into the sky... ..and shut out the sun. Since that day, the sun's light has not reached/broken through to the ground→(When the meteors struck), a vast

cloud of dust and (ash) filled (the) atmosphere. (It blocked the sun, and) even now no rays of (sunlight) can (break through) it. (15)

少なくとも数年... .. 長ければ、もっと必要でしょう。Several years at least... at most, perhaps even longer→It will take (a number of years). (Perhaps even) decades (4) (“at least” and “at most” counted in omissions)

数年 several years→decades (1)

あきらめない限り、希望がある限り、人は生きていける as long as we don't give up, as long as we have/there is hope, people can go on living→(as long as) there's life, there's hope. (4) (“as long as” and “people can go on living” listed under omissions)

世界は滅んじまった The world is ruined→(The world) we knew (is) gone (3)

俺は ... しちやいない I will not→we must (not) (2)

この世界はすっかり元通りになるんだ。 This world will return completely to how it was.→The sun will return. The life we had (will return). (7) (“completely” counted among omissions)

俺はそう信じて、ここで救助活動を続けてる。 I believe that, and I will continue my rescue operation here→This (faith) is what drives me to (continue) seeking survivors to (help) (9)

... ..→I think I understand... (4)

はい Yes/got it→Never give up... (3)

よし、いい返事だ Alright, good answer→You've got it (3)

各分隊に分かれて divide everyone into squads→begin preparing to (3)

了解しました Understood (sir/Captain)→Yes, (Captain) (1)

僕も行かせてください Let me come along too→I want to help (too) (4)

僕は士官学校の課程も終えていない半人前です I am half a soldier who didn't even finish the Military Academy's training→(I) know I (didn't even complete) my cadet (training)... (4) (“am half a soldier” counted in omissions)

何かあったら if anything happens→(if) things look dangerous (3)

O: 隊長 you, captain/you, sir→you (captain/sir omitted) (1)

んですね hasn't it (2)

地面まで見たことの無い灰色に... ..→I've never seen so much gray, all the way to the ground... (12)

のせいだ because of (2)

少なくとも at least (2)

長ければ at most (2)

限り as long as (3)

人は生きていける people can go on living (5)

限り as long as (3)

いつか someday (1)

すっかり completely (1)

あきらめなければ If you don't give up → don't give up ("If you" omitted) (2)

きっと surely (1)

いいな you hear/got it? (2)

何 What (1)

やめておけ Please stop (2)

お前は You will (2)

半人前です am half a man/soldier (4)

すぐに immediately (1)

いいな? understood? (1)

A: Yes (1)

You think (2)

in the Legion (3)

I can't get used to it... (6)

one day all (3)

too (1)

take me with you (4)

to help you (3)

determined, I'll give you that (5)

D: 外はまだ危険だから It's still dangerous outside, after all → (Still), you should take it easy (5)

あきらめない → there is hope (3)

Given the context, 隊長 likely substitutes for "you" in the same way that someone's name does. An added "sir" does seem called for, however, due to the difference in rank. As was the case with duty, the translation change in あきらめない → "there is life" is only scored once. However, the British version substitutes Ed's follow-up utterance so that he repeats the part corresponding to 希望がある ("there is hope"), this is therefore considered a mistranslation.

V: 88 O: 50 A: 28 D: 8

174/345

US

V: もう ... 平気 already fine to... → recovered enough (to) (2)

外はまだ危険だからな It's still dangerous outside, after all→This area's (not safe) (2) ("still" counted in omissions)

... →Yeah, I... I know (4)

空は灰色のまま、夜みたいに薄暗い。地面まで見たことの無い灰色に... The sky is gray, dim like night. I've never seen so much gray, (even) all the way to the ground...→(The sky is) dark. It's (like) a never-ending twilight has fallen. (Even the ground) is coated in it. (I've never seen so much gray). (11)

隕石群衝突によって生じた灰が空へ巻き上げられ... 太陽を閉ざしました。あの日から、太陽の光が地上に届いたことはありません。The ash that was created when the meteorite shower struck has curled up into the sky... and shut out the sun. Since that day, the sun's light has not reached the ground→(When the meteors struck), huge clouds of dust and (ash) filled (the sky and blocked out the sun). We haven't seen a single ray (since). (12) ("that day" and "reach(ed) the ground" listed in omissions)

少なくとも数年... 長ければ、もっと必要でしょう。Several years at least... at most, perhaps even longer→(Years?) Decades? Who can say? (4) ("at least", "at most" and "perhaps" counted in omissions)

数年 several years→decades (1)

あきらめない限り、希望がある限り、人は生きていける as long as we don't give up, as long as we have/there is hope, people can go on living→(as long as) there's life, there's hope. (4) ("as long as" and "people can go on living" listed under omissions)

世界は滅んじまった The world is ruined→(The world) we knew (is) gone (3)

俺は... しちやいない I will not→we can't (2)

平和は戻る。この世界はすっかり元通りになるんだ。...peace will return. This world will return completely to how it was.→...things (will) be set to right. We'll have (peace), and the life we had (will return). (12) ("completely" counted among omissions)

ここで救助活動を続けてる。(and) I will continue my rescue operation here→That's why we must (help) everyone we can (8)

... →Um... (1)

あきらめなければ、きっと望はかなうんだ If you don't give up, your wishes will surely come true→...(never give up). (If you) can do that, anything is possible (6) ("surely" scored in omissions)

よし、いい返事だ Alright, good answer→That's the spirit (3)

各分隊に分かれて divide everyone into squads→I want recon units (4)

了解しました Understood (sir/Captain)→Yes, (sir) (1)

僕も行かせてください Let me come along too→I want to help (too) (4)

やめておけ Please stop→I don't think so, Will (5)

お願いします Please→Oh, c'mon (2)

