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# Linguistic Mysteries in a Swedish village and on a Japanese island

Bachelor's thesis

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## A corpus-based translation study on Japanese translationese by Swedish to Japanese translation

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## **Abstract**

This paper aims to study translationese in the Japanese language, and to study if there are any differences between Swedish to Japanese translations compared with English to Japanese translations– which are studied more. Claimed features and characteristics of Japanese translationese include the increase use of personal pronouns, loanwords and paragraph length. However in this study the usage of formal language and gender language in translationese will also be included to in order to distinguish differences between translationese and non-translationese.

The method used to analyze the material is corpus-based translations studies which is a rather newly developed method to study translation and especially translationese. This method will be used in this thesis to compare translated and non-translated texts. As material two novels are used – one originally written in Japanese, and one originally written in Swedish but translated into Japanese. Due to the lack of translation corpora in Japanese, the novels had to be digitalized in order for the author to browse in the novels. By comparing two novels of the same genre it will be clear what the translated novel lack compared to the non-translated novel as translationese is considered broken or bad translation. The analysis and the comparison will be done with the theories about the features of Japanese translationese.

The study found that some of the features of translationese were adoptable on Swedish to Japanese translated texts, but there were few significant differences regarding formal language and gender language.

**Keywords:** Japanese, Translationese, Translation, CBTS, corpus-based translation studies

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## 1.0 Introduction

### 1.1 Translationese

The phenomenon translationese (*honyakugo*) has a long history in the Japanese language, and has been around long before the modern discipline of Translation Studies was developed in the West. With Japan's close historical ties to China, the Chinese scripture translation has been tied with the way of writing Japanese and the relationship with Chinese has come to influence Japanese and its relationship with translationese.

Researchers show that texts that are translated into other languages might differ from a text that was originally written in other languages (Lewandowska-Tomaszczyk 2012). However, the modern study of translationese of Japanese is rather new and there have not been many studies conducted in this area. In addition, the science of translation studies is not as established in Japan as it is in the West; therefore, the majority of methods used to study translation are based on methods developed by mainly studying Indo-European languages. However, researchers want these methods to be universal – Translation Universals, and point to studies done with Finnish, which is not related to the other European languages (Meldrum 2009). One recent developed method called corpus-based translation studies have been used to study translationese in several languages and it has also been used to study translationese in Japanese by Meldrum (2009).

Few studies concerning translation and Japanese have been conducted, and fewer have been conducted concerning Japanese and translationese despite translated literature being popular in Japan (Meldrum 2009). Translationese has due to the writing system had a specific role in the Japanese language and thus it is important to note that translationese has gone from almost being an own genre of Japanese literature to becoming an integrated part of the Japanese language (Wakabayashi 2009). Furthermore it is also intriguing to note the acceptance of translationese by the Japanese readers because it might show a normalization of translationese in Japanese. Meldrum (2009) concludes in her thesis *Contemporary Translationese in Japanese Popular Literature* that Japanese people are able to distinguish between translated and non-translated texts but they do not have any strong opinions in regards to it. In studies that have been conducted the source language for the non-Japanese texts has in most cases been English. As the mother tongue of the author of the present study is Swedish, there is an opportunity to study Japanese translationese with texts translated from Swedish, as it will bring a new view to the subject. Japanese researchers (Yanase 2000:

Miyawaki 2000; Nakamura 2001; Yanabu 1982; Yoshioka 1973) have pointed out some features that characterize texts that are translated into Japanese (though generally regarding English-Japanese translation), and with these features in mind this paper aims to study translationese in Japanese.

Before we investigate the translation we must ask ourselves – what is translationese or translation language - *honyakugo*? There has been no clear consensus over a popular definition of this term in the literature. One of the first researchers to do research in this area, Gellerstam (1986) calls translationese “[...] *systematic influence on target language from source language, or at least generalizations of some kind based on such influence*” (Gellerstam 1986:88), however he does not call cultural differences translationese in his studies. For instance, in Swedish contexts, it is more common to have a cup of coffee while, in an English context, it is more common to have a beer, therefore, having a beer is more used in the English translated corpora rather than coffee which is used more in the Swedish corpora. Thus in English-Japanese translation, beer drinking would probably replace tea drinking, but Gellerstam concludes that despite cultural differences might affect the naturalness of translated text, it is not a component of translationese, and therefore differences of, for instance, the choice of beverages should be left for another study. Miyawaki (2000) calls the phenomena *translatorese* rather than translationese, focusing on the role of the translator. Thus according to him and the Oxford English Dictionary to which he refers to, *translatorese* is “the style of language supposed to be characteristics of (bad) translations”. Meldrum (2009) mentions that Frawley (1984) argues that translationese is a “third code” that appears in the recodification of “source codes” and “target codes”. Meldrum summarizes it as “[...] *translationese or the language used in translation is a code of its own*”. Puurtinen (2003) argues that translationese is something that exists in all languages and texts, and the type of the text or which languages the translation deals with does not matter. Translationese is mostly used as the translation of the Japanese *honyakugo*. However, Wakabayashi (2009) argues that “third code” would be a more suitable translation to the Japanese case, as while not being entirely foreign it is at the same time not indigenous in nature. Thus the language in the text reveals a recognizable translational origin.

In other words, in this thesis when the terms *honyakugo* or translationese are used, it refers to the influence which the source language has on a translated text in a target language. It is not grammatically incorrect but in the same time it is not entirely natural.

## 1.2 Disposition

We have already gone through the introduction to this paper and defined the issue. In this thesis the theories about Japanese translationese will be investigated by applying them to novels originally written in Japanese and translated to Japanese. In the following chapter we will go through the purpose of the research and the research questions. In addition a pilot study, which was made before the start of this project in order to investigate the research area, will also be presented. It was important to investigate the relevance of the theory and if it could be used to this study. In chapter 3 the background around Japanese translation and translationese will be explored along with theories about translationese, organized according to the research questions presented in 2.1. The background of the method that will be used to perform this research will also be presented in the following chapter. In chapter 4 the methodology will be argued and explained in detail. Furthermore the material – the two novels, used for this paper will be presented and described, and finally a criterion will be established. In chapter 5 the empirical data will be described, presented and analyzed. In chapter 6 there will be a discussion about the findings and the analysis provided in chapter 5. The conclusions will be made and the presented in chapter 7. The chapter will end with reflections of the author about the thesis.

## 2.0 Description of the research questions

### 2.1 Purpose

The aim with this research is to study translationese in Japanese by comparing translated and non-translated texts between Japanese from Swedish. Since there have been few researches (Meldrum 2009 claims only Furuno 2005 has conducted studies on Japanese translationese before her) – one concerning translationese in Japanese have been conducted with English, a Swedish-Japanese comparison will be unique way to perform a study with CBTS. This is a rather new manner to study Japanese and translation, and therefore together with Swedish as the translated language, the hope is that this research will make some contribution to the translation studies research area.

There are several features of translationese which one could study. Some limited features have been selected to focus on when studying translationese. The five selected features to be studied are: male and female language, paragraph length, third person pronouns, loanwords (*gairaigo*) and formal language (*keigo*). In Japanese there are clear markers of what can be considered female and male language, for instance pronouns and suffixes. In literature these markers are used more frequently in the spoken language of conversations between the fictional characters in order to give the characters an attribute, in comparison to the spoken language in reality which features less of these markers. Shimojou (2008) showed in his studies that on the occasion that foreign languages are dubbed into Japanese, the translators tend to use more gender markers in order to characterize the foreigners. Therefore it would be intriguing to study if characters in translated literature also have more gender markers than characters in non-translated literature. Furthermore Meldrum (2009) by referring to other scholars (Yanase 2000: Miyawaki 2000: Nakamura 2001, Yanabu 1982: Yoshioka 1973) argues that in translated texts, paragraph length tends to be longer than in non-translated texts. She also suggests that the usage of third person pronouns would be engrossing to study because of the fact that third person pronouns are more used in translated texts even though in Japanese, it is possible to omit them. Lastly, Meldrum argues that loanwords or *gairaigo* are used more in translated texts. In addition to these four aspects, this thesis aims to study the usage of formal language in translated and non-translated texts due to the fact that it is a rather unique feature which Japanese has which several other languages – including Swedish, lack.

The Swedish language went through a reformation during the 60s when it became more common to address strangers and people of higher status with an informal “you” – *du*. The



usage of the formal “you” – *ni*, had not been unproblematic as it was used in order to address people without titles and thus generally people of lower status, creating a negative sound to it rather than a polite one. Swedish has thus never had a real formal “you” like in for instance German or French (Nyblom et.al 2007). From what the author has seen, there have been no specific studies about formal language in translationese. However, Gellerstam (1986) argued that the decrease of colloquialism was one feature he noted when he studied English to Swedish translation. He noted that translated texts tend to be more formal in comparison to original texts.

In summary, the research questions of this study of this study are:

1. Do the frequent usage of third person pronouns and loan words, and the lengthening of paragraphs in Japanese translationese, also appear in Swedish-Japanese translations?
2. Do translated and non-translated texts have notable differences in the usage of formal language and male and female gender markers? Are they more frequently used in translated or non-translated texts?
3. Are there any notable characteristics that occur in Swedish-Japanese translation, which does not appear in English-Japanese translation?

This is a case study so answering the third question might be difficult because of the fact that few comparable studies have been conducted in this manner. In addition, the style of the translator has a great impact on the outcome of the translation which would make generalization difficult. However, the intention is to compare the findings with those of Meldrum (2009).

## 2.2 Pilot study

A pilot study was conducted prior to the present study to see if these features would be relevant to study. This was done with the literature which is intended to be used in the present study (there will be a more descriptive presentation of the literature in 4.1), but only with 12 pages per novel. The books used were:

- *Isprinsessan* by Camilla Läckberg, published by Sävedalen: Warne (2003), translated to *Koorihime: Erika to Patorikku jikenbo* (氷姫: エリカとパトリック事件簿) by Kunishirou Hara, published by Shueisha (2009). Crime novel.

- *Subete ga F ni naru: the perfect insider* (全てがFになる: the perfect insider) by Hiroshi Mori, published by Shueisha (1998). Crime novel.

With such little empirical materials it is difficult to make solid conclusions, but there were some things that were observed and would be engrossing to study. It was not possible to find the named literature online, or some corpora with Japanese translated and non-translated. Therefore physical copies of the books were purchased in order to be used in the pilot study, which resulted in that the study was conducted by means of hand. This was rather time consuming but since only few pages were analyzed it was manageable. Furthermore in this project other methods will be discussed in order to conduct a larger study. Because of the limitations (counting by hand) on the occasion of performing this study, the sentence length was chosen to be studied instead of the paragraph length. Both deal with text length, but it is not entirely accurate which the author is aware of. Longer sentences are observed to be difficult for readers and therefore has sentence length been a predictor of textual difficulty. It has been shown that there are differences between translated and non-translated texts (Bystrova-McIntyre 2012) but it is not something that has come in highlight of Japanese translation.

As mentioned above in 2.1, the aim was to see if the features, namely: sentence length, usage of third person pronouns and loan words, usage of formal language, and male and female language, were worth studying in a larger research. The results were:

Table 1: Usage of third person pronouns

	Translation	Non-Translation
<i>kanojo</i> “she”	27 times	10 times
<i>kare</i> “he”	20 times	0 times

The number of times third person pronouns (*kare* and *kanojo*) was used in the two novels.

Table 2: Usage of loan words

	Translation	Non-Translation
Type	64	47

The number of loan words that appeared in the two novels.

Table 3: Sentence length

	Translation	Non-Translation
Overall	25.74 characters/sentence	17.70 characters/sentence

The average length of sentences per characters in the two novels.

As one can see in the tables there are differences in between the translated text and the non-translated text. In the case of third person pronouns there is a large difference of the usage that can be observed. The difference in the usage of loanwords however is not as clear as the usage of third person pronouns, but there is some difference. In the third case one can see that sentences tend to be longer in the translated text.

No notable difference was found concerning formal language and male and female language. There was some usage of *keigo* in the non-translated text and one case of a formal first person pronoun in the translated one which though also could be seen as part of female language. Therefore it is difficult to make some conclusions. However, since the source material was rather small, and because these features mainly appear during special circumstances, namely through conversation and dialogue, these features would still be worth of studying. Therefore, in a language with such well-developed differences between formal and colloquial language, it seems there would be something interesting to study and that this short study cannot tell the whole story. More conversation material is needed to study it, and in a larger study there would be more examples to analyze. The same goes for studying male and female language. The conversations that were held in both texts were rather formal, but in the non-translated text there appeared a few gender markers; the translated text had none.

## 3.0 The research field

### 3.1 Translationese in Japanese

The Japanese did not have a written language before the adoption of the Chinese writing system in the fifth century. This is the origin as to why translationese has a long history in the Japanese language, suggested by Mitani and Minemura (1988) in their handbook to the Japanese language. During the Nara period (710-794) official documents were written using Chinese syntax and vocabulary while more popular texts were written with Japanese syntax, but also with *kanji*. Several writing styles were developed alongside the development of *kana* during the Heian period (794-1185), but official texts were still written in Chinese (Igarashi 2007). However during the Kamakura period, in the shadows of the decline of the Chinese Tang dynasty the Sino-Japanese contacts had declined (Mason and Caiger 1997) and thus in Japan the people's knowledge of Chinese syntax and vocabulary had also declined. This was the cause why a hybrid writing system was developed, in which the Chinese syntax was not strictly followed. Instead it was mixed with Japanese syntax. This hybridized style would remain as the way to write official documents until 1867 when different reforms to make writing more accessible to the common people were implemented (Igarashi 2007).

So in which way has translationese been a part of the development of the Japanese writing system? The fact that Chinese and Japanese are two languages from different language groups with nothing in common did not make the adaptation of the writing system easy. The outcome of the importation of the Chinese writing system into Japanese developed into "Chinese writing read in Japanese manner" (*kanbun kundoku*) (Furuno 2005). In other words, Japanese was read according to *kanbun kundoku* manner, which did not match the grammar of spoken Japanese, due to the influence of the Chinese texts. For instance, while Japanese word order is subject-object-verb (SOV) oriented, the Chinese word order is subject-verb-object (SVO) oriented. The readers of *kanbun kundoku* were expected to study and learn the rules and techniques of that system of writing Japanese.

Being able to read Chinese texts through this "unnatural" or grammatically incorrect Japanese was seen as something positive and educated. Thus, reading Japanese translationese was the manner to read Japanese. This approach was used when the country opened during the beginning of the Meiji period (1868-1912) and many Western texts came to Japan and needed translation. A specific translation language was developed, "direct translation style of European texts (*oobun chokuyakutai*). The technique to read these texts were essentially the same as the technique to read and write Chinese texts, and one reason why this was the case

when translating into Japanese might have been because of the high status associated with reading in “unnatural” (very literal translations) Japanese. Before the Meiji period and the introduction of obligatory education, reading and writing were something exclusive to the elite in Japan – especially in the early Edo period (Meldrum 2009; Igarashi 2007). Some features of this thinking on the occasion of translating into Japanese still remained and *Oobun chokuyakutai* could be the forerunner to the current Japanese translationese.

Wakabayashi (2009) suggest some explanations to the development of translationese or *honyakuchoo* as she refers to it. Incompetence of the translators, which was common, could be seen as one explanation. There are though explanations of a more intentional nature. For instance, during the Meiji era, when new ideas and concepts were imported from the West to Japan, the acquiring of these concepts and translating them in order to understand them, had a much higher priority than the naturalness of the language and grammatical correct Japanese. It is also used as an attempt to preserve the foreign linguistic and cultural patterns for the readers, whom believe it to be more authentic and faithful, and they enjoy the foreignness. Wakabayashi refers to Savory (1958:58-59) who suggested from a non-Japanese context that readers who once knew a language which they later mostly have forgotten might desire a recognizably translation rendition, which according to Wakabayashi is true to Japan where many have studied and often forgotten English. Wakabayashi also argues that there is also a nationalistic aspect to it in which there is a refusal to domesticate foreign texts in order to keep them foreign and different from Japanese texts.

The features of *Oobun chokuyakutai* that still exists is what Meldrum (2009:96) calls “contemporary Japanese translationese”. For instance, pronouns which in Japanese can be omitted to a larger extend than in European languages, were, as Furuno (2005:149) called it – *literally and unnaturally translated into Japanese*. Other features include an increasing use of *katakana gairaigo*, a large proportion of Chinese compounds and a shift in the meaning of imported words. Wakabayashi (2009) lifts the example of *jiyuu* which was used to translate John Stuart Mill’s *On Liberty* to *Jiyuu no Ri*. However, in traditional Japanese the word *jiyuu* referred to concepts as selfishness and egoism which is not the primary concepts Western readers think about when they think of liberty. The increasing usage of pronouns like *sore* for “it” and *kare* for “he” is also an important feature in translated texts (Wakabayashi 2009).

Modern studies focus on *oobun chokuyakutai* and especially on the texts that were written in the Meiji era. Studies with the aim to study modern Japanese translations are not very common. In the 1970s it was observed that Japanese readers could distinguish between translated and non-translated texts, but recent studies have shown that some readers cannot

distinguish between them (Wakabayashi 2009). In the study conducted by Furuno (2005) the participants of the study were asked to read Japanese non-fiction texts on topics with different authors, both translated and non-translated. Because of the attitude towards translation and how it is expected to be unnatural, the readers presume this to be true, but according to Furuno (2005) the same readers cannot easily distinguish translated and non-translated texts. Furuno argues that the call for more naturalness in translation during the last thirty years has been somewhat addressed and translationese is not as obvious as before. Meldrum (2009) however, as mentioned in the introduction of this thesis, concluded in her study that Japanese people do spot the differences, but they have no strong attitudes in regards to it. Bilingual Japanese persons tend to be more positive to it though. Furuno (2005) proposed one explanation to this and suggested that the reason why some readers do not spot it is due to the fact that it has been well-integrated in the Japanese writing style compared to when it was treated as a different style back in the Meiji era. So rather than being treated as something between the source language and the target language, translationese is seen as a part of the Japanese language. Age and attitude towards translations might be factors as well.