僕は士官学校の課程も終えていない半人前ですが... それでも I am half a soldier who didn't even finish the Military Academy's training, but even so→Look, I know (I'm) still just a cadet, (but) that doesn't matter (10) ("half a soldier" counted in omissions)

自分にできることをしたいんです I want to do whatever I can→(I can) drive or search or wash dishes or (whatever) (7)

逃げるんだ you run→get (your) tail back here (4)

戦おうなんて思うな Don't you think about fighting→(You're) too weak to (fight) yet (4)

O: が but (1)

はい yes (1)

と皆さん and everyone (2)

まだ still (1)

あの日から since that day→since ("that day" omitted) (2)

少なくとも at least (2)

長ければ at most (2)

でしょう perhaps (1)

限り as long as (3)

人は生きていける people can go on living (5)

地上に届いた reach(ed) the ground (3)

すっかり completely (1)

きっと surely (1)

忘れるな don't forget that (3)

近所一帯 nearby/surrounding area→area ("nearby"/"surrounding" omitted) (1)

何 What (1)

外 outside (1)

お前はベースキャンプに残って... ... You will remain at base camp (6)

半人前 half a man/soldier (3)

も too/still (1)

すぐに immediately (1)

いいな? understood? (1)

A: Sure thing (2)

Brenner (1)

And be careful (3)

This ash is everywhere (4)

Keep it simple (3)

too (1)

I just want to help (5)

got spirit, I'll give you that (6)

D: か? are you→I'm glad (you've) (2)

ああ、この灰のせいだ Mm, because of this ash→Ashes to ashes (3)

Using the same logic applied for "everyone died"/"no one survived", "dangerous"/"not safe" are considered interchangeable. Despite containing a reference to ash, the phrase "ashes to ashes" comes off as an out-of-place pun and is thus considered a mistranslation. The part about "as long as there's life, there's hope" borders on distortion of the original, but has ultimately been counted mostly as omissions (and the same applies in the British version).

V: 116 O: 43 A: 25 D: 5

189/352

Tutorials (instructive content)

2A)

JP

シングルDSプレイ

一人もしくは、
一つのDS本体を使って遊ぶモードです。

- ・ストーリー
- ・フリープレイ

の2種類があります。

ストーリー

ストーリーを楽しみながら
プレイすることができます。

はじめて遊ぶ方はこちらをすすめします。
ゲームのルールや操作をおぼえられます。

始めから

ストーリーモードを最初からプレイします。

UK

V: ...の2種類があります There are (these) two types→Choose from (two) ways to play (5)

プレイ play→battle (1)

プレイする play→do battle (2)

始めから from the beginning→new game (2)

O: -

A: unfolding (1)

D: -

V: 10 O: 0 A: 1 D: 0

11/56

US

V: ...の2種類があります There are (these) two types→...in (two) different modes (3)

ストーリー story→campaign (1)

プレイ play→battle (1)

始めから from the beginning→new game (2)

O: -

A: -

D: 一人もしくは、一つのDS本体を使って遊ぶモードです。Mode to play for one person or using one DS console→Dive into action and destroy your foes (7)

ストーリーを楽しみながらプレイすることができます。はじめて遊ぶ方はこちらをすすめします。ゲームのルールや操作をおぼえられます。You can play while enjoying the story. We recommend this for first time players. You can memorise the game's rules and controls. →Restore hope to a dying world as (you) lead your ragtag army through a postapocalyptic wasteland. (15)

All text for both versions in the textbox for 始めから is based on previous choices that must be kept consistent (始めから→New Game and ストーリーモード→Campaign mode) and is therefore not scored a second time here.

V: 7 O: 0 A: 0 D: 22

29/45

2B)

JP

ZOOM させる

マップは「拡大」「縮小」の2サイズあり、その場の状況に応じてサイズをRボタン、もしくはアイコンをワンタッチで更新することが出来ます。

X-チュートリアルをとじる

ユニットの移動・待機

移動させるユニットにカーソルを合わせ、移動範囲内から移動先を選択します。ユニット移動後、「待機」で行動終了です。※移動後、他の行動を選択できる場合もあります。

DAYS を終了する

マップ中、自軍、敵軍で交互に行動します。
「メニュー」から「行動終了」を選択すると、
自軍操作を終了させることができます。

ユニットの HP (耐久力)について
ユニットは最大 HP10 です。
HP が 0 になるとユニットはなくなります。
HP が 10 以下の場合、ユニットの右下に
現在の HP が表示されます。

UK

- V: 拡大 enlarged→zoom (1)
- 縮小 scaled down→overview (1)
- その場の状況に応じて depending on the situation→select the best view (for the conditions)
(4)
- 移動 movement→deployment (1)
- 移動させる move→deploy (1)
- ユニットにカーソルを合わせ、移動範囲内から移動先を選択します Put the cursor on the
unit and select a destination in its/the movement range→Select (the unit and) where you want to
move it (in the) area displayed (8)
- 移動後、他の行動を選択できる場合もあります(after movement) sometimes other actions
can be chosen too→Options (sometimes) appear (for units to perform actions after moving) (2)
("other" and "too" listed in omissions)
- DAYS→A (DAY) (1)
- 自軍 your army→you (1)
- 敵軍 enemy army→opponent (1)
- 自軍操作を終了する finish managing your army→(finish your forces') manoeuvres (1)
- ユニットの右下 on the/that unit's bottom right→below (that unit) (1)
- O: ...ことができます you can (2)
- 待機 standby (1)
- ユニット移動後、「待機」で行動終了です After movement, action ends with "Standby" (6)
- 他の other (1)
- も too (1)
- A: your units (2)
- D: -
- V: 23 O: 11 A: 2 D: 0

US

- V: 拡大 enlarged→zoom (1)
- 縮小 scaled down→overview (1)
- 移動 movement→deployment (1)
- 移動させる move→deploy (1)
- ...にカーソルを合わせ Put the cursor on→Select (1)
- 移動先 a destination→where you want it to go (6)
- 移動後、他の行動を選択できる場合もあります(after movement) sometimes other actions can be chosen too→Options (sometimes) appear (after a unit moves) (2) (“other actions” and “too” listed in omissions)
- DAYS→A (DAY) (1)
- 自軍 your army→you (1)
- 敵軍 enemy army→enemy (1)
- 自軍操作を終了する finish managing your army→(finish your forces’) moves (1)
- ユニットの右下 on the/that unit’s bottom right→below (that unit) (1)
- O: その場の状況に応じて depending on the situation (4)
- ...ことができます you can (2)
- 待機 standby (1)
- 移動範囲内から in its movement range (4)
- ユニット移動後、「待機」で行動終了です After movement, action ends with ”Standby” (6)
- 他の行動 other actions (2)
- も too (1)
- A: your units (2)
- D: -

Due to space constraints, 移動後 can only be translated as “after movement” once, with the second instance of 移動後 being reduced to a mere reference to the first instance. This applies to both versions. DAYS in the original is slightly broken English, as it says ”DAYS 01, 02” etc, but a change has after all been made. 行動 normally means ”behaviour” or ”action” but can also mean “mobilisation”, so “move/moving” is considered acceptable.

V: 18 O: 20 A: 2 D: 0

JP

直接攻撃

移動範囲内に敵軍ユニットがいる場合は敵軍ユニットを選択するか、敵軍ユニットに隣接するマスへ移動すると攻撃できます。

ユニットのレベルアップ

適軍ユニットを倒した自軍ユニットは、レベルアップします。レベルアップすると攻撃力、防御力が上がります。
※最大3段階までレベルアップします。

主砲の弾薬数について

一部のユニットには強力な主砲が装備されています。しかし弾薬数の制限があり、弾切れで攻撃できない事も...。
* 残弾数マークが合図です。切れる前に補充を!!

間接攻撃

直接攻撃と違い、間接攻撃ユニットは移動前でないと攻撃する事が出来ません。その分、直接攻撃よりも攻撃範囲が広く、反撃も受けません!

攻撃範囲

ユニットを選択し、**B** ボタンを長押し、もしくはユニットを長くタッチしていると移動後も含めた攻撃範囲が表示されます。
* 敵軍ユニットの攻撃範囲も確認できます。

地形効果

各地形には防御力や特徴があります。マップインフォで特徴を確認しながら、自軍が有利になるようユニットを配置しよう!
**マークが多いほどユニットがやられにくいぞ!!

燃料について

燃料はほとんど無くなることはありませんが、長期戦になればネックとなります。燃料がなければ移動できません!
* 自軍の拠点には立ち寄るようにしましょう!

UK

V: 残弾数マークが合図です The ammo mark is the indicator → Keep an eye on (the ammo indicator) (4) ("mark" listed in omissions)

その分、直接攻撃よりも攻撃範囲が広く but their attack range is larger than direct attacks → (indirect attack units) can fire over long distances (5)

各地形 ... があります All terrains have... → ... offered by different (terrain) (3)

ユニットがやられにくいぞ the harder for units to get killed→(the) safer (it is) (for) your (units) (2)

燃料がなければ移動できません without fuel you cannot move→units can grind to a halt (6)

自軍の拠点には立ち寄るようにしましょう Make sure to stop by your base→(Remember to) refuel at (your bases) (2)

O: 敵軍ユニットを選択する by/when selecting the enemy army unit (6)

Can level up to a (5)

しかし弾薬数の制限があり But, the ammo/number of rounds is limited (5)

弾切れで攻撃できない事も and they can't attack when out of ammo (8)

マーク mark (1)

長くタッチしている (touching) and holding it down (4)

自軍が有利になるようユニットを配置しよう try to deploy your units advantageously (6)

燃料はほとんど無くなることはありません fuel almost never runs out→it is rare for (fuel) to (run out) (5)

A: Be careful to (3)

its full (2)

to your units (3)

on the gauge (3)

D: 敵軍ユニットに隣接するマスへ移動すると... by moving to the square adjacent to the enemy army unit→...an enemy moves to a (square adjacent) to your unit (8)

Usually any equivalent words on both sides are put in brackets and not scored, but in the mistranslation above, the meaning is completely inverted even though the same words are used as the agency has been flipped around. "Indirect attack units" is not scored in "Indirect attack units can fire over long distances" as it equates to "their", referring to "Indirect attack units" in the previous sentence.

V: 22 O: 40 A: 11 D: 8

81/243

US

V: 最大3段階までレベルアップします Can level up to a maximum level of 3→
A single unit (can rise 3 levels) (3)

しかし弾薬数の制限があり But, the ammo/number of rounds is limited →...that can run out of (ammo). (5)

残弾数マークが合図です The ammo mark is the indicator→Keep an eye on (the ammo indicator) (4) ("mark" listed in omissions)

その分、直接攻撃よりも攻撃範囲が広く but their attack range is larger than direct attacks→(indirect attack units) can fire over long distances (5)

間接攻撃ユニットは移動前でないと攻撃する事が出来ません indirect attack units can only attack before moving → (they) cannot (move) and (attack) in the same turn (6)

各地形 ... があります All terrains have... → ... offered by different (terrain) (3)

ユニットがやられにくいぞ the harder for units to get killed → (the more) protection it provides (3)

燃料はほとんど無くなることはありません fuel almost never runs out → though rare, it is possible for a unit to (run out of fuel) (9)

自軍の拠点には立ち寄るようにしましょう Make sure to stop by your bases → Units can refuel at (any friendly city or base). (4)

O: 移動範囲内に敵軍ユニットがいる場合は敵軍ユニットを選択するか When an enemy (army) unit is in your movement range, selecting the enemy (army) unit or (14)

マスへ to the square (3)

maximum (1)