In summary, translation and translationese have been regarded as a different style of writing Japanese ever since the introduction of the writing system. Nowadays however, the clear borders between translationese and Japanese have decreased, but there are still features that distinguish a Japanese text and a translated text which can be observed.

Across the Pacific, translationese has been treated as something negative and as a sign of bad translation. The attitude has, however, changed due to the works of Mona Baker regarding translationese and corpus-based translation studies due to her neutral view on translationese and her way of dealing with it as a linguistic system rather than bad translation. Thus attitude has become more neutral (Meldrum 2009).

### 3.2 Corpus-based translation studies

The study of translationese within translation studies is a rather new research area. One way to study translationese is through comparing translated and non-translated texts. Traditionally it has been called *parallel texts* and it aims to analyze and compare the similarities and differences between original texts written in the language in question, and texts translated into that language. These texts are called *comparable texts*. Analyzing comparable texts with corpus-based studies is mostly a quantitative method. Mona Baker (1993) has been an important researcher within the studies of comparable texts as she was one

of the first to argue about the utility of comparable corpora for translation studies. With this new method as Baker proposed, comparable corpora would be used to compare translated and non-translated texts. Lewandowska-Tomaszczyk (2012) argues that there are two main methods that are used in corpus-based translation studies.

1. *Comparison of two or more translations of an original text.*
2. *Comparison of translations and monolingual corpora in the same language as the translation.*

The aim of the method is to study the similarities and differences of translated texts either among other translated texts or in comparison to non-translated texts, and to discover distinctive features of translation – in other words to understand what translation is and how it works (Granger 2003). Translated texts could be described as the recreations of texts which were created under different circumstances, and non-translated, original texts could be described as texts created under regular SL circumstances (Lewandowska-Tomaszczyk 2012). Studies conducted within this research area have usually focused on simplification, standardization, explicitation etc. By studying those features using this method it is possible to seize the unique usage of them in non-translated texts. On the occasion of using corpus-based method to study translationese the researcher try to find texts that are comparable with each other. For instance, texts that are of the same genre, written within the same time period, have a similar style, have a similar content etc. To identify and uncover characteristic of translationese one must check the linguistic features in both translated corpus and non-translated corpus. For instance, in the event that one would want to study the frequency of loanwords it is important to compare the two corpora to extract the frequency (Meldrum 2009:103).

However as other methods, the usage of corpus-based translation studies is not free from complications and problems. There is a difficulty in finding comparable texts – genre-wise etc. and then there is the issue with culture-specific texts that do not have exact equivalents in other languages. In addition since many texts do not feature a translation due to the text type – like letters or mail, or due to languages where translations tend to be one-directed – like Mongolian to English translation, it can be difficult to use corpora in those cases and therefore the availability becomes an issue (Granger 2003). One of the then current trends is studying how the style of translators might affect the corpora (Baker 2004) which is something to have in mind on the occasion of studying translations. Furthermore these studies were developed by means of studying Western languages and it has been used mainly to study

translation between Western languages. Usually there are databases with corpora that can be used, but every language is not blessed with a national corpus, and in addition, with a corpus of translations into that language. Japanese lack a translation corpus which researchers can use. However it is possible to create a small corpus in the event that the text the researcher wants to use is not available in a corpora database. This will require the researcher to use a kind of optical character recognizer that can scan the texts (Meldrum 2009). In addition there have been developed several multilingual software tools which can be used in research (Granger 2003).

### 3.3 Theories about Japanese translationese

As mentioned before, Japanese scholars argue that some features for translationese in Japanese include over usage of third person pronouns, loanwords (*gairaigo*) and longer paragraphs. In addition to these features the aim is to analyze male and female language, and formal language in Japanese translation.

#### 3.3.1 Third Person pronouns

Japanese is a language which can function without the usage of personal pronouns, but, in for instance English and Swedish, the usage of person pronouns are crucial for the sentence construction. Meldrum (2009) gives an example of this by translating a Japanese text without any pronouns to English. She finds she needs to add several pronouns to make the translation work. In the opposite direction Miyawaki (2000) shows how unnatural it can sound with pronouns added. For instance when a child yells to his mother “Mother, you are wrong!”, “*Mama, anata wa machigatte iru*” still shows the same meaning while “*Mama, sore wa chigau yo*” sounds more Japanese. Furthermore he argues how it is not preferable to add all third person pronouns as some translators tend to do. For instance “*kanojo wa kanojo no yubi wo kanojo no kuchibiru ni ate, kare wo damarasete*” sounds very odd (Miyawaki 2000). It is thus possible that in translation (especially literal translation) necessary pronouns in the ST like “he” and “she” gets translated into unnecessary *kare* and *kanojo*. Words like *ano hito* and *sono hito* as well as the more formal *ano kata* and *sono kata* as third person pronouns can also function as a replacement of *kare* and *kanojo*. However as the literal translation of them are “that person” or “that person over there” and therefor they tend to receive other translations than “he” or “she”. In addition “he” or “she” does rarely get translated into them. Finally it



should be noted that *kare* and *kanojo* can mean boyfriend and girlfriend as well as he and she in Japanese, and if the text heavily focus on couple relations, the usage of *kare* and *kanojo* would definitely be higher. The materials used for this thesis however do not include any notable references to boyfriends nor girlfriends.

The frequency of personal pronouns will be compared between the translated and the non-translated text in order to investigate the usage of pronouns.

### 3.3.2 Long paragraphs

Miyawaki (2000) argues that long paragraphs are another characteristic of translationese. According to Meldrum (2009) longer paragraphs originate from the tendency to make literal translations and in addition Japanese translators rarely change the structure of the text and the paragraphs. A few years ago Japanese translators used to divide paragraphs but at the present time it has been a trend not to (Meldrum 2009:98). Miyawaki and Meldrum do not mention whether or not long paragraph is something that characterizes Japanese translationese in general or just English to Japanese translation. Therefore it is not certain that the theory about paragraph length also applies to Swedish to Japanese translation.

In order to investigate the length of the paragraphs, the number of paragraphs and the number of word they contain will be counted.

### 3.3.3 Loanwords - *Gairaigo*

Gellerstam (1986) noted that the amount of international words – loanwords from Latin and Greek, increased in the translated texts when he compared English and Swedish. Japanese like any other language uses many loanwords (*gairaigo*). It is estimated that the Japanese vocabulary contains 50% Chinese loanwords (*kango*), however these are more difficult to spot since they are written with *kanji* (Shibatani 1990) and they are generally not included in the definition of the term *gairaigo* because of their integrated role in the Japanese language. Thus when talking about the usage of loanwords in translation Japanese scholars mean loanwords generally from foreign languages with the exception of Chinese. *Gairaigo* are written with *katakana*, which have a similar function to *italics* in English (Igarashi 2007). Japanese readers usually have nothing against them, due to the fact that *katakana* loanwords are such integrated part in modern Japanese and daily conversation (Meldrum 2009).

The usage of *gairaigo* is increasing in Japan, and it is estimated that the daily Japanese vocabulary is composed of 10% *gairaigo* (Igarashi 2007:4). The majority of the *gairaigo*

originates from English. However, the increasing amount of *gairaigo* is not free from problems. It may be an obstacle in the communication between generations for the reasons that people over 60 years have more difficulty in understanding *gairaigo*. In addition, while *kanji* conveys meanings ideographically, it might be difficult for Japanese people to immediately understand the vague meaning of *gairaigo*. *Gairaigo* is also an obstacle for foreign people to learn Japanese because both the meaning and pronunciation of *gairaigo* can differ greatly compared to the ones of the original language (Igarashi 2007). While translating, on the occasion that a word has two synonyms – one with Japanese origins and one with foreign origins, the latter is often more used. For instance *nagakutsushita* vs *sutokkingu* and *budoushu* vs *wain* (stockings and wine). In addition today, new *gairaigo* is replacing older words. In some cases well-established words like *tanoshii* can be replaced with the new word *happii* which arrives from English. These *gairaigo* might be used to keep a foreign environment or to appear modern (Miyawaki 2000).

The number of loanwords will be extracted from the translated and the non-translated text in order to be analyzed.

### 3.3.4 Male and female language

One thing that many who study Japanese notice is the rather large difference in the language spoken by men and women. There are specific words and sentence-ending particles stereotypically used by men, or by women. Depending on the gender of the speaker, the expressions may vary (Shibatani 1990). In different medias of translated and non-translated texts there is a focus on feminizing female characters and this might be problematic because the impression of characters might differ between the translated text and the non-translated text (Furukawa 2013). According to Meldrum (2009) many scholars like Kono (1999), Yanase (2000) and Nornes (1999/2004) have criticized Japanese translators for over using gender markers. These gender markers usually appear as sentence-ending particles with no specific referential meaning. In addition, the choice of first person pronoun and second person pronoun can also reveal which gender the speaker has. For instance, female language use first person pronouns like *atashi* and *atakushi* as “I” (Miyazaki 2004). Furthermore there is the first person pronoun *uchi*, originated from “house” or “inside”. It originates from the Kansai region where females use it instead of first pronouns like *atashi*, but recently it has started to be used outside the Kansai region (Hornos Nolla 2015). Miyazaki (2004) noted how her respondents over the age of forty had never heard *uchi*. Outside the Kansai region it is not as

feminine as the latter *atashi* and *atakushi*. Regarding male language the usage of *ore* and *boku* as first person pronoun is the most common. *Jibun* also exists as a first person pronoun for men usually associated with sports or the military. In addition there is the rather odd *oresama*, meaning “honourable I”, which is not applied often in the reality, but might appear in fiction. Finally there is *washi* used by old men and women (Miyazaki 2004).