主砲 main weapon (2)

強力な powerful (1)

弾切れで攻撃できない事も and they can't attack when out of ammo (8)

マーク (1)

切れる前に補充を supply before it runs out (5)

直接攻撃と違い unlike direct attacks (3)

移動後も含めた after movement is included (4)

自軍が有利になるようユニットを配置しよう try to deploy your units advantageously (6)

長期戦になればネックとなります in a long battle it becomes a problem (8)

A: A single unit (3)

the stylus (2)

on the gauge (3)

D: 敵軍ユニットに隣接するマスへ移動すると攻撃できます。 you can attack an enemy army unit it by moving to the square adjacent to it. → To perform a direct (attack, move) your unit (next to an enemy unit) and choose Fire. (9) (“to the space” listed in omissions)

In terms of game mechanics, the term 拠点, roughly translated as “bases” in this context, encompasses “any friendly city or base”, and this is thus not scored in the example above.

V: 42 O: 56 A: 8 D: 9

115/222

War Room (mixed content)

3A)

JP

エド: あ、あれ...? ここは...?
なんで僕はいきなりこんな場所に?
リン: ここは作戦会議室。
STAGE 攻略のヒントコーナーです、エド。
エド: うわびっくりした!
え、エドってなぜ僕の名前を?
それにさっきは戦闘中だったのに...
あなたはいったい...?
リン: このコーナーでそんな
細かいことを気にしてはいけません。
私のことはそうですね、
譚のアジア系美人教師と呼ぶでいいでしょう。
エド: はあ... ..
リン: それではさっそく
STAGE 攻略のヒントを。

リン: 適の隣へ移動して、攻撃。
以上です。
エド: そ、それだけですか?
リン: それだけです。
つけ加えるなら...
攻撃で適に与えたダメージが大きければ、
反撃で受ける被害も少なくなります。
どんどん攻撃を仕掛けましょう。
エド: なるほど...わかりました!
リン: まあ、この STAGE では
エド、あなたは戦わないのですけど。

リン: 以上、作戦会議室でした。
それでは健闘を。

UK

V: ここは...? Where is this?→(Where) am I?! (2)

作戦会議室 the War/Briefing Room→our (War/Briefing Room) (1)

コーナーです The corner for→You can come here to (5)

え、Uh,→Wait! (1)

のに even though→you know (2)

あなたはいったい...? Who on earth are you...?→I don't even know (your) name (5)

このコーナーで ... 気にしてはいけません In this corner you mustn't care→Please don't (concern) ... here (3)

それではさっそく STAGE 攻略のヒントを Well then, let's get to the STAGE walkthrough hints at once→(Now, let's get) down (to) business. I have some (tips) on tactics for you. (9) ("at once" listed in omissions)

移動して move→position your units (3)

付け加えるなら If I were to add something→Well, (if) you insist on knowing more (6)

どんどん攻撃を仕掛けましょう Try attacking bit by bit→So make those (attacks) count (4)

わかりました！ understood!→Thanks! (1)

まあ、この STAGE ではエド、あなたは戦わないのですけど Well Ed/Will, you're not fighting on this stage/in this battle, but anyway.→(You don't) have to (do battle) right now, (but) this will be useful in the future. (11)

それでは Well then→out there (2)

O: あ、あれ...? Huh? (1)

僕 I (1)

いきなり suddenly (1)

うわびっくりした！ Whoa, you surprised me! (4)

エドって ...is Ed (2)

さっそく at once (2)

A: current (1)

and (1)

them (1)

you're telling me (3)

Okay (1)

for now (2)

D: なんで僕はいきなりこんな場所に？ Why am I suddenly in this place?→What is (this) room? (3) ("I" and "suddenly" listed in omissions)

私のことはそうですね、譴のアジア系美人教師でいいでしょう。As for me/my name, well, you can just call me the intimidating beautiful Asian teacher→(You) don't have to know (my name). Suffice it to say that you will find my advice useful (15)

それだけです that's it/all→I thought it perfectly clear and concise (7)

V: 55 O: 11 A: 9 D: 25

100/187

US

- V: ここは...? Where is this?→(Where) am I?! (2)
- 攻略ヒント tactical hints→learn (tactics) (1)
- コーナーです The corner for→You can come here to (5)
- え、Uh,→Wait a minute! (3)
- それにさっきは戦闘中だったのに And even though I was just in the middle of a/the battle→(And) how did you pull me off (the battlefield) like that? (8)
- このコーナーで ... 気にはしてはいけません In this corner you mustn't care→Please. Now is not the time (to worry) (6)
- それではさっそく STAGE 攻略のヒントを Well then, let's get to the STAGE walkthrough hints at once→(Now, let's get) down (to) brass tacks. It's tactics time! ("at once" listed in omissions) (6)
- 移動して move→position your units (3)
- 付け加えるなら If I were to add something→Oh, fine. I'll tell you more (6)
- なるほど...わかりました！ I see... understood/I understand! →(I) think (I understand). Thank you. (3)
- まあ、この STAGE ではエド、あなたは戦わないのですが Well Ed/Will, you're not fighting on this stage/in this battle, but anyway.→We'll take care of (this battle) for (you), (but) remember these tips in the future. (11)
- 作戦会議室でした that was the War Room→You can go now (4)
- それでは健闘を Well then, good luck→Oh, and try not to get killed, all right (9)
- O: 僕 I (1)
- いきなり suddenly (1)
- エドって ...is Ed/(Will) (2)
- さっそく at once (2)
- A: current (1)
- And (1)
- and (1)
- them (1)
- what do you mean (4)
- D: なんで僕はいきなりこんな場所に？ Why am I suddenly in this place?→What's (this) room doing here? (4) ("I" and "suddenly" listed in omissions)
- うわびっくりした Whoa, you surprised me→Oh that makes sen... (4)

私のことはそうですね、謹のアジア系美人教師でいいでしょう。As for me/my name, well, you can just call me the intimidating beautiful Asian teacher→(You) don't need to know (my name). You just need to take my advice. (11)

それだけです that's it/all→What? It's a perfectly good strategy (6)

どんどん攻撃を仕掛けましょう Try attacking bit by bit→(Striking) first is very important. Make your first hit count. (9)

STAGE being translated as battle is acceptable as the name of each mission has been changed from “STAGE xx” to “Chapter xx” and having characters refer to missions as “chapters” would likely be even more unnatural than referring to them as stages. “Battle” is therefore an acceptable substitute.