Regarding second person pronouns, female language tend to use mostly *anata* while male language uses *kimi* and *omae*. It shall be noted as female language tend to use more formal language (e.g. *deshou* vs *darou*) thus is the usage of *watashi* and *watakushi* used more by female characters (Meldrum 2009). However in Japanese it is more ordinary to use the name of the respondent rather than refer them as a second person pronoun (Yui 2007).

Furukawa (2013) gives an example on how sentence-ending particles can change the impression, taking the phrase “I will go” as an example.

Table 4: Levels of masculinity and feminine speech patterns

<i>Iku wa</i>	Strongly feminine
<i>Iku no</i>	Moderately feminine
<i>Iku</i>	Neutral
<i>Iku yo</i>	Moderately masculine
<i>Iku ze</i>	Strongly masculine

Furthermore female language tend to use more honorific prefixes, *o* and *go*, than male language – *ohana* rather than just *hana*. In addition while female language might use interjections like *ara* and *maa*, male language uses interjections like *oi* and *kora*. Another feature of male language is the negative form of verbs and adjectives in which *-nai* becomes *-nee*, which can be classified as a strongly masculine. Depending on the translators, the impression of one character might vastly differ. However despite its long existence in Japanese literature, it seems like the explicitly usage of male and female language is decreasing (Furukawa 2013). It should though be noted that these features can be used “wrongly” consciously in order to play with stereotypical male and female images. There is for instance the term *bokkuko* (girl who uses *boku* as her first person pronoun and acts boyish – tomboy), and it shows that the gender language does have a strong association with what is masculinity and femininity. By being aware of the gender language, writers and translators can use it to their advantage in order to play with the language and characterize.

Gender suffixes, choice of pronoun etc. will be extracted from translated and non-translated texts and compared with each other.

### 3.3.5 Formal language

When Gellerstam did his research on translationese back in 1986 he noticed that colloquialism as well as dialect and interjections were less common in the translated texts in comparison to the non-translated texts. He explains his findings with the conclusion that they are difficult to translate. For translators who translate from Japanese, the honorific language is a troublesome feature because of the fact that many languages lack a similar language system. Politeness in Japanese is expressed lexically, imbedded in the grammar itself. In Japanese there are three levels of honorifics, *sonkeigo* (exalted terms), *kenjogo* (humble terms), and *teineigo* (polite terms), which are characterized by means of different grammatical forms and special words. By using *iku* as an example we can observe the differences of words when using *keigo* – *iku* (casual), *ikimasu* (*teineigo*), *irasshaimasu* (*sonkeigo*), *mairimasu* (*kenjogo*). By using *sonkeigo* the speaker shows respect and elevates the person spoken in regards to, and when using *kenjogo* the speaker talks about oneself in a humbling manner. *Teineigo* is the standard formal speech characterized by the usage of *-masu* as verb suffix, and *desu* when using nouns and adjectives (Yoshida 2011).

There is also *bikago* which refers to a more refined language through prefixing *o* or *go*, and use of appropriate vocabulary. The usage of these terms defines the speaker's relationship towards others and the speaker's own social status (Yoshida 2011). *Keigo* is rarely used on the occasion of translating documents in the nature of newspaper or scientific papers, but it is used when translating works of fictions and especially in conversations. Which form one uses will have an impact on how the reader will interpret the text and not the least the characters in the story and their personality (Miyazaki 2004: Eibunwayaku no kotsu 2016). Here is one example (Eibunwayaku no kotsu 2016) how the language can differ depending on the level of formality. This example shows the semantic translation in contrast to grammatical translation in *keigo*.

(直訳) = 「もしあなたが反対を持たなければ、私はそれを見たい」

Literal translation - “*Moshi anata ga hantai wo motanakereba, watashi wa sore wo mitai*”

English translation - “If you have no objection, I want to see it”

(敬語) = 「もしよろしければ拝見したいのですが」

*Keigo* translation - “*Moshi yoroshikereba haiken shitai no desu ga*”

English translation - “If you do not mind I would like to see it”

The translator thus has to analyze what kind of character, his or her social status, age etc. to adapt the adequate level of formal language to him or her. In addition formal language can be used to insult the respondent by distancing oneself from him or her. It should also be noted that dialects, social status, gender and age are factors that affect the way of speaking (Yoshida 2011). There are many levels of formality in Japanese, and therefore one can consider it in the event that translated texts is as diverse in the usage of formal language as non-translated texts, or if it mostly uses the standard *teineigo*. In Shimojou's (2008) study of the dubbing of male foreigner in Television shows, more than half of the cases used *teineigo* rather than casual speech which indicates a neutral way of dealing with translation.

As we can see, there are several aspects of *keigo*. In this thesis the amount of time *sonkeigo*, *kenjogo*, *teineigo* and colloquial speech is used will be counted in the conversations between characters in the translated text and the non-translated text. The factors that will be counted are the grammatical suffixes, plus the words which are unique to *keigo*. In 5.5 there will be a list of *keigo* words that will be extracted.

## 4.0 Method

### 4.1 Material

In order to answer the research questions, the aim is to do a study within the framework of corpus-based translation studies (CBTS). The material that used for this study is two novels – one translated into Japanese from Swedish, and one book originally written in Japanese. Hence this will be a more qualitative study – a case study, rather than a quantitative study which many CBTS usually are. Larger CBTS deal with more texts, but that is due to the fact that they can easily pick them from different corpora. Since there are no corpora with Japanese translated texts, the material will be digitalized by the author. The theories that will apply are those which the research questions are based on, which were mentioned in 2.1.

The following novels are used as the data source. For this paper, due to the limited project time, only half of the pages of the books were used which is why the number to characters differ. The decision to only use half of the books was made in order to stay neutral to the content.

- *Isprinsessan* by Camilla Läckberg, published by Sävedalen: Warne (2003), translated to *Koorihime: Erika to Patorikku jikenbo* (氷姫: エリカとパトリック事件簿) by Kunishirou Hara, published by Shueisha (2009). The translated version of the book has 582 pages and has six chapters. Chapter 1-4 (p.12 – p.278) which contains 160 306 characters used for this study.

The writer Erica is back to her childhood town of Fjällbacka, but is soon involved an investigation as she discovers the corpse of her childhood friend frozen in a bathtub. The police first consider it as a suicide, but it is later revealed that the dead woman was pregnant and it has been obvious to the residents of the town that she had a lover which had made her very happy. When Erica goes with the parents of her deceased childhood friend to the police she is reunited with another childhood friend – the inspector Patrick. Erica becomes interested in the case and decides to write a book about her dead childhood friend thus she becomes more involved in the case. The translated version of this novel is not domesticated, as it preserves Swedish names, place names and customs, and on occasion explains them. For instance, the Swedish music genre *dansband* was preserved as *dansubando*.

The translator, Kunishirou Hara, seems to only have translated this novel and its sequel *Predikanten (Sekkyoushi)*. The rest of the *ERIKA to PATRIKKU jikenbo* has been translated by another translator.

- *Subete ga F ni naru: the perfect insider* (全てがFになる: the perfect insider) by Hiroshi Mori, published by Shueisha (1998). The book has 522 pages and 11 chapters. Chapter 1-5 (p.9 – p.245) which contains 115 737 characters used for this study. The university professor Sohei Saikawa goes on a field trip with the daughter of his mentor, Moe Nishinosono in order to meet a genius computer scientist who has been locked inside her own research lab for the last 15 years since she has been accused of murdering her parents at a young age. When Saikawa and Nishinosono arrive at the lab, they along with the lab personal find the scientist dead inside her room. With the security camera footage it is clear that no one has entered nor left the room.

These two books have many similarities. They are written around the last millennia with a spawn of five years in between and both are the writers' debut novels. However, the translated book was not translated until 2009 which makes the gap a bit wider between the books. It might affect the outcome since the linguistic differences between translated and non-translated texts are decreasing, but as both Meldrum (2009) and Bystrova-McIntyre (2012) use literature with 20 years in between them and Dayrell (2005) used corpora from 1980 onwards, but they can be mistaken since in the theory it is mentioned how language change. However none of them mention the importance of time limit in their methods or have a longest discussion about it. The non-translated book and the translated book have eleven years in between, and hopefully there have been no drastically linguistic changes within this space of time.