V: 67 O: 6 A: 8 D: 34

115/190

3B)

JP

作戦会議室

エド: ここは...?
リン: はじめての方ははじめまして。
 二度目の方はこんにちは。
 ここは作戦会議室。
 STAGE 攻略のヒントコーナーです。
エド ヒントコーナー...?
 ここで攻略の情報がわかるんですね。
リン: ええ、それでは説明します。
リン: 軽戦車で道をふさぎ、
 自走砲で攻撃します。
 軽戦車は自走砲の援護を
 常に受けられるように移動します。
 あまり軽戦車と自走砲は
 離れすぎないように。
エド: はい！わかりました！
リン: 返事は元気ですね。
 返事だけでなければいいのですが。

リン: それではまた次回。
 作戦会議室でした。

UK

V: STAGE 攻略のヒントコーナーです It's a strategy hint corner→the place to come for (tips) on (tactics) on the current battle (10)

ヒントコーナー...? ここで攻略の情報がわかるんですね。 Hint corner...? You get strategic information here right?→(Tips on tactics)? So you'll give me (hints) on how to defeat enemies and win battles (12)

ええ、それでは説明します Yes, well then, I'll explain→That's right. Now listen carefully (5)

自走砲 (Self-propelled) Artillery→Mech Gun (2)

軽戦車は自走砲の援護を常に受けられるように移動します Move the light tank so that the artillery is constantly protected by it→It's a good plan to (move the Mech Gun) in tandem with the (Tank to support it) (9)

それではまた次回。作戦会議室でした Well then, until next time, this was the Briefing Room→Come and visit the Briefing Room again (7)

O: 軽戦車 Light Tank→Tank ("Light" omitted) (1)

離れすぎない not too separated/Don't ... too separated→Don't ... separated ("too" omitted) (1)

はい Yes/Ok (1)

返事は元気ですね、返事だけでなければいいのですが Cheerful reply eh, there's no need for you to reply though (11)

A: You're a fast learner. Now let's see you put it into practice on the battlefield. (15)

when you want more tips (5)

D: はじめまして nice to meet you→I hope it's useful (4)

こんにちは Good day→then welcome back (3)

Following the same logic as in previous sections, changes to unit names are only scored once.

V: 45 O: 14 A: 20 D: 7

86/141

US

V: STAGE 攻略のヒントコーナーです It's a strategy hint corner→(It's a) place to learn battle tactics and (strategies) (6)

ヒントコーナー...? ここで攻略の情報がわかるんですね。Hint corner...? You get strategic information here right?→So... you give me (hints) on how to defeat enemies and win battles (12)

ええ、それでは説明します Yes, well then, I'll explain→Smart kid. Now listen up (5)

攻撃します attack→pound enemies (2)

それではまた次回。作戦会議室でした Well then, until next time, this was the War Room→Feel free to visit the (war room) anytime. (6)

O: 軽戦車 Light Tank→Tank ("Light" omitted) (1)

軽戦車は自走砲の援護を常に受けられるように移動します Move the (light) tank so that the artillery is constantly protected by it. (12)

離れすぎない not too separated/Don't ... too separated→Don't ... separated ("too" omitted) (1)

返事は元気ですね、返事だけでなければいいのですが Cheerful reply eh, there's no need for you to reply though (11)

A: Artillery has a long range, which makes it very useful. However, it can't attack adjacent enemies. (16)

You seem like a fast learner. I hope that translates to battlefield success (13)

Now get out there and do good (7)

D: はじめまして nice to meet you→I hope it's useful (4)

こんにちは Good day→then welcome back (3)

Omitting “self-propelled” in “self-propelled artillery” is acceptable as it is one of the game’s 26 army unit names, which means that it is subject to strict character limitations. Lin’s final monologue includes one section that could conceivably be scored as a simple distortion/mistranslation, but it is in fact much more accurate to characterise it as both an omission and an addition; it presents content that has no anchoring in the original text at all, while simultaneously removing a section of the original text. The key distinction is that no aspect of the original text has been retained, unlike in the case of e.g. “If this is the first time, then nice to meet you. If this is the second time, then good day” turning into “If you’ve already been here, then welcome back. If it’s your first time, I hope it’s useful”. Obviously “nice to meet you” has nothing to do with “I hope it’s useful”, but, although a misrepresentation of Lin’s utterance, the overall content is still somewhat intact.

V: 31 O: 25 A: 36 D: 7

99/146

Appendix 2: Quantitative analysis of *Ginga Tetsudou no Yoru*

V=Variations, O=Omissions, A=Additions, D=Distortions. Word total counts the number of words in the target text. Variations and distortions are scored according to the number of words altered in the target text, whereas for omissions, the original text has been translated in context, with the translated words counting toward both the total word count and the number of changes.

A)

JP

銀河鉄道の夜

一 午後の授業

「ではみなさんは、そういうふうに川だと言われたり、乳の流れたあとだと言われたりしていた、このぼんやりと白いものがほんとうは何かご承知ですか」

先生は、黒板につるした大きな黒い星座の図の、上から下へ白くけぶった銀河帯のようなところを指しながら、みんなに問をかけました。

カムパネルラが手をあげました。それから四、五人手をあげました。ジョバンニも手をあげようとして、急いでそのままやめました。

たしかにあれがみんな星だと、いつか雑誌で読んだのですが、このごろはジョバンニはまるで毎日教室でもねむく、本を読むひまも読む本もないので、なんだかどんなこともよくわからないという気持ちをするのでした。

ところが先生は早くもそれを見つけたのでした。

JB

V: 銀河鉄道の夜 Night of the Milky Way/Galactic Railroad→(Night) Train to (the) Stars (3)

みなさん everyone→boys (1)

だと言われたり ... していた has been/used to be called→people (say) was (2)

乳の流れたあと a trace of where milk has flowed→(a) 'Milky Way' (2)

指しながら ... 問をかけました As he pointed ... he asked/put the question to→As he put the question to ... he pointed (1) (Nonstandard scoring as all words contained are identical, but the meaning has changed slightly by altering which action is a simultaneous occurrence and which action is final)

急いでそのままやめました hurriedly stopped himself→(hastily) gave up the idea (4)

いつか sometime/someday→somewhere (1)

早くもそれを見つけたのでした had already found/spotted it→(had already) got his eye on him (5)

O: のような resembling (1)

も even (1)

なんだか somehow (1)

A: just (1)

almost (1)

terribly (1)

わからないという気持ちがするのでした felt he didn't know→no longer (felt he knew anything) (2)

D: -

V: 19 O: 3 A: 5 D: 0

27/161

RP

V: ではみなさんは、そういうふうに Well then everyone, in that way/as I said, →So you see, boys and girls, that is why (9)

と言われたりしていた has been called→see it as (3)

もの thing→region (1)

銀河帯のようなところ place resembling a galactic belt→zone of the Milky Way (5) (銀河 can indeed mean Milky Way, and 帯 means zone in certain combinations but the subsequent のよう なところ makes it unreasonable to assume that the original meaning would be "Milky Way zone-like place")

手をあげました raised their hands→also volunteered (2)

急いでそのままやめました hurriedly stopped himself→suddenly changed (his) mind (3)

O: いつか sometime/someday (1)

も even (1)

A: giant (1)

in the sky (3)

in the class (3)

almost (1)

nearly (1)

D: -

V: 23 O: 2 A: 9 D: 0

34/168

JN

V: の of→on (1)

もの thing→expanse (1)

と言われたりしていた it has been called→it's (called) (1)

そういうふうに in that way/as I said→even though (2)

乳の流れたあと a trace of where milk has flowed→the Milky Way (3)

上から下へ白くけぶった銀河帯のようなところ The place resembling a galactic belt, smoky white from top to bottom→(the) whitish streak that ran across it (6) ("resembling a galactic belt" listed in omissions)

四、五人 four or five people→several others (2)

急いで hurriedly/hastily→at the last second (4)

あれがみんな those were all/that was all→the answer (was) (2)

ので、なんだかどんなこともよくわからないという気持ちがするのです。ところが先生は早くもそれを見つけたのです。...which made him feel he somehow couldn't know anything for sure. But the teacher quickly spotted it→This listlessness had (caused him) to hesitate to answer, (however, his teacher) called on him anyway. (11)

O: 川だと言われたり (has been called) a river, or (3)

ぼんやりと白い faintly white (2)

黒い black (1)

銀河帯のような resembling a galactic belt (4)

みんな everyone (1)

いつか sometime/someday (1)

も even (1)

A: specifically (1)

too (1)

to pay much attention (4)

the money to buy (4)

D: -

V: 33 O: 13 A: 10 D: 0

56/155

みなさん translated as "class" rather than "everyone" is acceptable as it refers to the exact same thing and is neither more nor less specific than the original phrasing (unlike "boys" or "boys and girls").

SS

V: 乳の流れたあと a trace of where milk has flowed→(a) leftover spill (of milk) (2)

ほんとうは何かご承知ですか do you know what it in fact is→can (you) tell me if (it is in fact) (4)

銀河帯のようなところ place resembling a galactic belt→Milky Way zone (3) (see AU section for more info on why "Milky Way zone" is unlikely to be the intended meaning of 銀河帯)

人 people→other students (2)

そのままやめました stopped himself→pulled it back (3)

毎日 ... ねむく sleepy every day→in a continual daze (4)

気持ちがするのでした ...which made him feel→he'd begun to (feel) (3)

O: の夜 night of (2)

大きな黒い large black (2)

先生は ... 指しながら、みんなに問をかけました The teacher asked everyone as he pointed→The teacher pointed ("asked everyone as he" omitted) (4)

なんだか somehow (1)

A: a river (2)

D: -

V: 21 O: 9 A: 2 D: 0

32/143

B)

JP

「ジョバンニさん。あなたはわかっているのでしょうか」
ジョバンニは勢いよく立ちあがりましたが、立ってみるともうはっきりとそれを答えることができないのでした。

ザネリが前の席からふりかえって、ジョバンニを見てくすつとわらいました。ジョバンニはもうどぎまぎしてまっ赤になってしまいました。

先生がまた言いました。

「大きな望遠鏡で銀河をよっく調べると銀河はだいたい何でしょう」

やっぱり星だとジョバンニは思いましたが、こんどもすぐに答えることができませんでした。

先生はしばらく困ったようすでしたが、眼をカムパネルラへ向けて、

「ではカムパネルラさん」と名指しました。

するとあんなに元気に手をあげたカムパネルラが、やはりもじもじ立ち上がったままやはり答えができませんでした。

先生は意外なようにしばらくじっとカムパネルラを見ていましたが、急いで、

「では、よし」と言いながら、自分で星図を指しました。

JB

V: どぎまぎして nervous/flustered/(with nervousness)→(with) confusion (1)

また言いました spoke/said once again→went on (2)

だいたい何でしょう just what might (the Milky Way) be→(what) do you think (it turns out to be) (3)

すぐに immediately→in time (2)