The two texts are both mystery/crime novels, first in a series of novels about the protagonists and they are written from a third person perspective, but in *Isprinsessan*, the narration is based from the view of the character in question explaining the thoughts and what the character sees and thus changes perspective. *Subete ga F ni naru* does only have an over-all narration. The two stories take place in small societies close to the ocean and the murder victims are females who have lived a life of secrecy. The protagonists in both books are a man and a woman whom have a close relationship and solve crimes together. Since the two novels both have a male and a female lead character there should be enough dialogue from both perspectives to collect. However there are twice as many male background characters in the

non-translated text in comparison to the translated text which have almost a 50/50 representation, and the translated text offers more characters in comparison to the non-translated text. The lead characters in both novels move around many new characters thus there should be much personal distances which would result in formal language which is aimed to be studied. There are however more established relationships in the translated text. It seems, however, overall that these two books are comparable. One different thought is that while the Japanese book might target *seinen* or young adults, Swedish crime novels are mostly translated in order to target the large *shufu* or housewife audience in Japan (Sundsvalls Tidning 2015-11-06). These two books might target different audiences.

## 4.2 Methodology

The complicated part was to get the material digitalized as using physical copies was very time consuming and therefore it was preferable to have them digitalized instead. At the moment no existing corpora could be found for the studies hence a digitalization was necessary although it presented various challenges and was time consuming. The digitalization was done with an application called *Översätt Foto* which allows the user to take a picture of a text, identifies the characters, and makes them editable, and able to be copied. The application can identify up to 44 languages and Japanese was included. With this application the digitalization was performed, and the digitalized information was saved on a Microsoft Office document. With the search tools it was possible to extract the data which later was analyzed. An issue is that the application does not organize the digitalized text into paragraphs hence the author needed to organize each page, and time to time it made errors which made it necessary to check and revise each page of the digitalized text.

## 4.3 Criteria

In this part it will be presented what should be collected and how it should be collected. While the amount of personal pronouns and loanwords, and the length of the paragraphs focus more on the texts as whole, male and female language, and formal language will focus more on the conversations and dialogues between the characters.



#### 4.3.1 Third Personal pronouns

The number of times personal pronouns are used will be collected and analyzed. Personal pronouns will include *kare* and *kanojo*, but *sono hito* and *ano hito* and their more formal versions will also be collected in order to analyze whether or not they appear more frequently in the translated text along with *kare* and *kanojo*. etc.

#### 4.3.2 Long paragraphs

The average length of the paragraphs of the two books will be calculated and compared. When calculating the average length one divides the number of words with the number of paragraphs to obtain a result. Microsoft Office can identify the number of characters of the books, but the amount of paragraphs would have to be counted manually.

#### 4.3.3 Loanwords - *Gairaigo*

The number of loanwords or *gairaigo* of the two books will be collected and presented. The amount of loanwords will also be compared to the amount of Japanese words. In general words written with *katakana* will be objects of study and therefore, *kanji* loanwords will not be included. In addition, since the aim is to study *gairaigo*, proper nouns, onomatopoeic words, and plant and animal names written in *katakana* are not included as well due to the fact that the translated text will have an increasing usage of *katakana* words of, for instance, names and places which the non-translated text does not have. By plant and animal names the author refers to objects with an original Japanese name but is usually written with *katakana*, like *koumori* (bat) or *akamatsu* (Japanese red pine) or *take* (bamboo), and not imported words like *chuurippu* (tulip) or *popura* (poplar tree) or *raion* (lion).

#### 4.3.4 Male and female language

In order to analyze the differences of male and female language between the translated text and non-translated text both the usage of personal pronouns and gender suffixes will be collected.

Table 5: Levels of masculinity and feminine speech patterns

	First person	Second person	Gender suffix
Strongly feminine	<i>Atashi, Atakushi</i>		<i>-wa</i>
Moderately feminine	<i>Uchi, Watakushi</i>		<i>-no, -wa yo</i>
Neutral	<i>Watashi, Jibun</i>	<i>Anata, Anta</i>	<i>-yo</i>
Moderately masculine	<i>Boku</i>	<i>Kimi</i>	<i>-sa, -da yo</i>
Strongly masculine	<i>Ore</i>	<i>Omae, Omee, Temee</i>	<i>-ze, -zo</i>

Masculinity and feminine speech patterns (based on Furukawa's (2013) table, but reorganized to include pronouns and suffixes, by the author. The original can be found in Table 4).

It should be noted that *-yo* could also be considered as moderately male if it is combined with *da* in cases of *na*-adjectives or nouns – *kirei da yo* (it is pretty) and *neko da yo* (it is a cat). Females tend to omit the *da* when using *-yo* with *na*-adjectives and nouns which leads to an identification problem if only the usage of *-yo* is analyzed. Therefore *-yo* and *da yo* need to be distinguish in order to identify which is female language and which is male language. In the case of *i*-adjectives it can be considered moderately male if only *-yo* is used. To make *i*-adjectives sound female, *-wa* is used along *-yo* – *tanoshii wa yo*.

Grammatical conjunctions will in addition be studied as females tend to use more formal language than males, and females also tend to use more correct grammar. This is therefore related to 4.3.5 as well. Therefore it is also important to study in which context some formal language is used. Plural forms will not be analyzed. The suffix *-yo* will be divided into *-da yo* and *-wa yo*, and in addition *-yo* used with *i*-adjectives by males and *-yo* used with *na*-adjectives and nouns by females will also be taken into account. The remaining *-yo* will be classified as neutral.

#### 4.3.5 Formal language

To address this feature the amount of usage of formal language will be studied - *sonkeigo*, *kenjogo*, *teineigo*. By saying amount, the number of occasion *keigo* is used will be collected. As *sonkeigo* and *kenjogo* deal with more extreme forms of politeness, they will be regarded as one group while *teineigo*, which is regarded as regular politeness, will be one group. It is also important to look into the contexts they are used in, and compare similar contexts across the two texts. To identify *kenjogo* and *sonkeigo*, common formal verbs will be

identified in their context. Informal language will also be collected in order to compare it with the usage of formal language.

Table 6: List of common formal verbs

<b><i>Kenjogo</i></b>	<b><i>Sonkeigo</i></b>
<i>Irasssharu</i>	<i>Oru</i>
<i>Ossharu</i>	<i>Mousu</i>
<i>Nasaru</i>	<i>Itasu</i>
<i>Meshiagaru</i>	<i>Mairu</i>
<i>Kudasaru</i>	<i>Itadaku</i>
<i>Oyasumi ni naru</i>	<i>Gozaru</i>
<i>Goran ni naru</i>	<i>Ukagau</i>
<i>O+verb stem+ni naru</i>	<i>O+verb stem+suru</i>

## 5.0 Findings and Analysis

All English translated provided is done by the author.

### 5.1 Third Person pronouns

Here is the amount of third person pronouns that are used in the texts.

Table 7: Comparison of the occurrence of third person pronouns.

	Non-translated text	Translated text
<i>Kare</i>	71	298
<i>Kanojo</i>	140	293
<i>Karera</i>	11	11
<b>Total</b>	<b>222</b>	<b>602</b>
<i>Sono hito</i>	7	9
<i>Ano hito</i>	5	4
<i>Sono kata</i>	3	1
<i>Ano kata</i>	1	1
<b>Total</b>	<b>16</b>	<b>15</b>

Even if fewer pages were used for the non-translated text we can observe a great difference in the usage of third person pronouns. As the theory argued there are several third person pronouns that did not have to be preserved in the translation of the text. For instance there are phrases like:

Example 1 – Romanized Japanese:

*Kare wa kanojo no kami wo hitofusa, jibun no ryoute no aida ni hasande atatameru. Chiisana koori no kesshou ga tokete kare no te no hira wo nurashiteita. Mizu wo sotto namete totta* (Läckberg 2003/2009, Chapter 2, p.92)

English translation:

**He warmed sections of her hair** in his own hands. Small ice crystals melted and soaked his palms. He licked the water away gently.

Example 2 –Romanized Japanese:

***Kare wa kanojo no ugoki wo sacchi shita** ga, sono koto ni ERIKA wa mukatsuita. RUUKASU ga donna yarikata ni seyo, ERIKA ni eikyou wo oyobosu koto wo kare ni satorareru no wa iya datta* (Läckberg 2003/2009, Chapter 2, p.125)

English translation:

**He sensed her movement**, but Erica felt irritated by it. Whatever way Lucas boasted, Erica hated that he perceived that he had influence over her

These phrases would have a more natural flow without the *kare wa*, as it is already implied in the context. The question about these preservations however is if the translator found it difficult to preserve the meaning of the text without them, or if it was done in order to keep the text foreign. It would be more natural if the names of the characters were used instead, but in the first example, the writer tries to make it ambiguous who the person is and therefore only refers to the character as “him”. However in the second example it should be possible to exchange one of the pronouns for a name, and it would even be possible to omit it completely since the meaning would not change because in these sentences the characters are already established – *kanojo no ugoki wo sacchi shita ga* or *RUUKASU wa kanojo no ugoki wo sacchi shita ga*. In addition, there are also other parts of the translated text there are scenes where the character is only referred to as he and she in order to make it ambiguous who they are. Due to its length an English translation will not be provided.