が but→then (1)

O: やはり after all (2)

A: after all (2)

as they call it in some countries (7)

a moment before (3)

and began to explain (4)

D: -

V: 9 O: 2 A: 16 D: 0

27/175

RP

V: どぎまぎしてまっ赤になってしまいました became flustered and bright red/started blushing→was (flustered), (blushing) from one ear to the other (7)

やっぱり星だとジョバンニは思いましたが Giovanni thought that it had to be stars after all→(Giovanni) was now absolutely sure (that you'd find stars) (4) (the phrasing "you'd find" connects to the previous sentence, which was deemed equivalent enough to not be scored, hence this instance is also not scored)

こんども even now/this time too→just like the moment before (5)

やはり nevertheless→just (1)

が but→then (1)

O: ジョバンニを見てくすつとわらいました looked and giggled at Giovanni→giggled at him ("looked and" omitted) (2)

すぐに immediately (1)

しばらく momentarily (1)

と名指しました (and) addressed him (2)

やはり after all (2)

急いで hurriedly (1)

A: finally (1)

a moment ago (3)

now more ... than ever (4)

D: -

V: 18 O: 9 A: 8 D: 0

35/168

だいたい何でしょう translated as "what would you find it made of" is considered acceptable as it ultimately includes the question of what it objectively *is* rather than what one might subjectively *see* (or indeed find).

JN

V: あなたはわかっているのでしょうか You know it, don't you?/Might you know it?→(can you) give us the answer (4)

どぎまぎして ... になってしまいました (Giovanni) became flustered→Seeing (Giovanni's) embarrassment (2)

先生はまた言いました the teacher spoke (once) again→(his teacher) kindly gave him a hint (5)

銀河を at the Milky Way→into space (2)

だいたい何でしょう just what might it be→(what) would you see (3)

答えることができませんでした couldn't muster an answer→(couldn't muster a) single word (2)

困ったようすでした looked bothered→(looking) a little disappointed (3)

やはり答えができませんでした couldn't answer after all→now ... in silence (3)

先生は意外なようにしばらくじっとカムパネルラを見ていましたが、急いで... The teacher looked surprised and stared at Campanella for a moment, but hurriedly said "Well, alright then", as he pointed to the star chart himself→His actions (surprised the teacher) so much that (he briefly stared at the boy) before (quickly) (6)

O: ジョバンニを見てくすつとわらいました looked and giggled/sneered at Giovanni→sneered at him ("looked and" omitted) (2)

よっく really/closely (1)

すぐに immediately (1)

しばらく momentarily (1)

眼をカムパネルラへ向けて turned his eyes towards Campanella (5)

「では、よし」と言いながら said "Well, alright then" as... (5)

A: instead (1)

can you tell us (4)

just moments earlier (3)

D: ...自分で星図を指しました ...he pointed to the star chart himself→explaining the answer (himself) (3)

V: 30 O: 15 A: 8 D: 3

56/152

SS

V: はっきりとそれを答えることができないのでした found that he was unable to give a clear answer→(found he) had nothing to say (4)

だいたい何でしょう just what might it be→(what) would you find (3)

急いで hurriedly/hastily→finally (1)

では、よし well, alright then→(well then), that's enough (2)

...ながら as/while he→and (1)

O: どぎまぎして became flustered (2)

先生がまた言いました The teacher spoke again (4)

すぐに immediately (1)

眼を his eyes/gaze (2)

と名指しました (...and) addressed him (2)

A: then (1)

only just then (3)

again (1)

D: やはり答えができませんでした and couldn't answer after all → having nothing in fact to say (6)

V: 11 O: 11 A: 5 D: 6

33/139

やはり translated as "only" in やはりもじもじ立ち上がった translated as "got up only with hesitation" is borderline, but ultimately acceptable.

C)

JP

「このぼんやりと白い銀河は大きないい望遠鏡で見ますと、もうたくさん小さな星に見えるのです。ジョバンニさんそうでしょう」

ジョバンニはまっ赤になってうなずきました。けれどもいつかジョバンニの眼のなかには涙がいっぱいになりました。そうだ僕は知っていたのだ、もちろんカムパネルラも知っている、それはいつかカムパネルラのお父さんの博士のうちでカムパネルラといっしょに読んだ雑誌のなかにあったのだ。それどこでなくカムパネルラは、その雑誌を読むと、すぐお父さんの書斎から巨きな本をもってきて、ぎんがというところをひろげ、まっ黒な頁いっぱい白に点々のある美しい写真を二人でいつまでも見たのでした。

それをカムパネルラが忘れるはずもなかったのに、すぐに返事をしなかったのは、このごろぼくが、朝にも午後にも仕事がつらく、学校に出てももうみんなともはきはき遊ばず、カムパネルラともあんまり物をいわないようになったので、カムパネルラがそれを知ってきどくがってわざと返事をしなかったのだ、そう考えるとたまらないほど、じぶんもカムパネルラもあわれなような気がするのです。

JB

V: このぼんやりと白い銀河 this vaguely white galaxy/"Milky Way" → (this vague white) blur, the ("Milky Way") (2)

けれども but → and (1)

ジョバンニの眼のなかには涙がいっぱいになりました Giovanni's eyes had filled up with tears → He felt (his eyes) filling (with tears) (3)

そうだ僕は知っていたのだ (He thought,) "I knew it..." → Yes: he'd known (it) all along. (5)

それはいつかカムパネルラのお父さんの博士のうちでカムパネルラといっしょに読んだ雑誌のなかにあったのだ ...because I had read it sometime in a magazine together with Campanella at the house of his father, the professor → In fact, they'd both (read it in a magazine) he'd seen (once at the home of Campanella's father, the) Doctor. (7) (Doctor is technically not inaccurate as 博士 does mean PhD or doctorate, and the capitalisation may offer some hint that the father is not necessarily a medical doctor, but this is needlessly confusing regardless)