Example 3 – ***Karera ga kanojo wo hakobi dashita toki, kare wa miteita. Hoe nagara, ooi wo kakerareta kanojo no itai no ue wagami wo dashitakatta. Kanojo wo zutto jibun no mono ni shite okitakatta. Ima kanojo wa, hontou ni inaku natte shimatta no da. Zenzen shiranai ningentachi ga kanojo no itai wo hojikutte ana wo akeru. Renchuu no dare hitori toshite, kare ga mite kita you ni, kanojo no utsukushisa wo mirareru hazu mo nakatta. Renchuu ni totte, kanojo wa ippen no niku de shika nai. Kami ni kakareta seiri bangou, inochi mo nai, honou mo nai kakera. Kare wa hidari te de, miagi te no kou wo nadeta. Kinou wa kanojo no ude wo nadeta te de. Sono te no kou wo hou ni oshi tsukete, jibun no kao ni kanojo no tsumetai hada wo kanjiyou toshite. Kare wa nani mo kanjinakatta. Kanojo wa inaku natte shimatta. Aoi hikari ga meimetsu shiteita. Renchuu wa ie ni haittari detari to isogashiku hataraita. Doushite isoideiru no darou? Mou teokure ja nai ka?*** (Läckberg 2003/2009, Chapter 3, p.154)

As we can see it becomes rather strange when the translator tries to preserve the ambiguity of the characters. This style of writing does not entirely suit Japanese as it might be confusing, but it might be difficult to rewrite without losing the effect the writer wanted. In the non-translated text, especially in the first chapter in the dialogue of Moe and Magata, Magata is sometimes referred as *onna* in places where it could have been *kanojo* or a name instead. Since this example aim to show the usage of *onna*, no translation is provided.

Example 4 – “165 ni 3367 wo kakeru to ikutsu kashira?” *onna wa totsuzen shitsumon shita.* (Mori 1998, Chapter 1, p.11)

Example 5 – “Atama no kaiten mo hayai wa. Ketsudan mo aru. Sore ni...” *onna wa Moe wo jitto mi nagara iu.*” (Mori 1998, Chapter 1, p.12)

Example 6 – “Maa..., gomen’nasai” *nettori shita chiisana koe de sono onna wa itta.* “Anata, gakusei-san?” (Mori 1998, Chapter 1, p.37)

Could it be more natural if the translator had replaced some of the *kare* and *kanojo* with *otoko* and *onna* in order to keep it ambiguous who the characters are?

In addition, we can see how there is in the translated and non-translated text regarding *sono hito* and *ano hito*. The translators prefer using *kare* or *kanojo* instead when translating “he” or “she”.

## 5.2 Long paragraphs

Table 8: Comparison of the average length of paragraphs.

	Non-translated text	Translated text
Average paragraph length (in characters)	56.73	121.62

The overall results include both narration and dialogues. By observing these findings we can conclude that the translated text’s paragraphs are more than twice as long as the paragraphs of the non-translated text. This supports the claim that translated texts in general have longer paragraphs. Meldrum (2009) argues that the tendency for translations is to make them longer than the original text. However, as Meldrum (2009) further points out, we cannot draw any conclusions about whether or not the reason is due to the translator indented to preserve the paragraph lengths of the source text. This however shows that text translated

from Swedish into Japanese also follows the same track as English texts translated to Japanese.

In CBST one does not usually use the original text of the translated text as one should deal with the translated text independently, but in order to see whether or not the translator had a tendency to maintain the paragraph units as they are, the author compared some pages and their paragraphs with the original Swedish text. After comparing several pages it could be observed that all paragraphs were kept intact in the translated version. Another thing that should be mentioned is that while the dialogues of non-translated text tended to be short, the translated text had sometimes long monologues. This could though be the style of the writer as it could be a style of the writer of the non-translated text – to explain things through dialogues. Either way, dialogues in both texts were marked with 「」 and dealt with as new paragraphs rather than included in paragraphs.

### 5.3 Loanwords

Here the amount of *gairaigo* which was found in the two texts is presented.

Table 9: Number of loanwords

Non-translated text	Translated text
1849/115737	1709/160306
1,6 %	1 %

It seems as *katakana* loanwords appear somewhat more in the non-translated text than in translated text, despite not including proper nouns, onomatopoeic words, and plant and animal names. Meldrum (2009) argues that *katakana* loanwords between translated texts and non-translated texts are more or less the same because according to her study, by removing proper nouns, onomatopoeic words, and plant and animal names she found the remaining *gairaigo* to be more or less the same. This result however shows there are some slightly differences between them, but it does not support the theories about the amount of loanwords.

Here are the five most used *gairaigo* in the two texts.

Table 10: Comparison of most common *gairaigo*.

Non-translated text	Translated text
<i>Doa</i> (194)	<i>Doa</i> (85)
<i>Disupurei</i> (37)	<i>Koohii</i> (44)
<i>Kyanpu</i> (34)	<i>Teeburu</i> (31)
<i>Shisutemu</i> (36)	<i>Sofa</i> (28)
<i>Meeru</i> (34)	<i>Kooto</i> (20)

It is fascinating to note that in the non-translated text there were times when the characters used English short phrases such as *no puroburemu* (no problem) and *no komento* (no comment), while in the translated text there were none. This is an intriguing point to highlight as it probably was added by the author to make it sound cool, young or modern, and the probability that it would be used in a Swedish text as well for the same purpose is quite high due to the status of the English language. It is possible that the translator was conscious to omit it in order to not using *gairaigo* in fear of making it sound too unnatural while the author or the non-translated did not have the same fear and thus was more able to make his characters be more liberal with their words. This could be an explanation to why the non-translated text had a higher percent usage of *gairaigo* than the translated text since a translator could be more conscious about omitting *gairaigo*. The non-translated text had a story revolving around computers and technology this we can observe a high amount of technological terms which are English loanwords which could also be an explanation.

## 5.4 Male and female language

Here are the findings concerning male and female language presented. First suffix particles, then the usage of first person pronoun and lastly the usage of second person pronoun. Since there are no equivalents of the varieties of pronouns and gender marker suffixes in English, a translation of the Japanese in these examples would not be necessary or clarifying.

Table 11: Comparison of gender end-particles

	Suffix	Non-translated text	Translated text
Strongly feminine	<i>-wa</i>	64	92
Moderately feminine	<i>(i-adj)+wa yo</i>	0	1
	<i>(na-adj/noun)+yo</i>	10	23
	<i>-no</i>	63	91



Neutral	-yo	195	92
Moderately masculine	(i-adj)+yo	7	3
	(na-adj/noun)+da yo	34	20
	-sa	10	9
Strongly masculine	-se	3	0
	-zo	5	15
Total of suffixes		391	346
Number of dialogues		1889	671

Indeed it seems as females in the translated text use more female end-particles in comparison to females in the non-translated text. However it should be mentioned that even though the dialogues in the translated text appear to be fewer in numbers, they were in general longer. The non-translated text on the other hand had many dialogues, but shorter ones. Therefore the amount of feminine suffixes should be more similar as in the dialogues of the non-translated text it would be more common that one suffix appear in one dialogue, whereas in the translated text, several of them can appear in one dialogue. What could be said however is that females in fiction, regardless of translated or not, appear to be somewhat feminized. Shimojou (2009) called the feminized dubbing of female foreigners as alienation with the “reality”. Maybe the same could be said about fiction.

What is notable however is the huge amount of usage of –yo in the non-translated text. The reason behind this was because –yo was used frequently by both males and females as depending on the combination of how –yo is used, it could be seen as moderately masculine and moderately feminine. Divided in relation to adjectives and nouns however, we can observe somewhat slightly more usage of –yo among female characters in the translated text while we can observe the opposite in the non-translated text regarding males. The *wa yo* feature was nearly not used at all.

Example 7 – “*SARUMINGU! Intaishite kara nan nen ni naru ka shiranai no ka! Joudan daro? Joudan da yo na*” “*Sou, DAAN, joudan yo, watashi, son’na ni baka ja nai wa yo socchi ni itte SUNDIIN [...] wo CHEKKU suru. [...]*”  
(Dialogue between Erica and Dan – Läckberg 2003/2009, Chapter 1, p.71)

Here in this example we can observe the male character Dan using *da yo* and the female character Erica responds to the same word but only with –yo. This show the translator was at least conscious about the differences even though he ended up using few of them. As much of

the dialogues were written in *teineigo* (see 5.5) the space for using these more informal gender markers were supposedly limited.

Table 12: Comparison of usage of first person pronouns

	First Person Pronoun	Non-translated text	Translated text
Strongly feminine	<i>Atashi</i>	0	8
	<i>Atakushi</i>	0	0
Moderately feminine	<i>Uchi</i>	0	0
	<i>Watakushi</i>	0	13
Neutral	<i>Watashi</i>	182	147
	<i>Jibun</i>	30	41
Moderately masculine	<i>Boku</i>	63	0
Strongly masculine	<i>Ore</i>	5	46
Total of first person pronoun		280	255
Number of dialogues		1889	671

The non-translated text has in general just one way females and males talk about each other, and while the male characters are masculinized, the females tend to regard themselves in a neutral manner. The translated text offers more variety in the usage of first person pronouns. It is intriguing to note that usage of *boku* was completely replaced by *ore* instead in the translated text. In the non-translated text *ore* is used by security guards and it could be presumed they use it to seem intimidating –

Example 8 – “*Sore wa, kiken da*” *Mizutani ga sugu itta. “satsujinki ga hisondeiru kamoshirenainada. Mada naka ni iru kanou ga aru” “inai tte itteru daro! Nan nara, ore ga hitori de shirabete kuru ze” Mochizuki ga ippou mae ni deta. “Awatete shirabenakutemo, kono mama toji komete oite, keisatsu ni makaseyou” Mizutani ga hanron suru.* (Mori 1998, Chapter 3, p.116)

While the other male characters use *boku* – especially the main lead character Saikawa. The translated text contains many men of power and it could be assumed they use *ore* in order to express their power and authority –

Example 9 – [...], *chikarazuyoi NOKKU ga shite, sho no jimukan AN’NIKA JAN’SON ga keishi ni youji ga aru koto wo shiraseta. “Ittai nan da? Ore ga*

*isogashiku shiteru no ga mienai no ka*”. *Isogashiku shiteiru furi wo shiyō to, DESUKU no ue ni yamatsumi ni natteita shōrui wo yamikumo ni kaki mawashita ga, [...]*. (Läckberg 2003/2009, Chapter 1, p.83)

The translated text however was featured with some feminine first person pronouns while the non-translated text lacked them completely. The feminine person pronouns used are *atashi* and *watakushi*, and they were used by older women in informal contexts except one time when the lead character Erica used *watakushi* while phone calling an old friend of her mother. *Uchi* which was described as modern feminine pronoun was never used in neither of text as feminine pronoun. It was however used as first pronoun plural emphasizing the own group. Another interesting (even though no relevant specific to male and female language) notation was the fact that *jibun* was often used in combination with a subject, for instance;

Example 10 – *Satsujin no hotondo wa, higaishano kazokunai no ningen ni yotte okasareteiru no dewa nakattaka. Mata, ERIKA wa jibun no kangae wo hajita. Sono you na shikouno nagare wo tsuyoi ishi wo motte tori nozoita.* (Läckberg 2003/2009, Chapter 2, p.100)

Example 11 – *Futari wa SOFA ni basho wo utsushite, kono ban no ato wa kutsuroide, sore made no wadai ijou no ari to arayuru koto nitsuite oshaberi wo shi nagara sugoshita. Kanojo wa jibun no seikatsu, ryoushin wo nakushita kanashimi, soshite ie wo meguru shinpai nitsuite katatta.* (Läckberg 2003/2009, Chapter 2, p.150)

In comparison to the non-translated text when it was used a handful of times.

Table 13: Comparison of usage of second person pronouns

	Second Person Pronoun	Non-translated text	Translated text
Strongly feminine			
Moderately feminine			
Neutral	<i>Anata</i>	54	90
	<i>Anta</i>	0	9
Moderately masculine	<i>Kimi</i>	19	7
Strongly masculine	<i>Omae</i>	0	48
	<i>Omee</i>	0	2
	<i>Temee</i>	0	1
Total of second		73	157

person pronoun			
Number of dialogues		1889	671

The non-translated text had in general fewer occasions when characters were referred with second person pronoun and the variation of the pronouns has been rather limited. Due to the fact that it is more common to refer the respondent with his or her name rather than with a second person pronoun in Japanese, it could be considered a reason why the second person pronouns appear more frequently and with more variations in the translated text. The translator however did sometimes omit the second person pronoun but rarely replaced them with names so the translator has had option to decide whether or not staying true to the original or making it more natural. This example aims to show how the translated text has omitted some second person pronouns and therefore the original dialogues are provided.

Example 12 – Romanized Japanese:

*“Nanika, mitsuketa ka”* (Läckberg 2003/2009, Chapter 4, p.204)

Swedish original:

“Har **du** hittat något intressant?” sa Patrick. (Läckberg 2003, Chapter 4, p.114)

English translation:

“Have **you** found anything interesting?” Said Patrick

Example 13 – Romanized Japanese:

*“Dou suru? Kyou no tokoro wa kono hen de manzoku shite oku?”* (Läckberg 2003/2009, Chapter 4, p.205)

Swedish original:

“Vad säger **du**? Ska **vi** nöja oss för den här gången?” (Läckberg 2003, Chapter 4, p.115)

English translation:

“What do **you** say? Should **we** be done with it this time?”

The total amount of second person pronoun used in the translated text shows a high usage of them in comparison to the non-translated text. This has not been suggested by Meldrum or any other of the researchers mentioned in this thesis. If the translator is conscious about removing second person pronouns in the translated text, it can be suspected that the amount of second person pronouns would be higher if this choice was not taken by the translator.

In the non-translated text we can however find sentences which uses the name of the character rather than a second person pronoun –

Example 14 – “*Josei ni shite wa fuku wa sukunai wa*” *Moe ga kansou wo iu.* “*Sorya sou darou...*” *Saikawa wa unazuku.* “*Gaishutsu suru wake ja nai shi, kisetsu mo nai no dakara ne. Nishinosono-kun no juubun no ichi kurai darou?*” “*Sanbou no ichi ika desu ne*” *Moe ha sarari to kotaeta.* (Mori 1998, Chapter 4, p.171)

Example 15 – “*Sou da yo*” *Hasebe ga kotaeru.* “*Ni nen yori mae no wa ichibyou ga ni KOMA ni asshuku sareru shi, henka no nai eisou mo asshuku de KATTO sareru kara, taishita DEETA ryou ni wa naranainda*” “*Fuun...*” *Moe wa kanshin shita.* “*Hasebe-san ga kite kara, hakase no heya ni dareka hairimashita?*” “*Iya, hitori mo inai to omou ne. Etto, mou rokunen ni naru kana...*” (Mori 1998, Chapter 3, p.129)

In general, regarding the non-translated text, *kimi* was only used by the main male lead character while *anata* was mainly used in a conversation in the beginning of the book between the female main lead character Moe and the murder victim Magata. Hence the *kanji* 貴女 was frequently used in that conversation. The translated text on the other hand offered more variations despite generally having a high usage of *anata*. In addition to a high amount of *omae* which is considered very masculine, there was some usage of second person pronouns considered to be insults, something the non-translated text lacked. This might cause the impression that the male characters in the translated text is seen more masculine in comparison to the male characters in the non-translated text.

Another different point between the non-translated text and translated text was the fact that the translated text spelled out both first and second person pronouns in *hiragana*, while the non-translated text always used their *kanji*.

In general there are not many differences regarding male and female language except that the translated text has somewhat more variations, but not much notable. The notable point here is that *-yo* is used often in the non-translated text and the usage of *boku* and *kimi* in the non-translated text in comparison to the usage of *ore* and *omae* in the translated text. This concerns mainly male language though. Meldrum (2009) also notes that her findings do not support the theories of over-used female language in translation. She argues that the use of so-called role language (*yakuwarigo*) is not questioned in non-translated texts by the general public, but it is more criticized in translated text by educators. The same can be said for some kinds of *gairaigo* which was discussed in 5.3. She also argues that over-used role language might be helpful in translated text to identify characters because it can be difficult to identify who said what. From the data that has been gathered for this paper, there might be some truth to that reasoning as it sometimes was difficult to distinguish the characters behind the dialogues. In the non-translated text however, a conversation or statement was usually followed with who whom said it.

## 5.5 Formal language

First the gathering of *teineigo* and informal language will be presented, and afterwards there will be a discussion of the findings of *kenjogo* and *sonkeigo*. Only dialogues (phrases enclosed by 「 」) were gathered for studying this feature. Because of the many examples in this part, English translations will not be provided.

Table 14: Usage of *teineigo* and informal language

	Non-translated text	Translated text
<i>-masu</i>	271	153
<i>-mashita</i>	145	105
<i>-masen</i>	208	88
<i>-masendeshita</i>	15	23
<b>Total</b>	<b>659</b>	<b>369</b>
<i>Desu</i>	790	230
<i>Deshita</i>	36	34
<i>Deshou</i>	111	36
<b>Total</b>	<b>937</b>	<b>300</b>
<i>-ru</i>	47	60
<i>-nai</i>	107	56

<i>-ta/nda</i>	91	92
<i>-nakatta</i>	22	20
<b>Total</b>	<b>268</b>	<b>228</b>
<i>Da</i>	126	121
<i>Datta</i>	21	38
<i>Darou</i>	49	24
<b>Total</b>	<b>196</b>	<b>183</b>
Number of dialogues	1889	671
Percent of <i>teineigo</i> used in dialogue	84 %	99 %
Percent of informal language used in dialogue	24 %	61 %

The translated text offered less opportunity to study sentences as the number of dialogues was nearly half in comparison to the non-translated text, but since they in general were much longer in characters it might be even in the end. The dialogues in the translated text tended to be rather long in comparison to the non-translated text and as we could observe in 5.2 paragraphs tend to be longer in the translated text than in the non-translated text. The data of average of dialogues are however not available. This could also explain the large amount of usage of *teineigo* in the translated text despite few dialogues. In one long dialogue there could be several usages of verbs. Gellerstam (1986) proposed that conversational language in translated texts would appear more formal than non-translated text, and the translated text in this study shows to be formal, but so does the non-translated text as well. The translated text shows in addition a high usage of informal language as well, and the usage is significantly higher than the usage in the non-translated language text.