カムパネルラは、その雑誌を読むと、When he was/we were reading that magazine,

→(when Campanella) had seen what was in (the magazine) (5)

すぐに返事をしなかったのは and the reason he hadn't answered immediately→yet (he'd) held back his (answer) (4)

学校に出てももうみんなともはきはき遊ばず barely playing with anyone after/when at school→ (when) he was there (at school) he hadn't had the energy to dash around (with the rest) (11)

カムパネルラがそれを知ってきのどくがってわざと返事をしなかったのだそう考えると When he thought about how Campanella knew and intentionally hadn't answered out of sympathy→Campanella must have realized this (and, sympathizing with him, deliberately not answered.) (5)

O: いい good (1)

いつか at some point (3)

になって turned/having become (1)

A: that it's made up of (5)

early (1)

again (1)

late (1)

somehow (1)

D: -

V: 43 O: 5 A: 9 D: 0

57/223

The original lacks quotation marks, but it does shift to first person perspective in one section here, which the translation does not reflect. The phrase *それどこでなく* is very likely a typo, as it does not appear in any major dictionary, and all Google search results for this exact phrase point to this specific section of this particular book. Hence, the author's intended meaning can only be inferred, and as such it is not evaluated for scoring in any version. Some versions omit the phrase, while the UK version has interpreted it as a misprint of *それだけでなく*. The particle use in *学校に出ても* is also confusing, leading to either the interpretation *学校を出ても* or *学校にいても/学校に行っても*.

RP

V: に見えるのです you can see→the blur is resolved into (5)

いつか at some point→before he knew it (4) (いつか has perhaps been mistaken for いつのまにか here)

お父さんの博士のうちに at the house of his father, the professor/scholar→(at Campanella's father's house), and he's a (scholar) (3)

読むと when he was reading→(Campanella) leafed through (2)

巨きな huge→thick (1)

それをカムパネルラが忘れるはずもなかった Campanella wouldn't have forgotten that→there was no reason at all for him to (forget) (8)

このごろぼくが、朝にも午後にも仕事がつらく、学校に出てももうみんなともはきはき遊ばず these days I've been working hard in the morning and in the afternoon, barely playing with anyone after school→(I have to work hard) before and (after school and) then I feel too down-in-the-dumps to (play with everybody) (8)

O: もちろん of course (2)
というところ the section on/the place called (3)
それを知って knew that and (3)

A: all along (2)
was all (2)
he feels sorry for me because (6)

D: -

V: 31 O: 8 A: 10 D: 0

49/212

JN

V: このぼんやりと白い銀河 this faintly white galaxy/"Milky Way"→(this) glowing expanse (2)
いい good→high-quality (1)
まっ赤になって started blushing (furiously)→was still (blushing furiously) (2)
そうだ僕は知っていたのだ (He thought,) "I knew it/that that was it..."→He had known the answer (5)
それは ... のだ because→after all (2)
その雑誌を読むと When he was reading that magazine→After they'd finished (reading it) (3)
わざと返事をしなかった intentionally not answered→kept quiet (2)
そう考えると when he thought about how/that→this realization (2)

O: 大きな large (1)
いつか at some point (3)
もちろん of course (2)
いつか sometime (1)
すぐ immediately/straight (as in "straight from"/"straight to") (1)
つらく hard (1)
それを知って known it (2)
たまらないほど unbearably (1)

A: it's made up of many (5)
he knew that (3)

D: カムパネラのお父さんの博士のうちでカムパネラといっしょに読んだ雑誌のなかにあったのだ (because) it was in a magazine I read together with Campanella at the house of his father, the professor→(After all), the (magazine) he'd read had belonged to (Campanella's father, a professor, and they'd read it together at) Campanella's (house) (7) (Considered a distortion as the original text calls it Campanella's father's house, and doesn't specify Campanella's father as the owner of the magazine)

ぎんがというところをひろげ opened it to the section on/called "Galaxies"/"the Milky Way"→it was a book (on the galaxy) (4)

すぐに返事をしなかったのは、このごろぼくが、学校に出てももうみんなともはきはき遊ばず the reason he hadn't answered immediately, was that these days/lately ... barely playing with anyone after school→but perhaps (he) had noticed how exhausted Giovanni was, how he was too busy (to play with) the rest of the boys (after class) (18) (Counted as a distortion, not omission+addition, because it maintains the explanatory essence of the original, but alters almost everything else. Given the era, the phrase "the rest of the boys" is likely synonymous with "anyone"/"everyone", but is still a needless specification and thus scored)

朝にも午後にも仕事がつらく working hard (in the) morning and afternoon→(working morning) to noon (2) ("hard" included in omissions)

V: 19 O: 12 A: 8 D: 31

70/197

SS

V: いい good→powerful (1)

いつか at some point→(at) the same time (3)

雑誌のなかにあった it was in a magazine→(it) had been written up (in a magazine) (4)

カムパネラのお父さんの博士のうちで at the house of Campanella's father, the professor→(at) Campanella's (house). ((Campanella's father had a Ph.D.)) (1) (The parenthesis regarding Campanella's father is a bit inelegant, but accurate. The only real change here is that the original refers to it as Campanella's father's house, not Campanella's house)

すぐ ... もってきて immediately ... went and fetched→jumped up (and brought) (2)

返事をしなかったのは ... ので ... のだ The reason he didn't answer was that→If (he didn't answer), it must mean (4)

きのどくがって out of sympathy (for me)→must have been covering up (for me) (5)

O: 大きな large (1)

その雑誌を読むと When he was/we were reading that magazine (6)

それを知って knew it (2)

そう考えると When he thought about that→thought Giovanni ("When" and "about that" omitted) (3)

A: that he's thinking (3)

D: 午後 afternoon→night (1)

V: 20 O: 12 A: 3 D: 1

36/205