The formal pronouns that were described appeared to have been used as part of gender language instead of formal language in the translation text, except in one case. As it is a trait of female language to use more formal language, one must try to distinguish whether or not it should be seen as formal or female language. As the female characters in the example further below are supposed to be lady-like one can suspect their formality is used to make them appear lady-like rather than only formal. In addition, other characters do not use a similar language. In the non-translated text they did not appear. However there were a handful of opportunities to study the usage of *kenjogo* and *sonkeigo* whose amount of usage did not

differ greatly between the two texts. The main difference that can be observed is that in the non-translated text the same characters interact with each other using *sonkeigo* and *kenjogo*. For instance while the male lead character Saikawa which is a teacher to the female lead character Moe, talks to her with informal grammar structures, she responds to him with formal grammar structures and sometimes with *sonkeigo* and *kenjogo*, for instance;

Example 16 – “*Sore jaa, sensei wa, sono okiagari koboshi ga seimeitai datte ossharu no desu ka?*” Moe wa kiita. “*Sakki no teigi da to, sou naru ne*” Saikawa wa kotaeru. (Moe to Saikawa – Mori 1998, Chapter 1, p.45)

Example 17 – “*Sukunaku tomo, Magata Shiki-hakase dewa nai to omou*” Saikawa wa sokutou shita. “*Naze?*” Moe wa odoroiita you datta. “*Satsujinhan ga kaitatte ossharu no desu ka?*” “*Tabun ne*” Saikawa wa unazuku. “*Magata-hakase ga nokoshita no nara, jibun no namae wo kaitari wa shinai darou*” (Moe to Saikawa – Mori 1998, Chapter 4, p.186)

Example 18 – “*Sensei sore wa ariemasen*” Moe wa kachi hokotta you ni itta. “*Watashi, sakki, mukou no heya de BIDEO wo mite kimashita. Kono heya no yousu wa zenbu kiroku sareteirundesu yo. Goran ni narimasu ka? “Sou ka...”* Saikawa wa kemuri wo tsuita. (Moe to Saikawa – Mori 1998, Chapter 3, p.138-139).

The following examples (19, 20, 21, 22) are dialogues between Saikawa and a lab assistance called Yamane with whom he has no previous relationship. Their interactions are sometimes characterized by *sonkeigo* and *kenjogo*, for instance;

Example 19 – “*Sensei no ossharu toori desu*” Yamane ga unazuku. (Yamane to Saikawa – Mori 1998, Chapter 5, p.206)

Example 20 – “*Ieie, zenzen kamaimasen*” Saikawa wa itta. “*Sore yori mo, mata, oukagaishitai no desu ga, nanji goro ni kitara ii deshou?*” “*Ohiru sugi ni, kochira kara kuruma de omukae ni ikimashou*” Yamane wa jibun no tokei wo miru. (Saikawa to Yamane – Mori 1998, Chapter 5, p.209)

Example 21 – [...], Saikawa no kao wo gyoshi shita. “*Gutaiteki ni wa, ima kara nan desu kedo..., boku tachi ga shonai wo urotsuite, iroiro to chousa wo suru koto*



wo kyoka **shite itadakitai no desu**. *Moshi, kanou nara, keisatsu ga kuru made ni jiken wo kaikestu shitai...*” (Saikawa to Yamane – Mori 1998, Chapter 5, p.234)

Example 22 – “[...]. *Yuube, kenkyuusho ni, Saikawa-sensei to Nishinosono-san ga korareta koto wo, nakatta koto ni **shite itadaku no desu kara**, senseigata wa jiken to wa mattaku mukankei ni naru no desu. Ashita no fune de **kaette itadaku dake desu**” “*Shindou-shochou no koto wa, dou sareru no desu ka?*” Saikawa wa *atarashii tobako wo tori dashite hi wo tsukeru.* (Yamane to Saikawa – Mori 1998, Chapter 5, p.221).*

Finally there is the introduction dialogue between Moe and the murder victim Magata which is highly formal, for instance;

Example 23 – [...]*Magata-joshi wa kotaeru. “iroiro na shouko kara sore kurai da to handan dekimasu ne. Douki nante mono ni, nanika imi ga aru to hontou ni kangaeteiru no? **Anata, sonna koto okiki ni naru tame ni, koko ni irasshatta no kashira?**” Chigaimasu” “Dewa. hondai ni hairimashou” Magata-joshi wa, sou itte, [...]* (Magata to Moe – Mori 1998, Chapter 1, p.16-17)

Example 24 – “*Kotaerarenai no wa, doushite desu ka?*” “*Shiranai kara desu. Souzou suru koto wa dekimasu ga, kotae wa doremo tekitou yo wa omoemasen. Koroshita hon'nin ni kiite itadakitai wa*” “**Hakase ga koroshita no dewa nai to ossharu no desu ka?**” Moe wa mi wo nori dasu. “*Sou ne. sukunaku tomo, watashi no ishiki dewa, sore ga shinjitsu desu.[...]*” (Moe to Magata – Mori 1998, Chapter 1, p.14).

The translated text's characters use *sonkeigo* with many different characters, but *kenjogo* was barely used. There were almost only situations with *goran ni naru*, for instance;

Example 25 – *PATORIKKU wa, ha wo tsuki tateta bakari no CHOKOREETOKEEKI wo yatsu no omoi de kuchi kara tori dashi, shita de mae ha wo souji shite kara hanashi hajimeru. “Yoroshikereba, PETOREEN-san ga **goran ni natta no wa nan datta no ka, ohanashi shita itadakemasen deshouka? Tokoro de, TEEBUREKOODAA ni otorishite yoroshii deshou ka**” [...].* (Patrick to Petrén – Läckberg 2003/2009, Chapter 4, p.221)

Example 26 – *RUUKASU wa fushin no me de ERIKA wo mitsumeteiru. [...].*  
“*Demo, watashi no tame no chuudan shinaide kudasai. Doko made goran ni natta no kashira?*” “*Gitei-sama kara choudo, rippana ima wo misete itadaiteita tokoro desu. Tashika ni totemo shumi no yoi heya degozaimasu. Mado kara sashi komu hikari wa subarashii desu ne*” (Erika to a real estate agent – Läckberg 2003/2009, Chapter 3, p.170).

In the interaction between the female lead character Erica and the murder victim’s husband, Henrik more *sonkeigo* is used in comparison to other conversations, for instance;

Example 27 – *ERIKA wa tachi agatte te wo sashi dashita. Sore wo HENRIKKU wa ryoute de hasami, suubyou nigitte kara hanashite, genkan DOA ni an’nai suru.*  
“*Garou ni yotte, chotto misete moraou ka to omotte orimasu*” (Henrik to Erica – Läckberg 2003/2009 Chapter 1, p.55)

Example 28 – “[...] *Watashi ga FIERUBAKKA ni tsuku made nijikan wa kakarimasu. Son’na ni nagai aida futari ni shite okitaku arimasen. Atsukamashii onegai na no wa shouchi shite orimasu. Mata makiwa, anata to wa otagai yoku shitteiru wake demo arimasen. Desu ga, hoka ni onegai dekiru hou mo inai mono desu kara*” (Henrik to Erica – Läckberg 2003/2009 Chapter 2, p.95).

In addition there are two more characters that used *sonkeigo* and *kenjogo* though since it could be considered feminine to use it; it could be interpreted as them using a more feminine language. The first character is a French girl who is supposed to be lady-like, and the other character is the wife of the dead founder of an industrial company and therefore might also be interpreted as lady-like, for instance;

Example 29 – “*Anata to KOOHII wo goissho shi nagara ohanashi shitai tte omottemashita. Kyou wa totemo shizuka desu. Ura ni ikimashou*” *FURANSHIINE wa ERIKA no saki ni tatte garou no ura ni aru chiisana heya ni mukatta.* (Francine to Erica - Läckberg 2003/2009, Chapter 1, p.58)

Example 30 – *NERRII wa yuuga ni SOFA kara tachi agaru. Kono toki wa toshi kara kuru otoroe wa mijin mo mitomerarenakatta. “Omiokuri shimasu. Izen nara, uchi no kaseifu no VEERA ga shita no da keredo. Demo, jidai wa kawarimashita. Kaseifu nante hayarimasen mono. Son’na yoyuu no aru hito mo, hotondo inai*

*deshou. Ee, watakushi jishin wa kaseifu wo oite okitakatta. [...]*” (Nelly to Erica – Läckberg 2003/2009, Chapter 3, p.164)

Example 31 – “*Anata ga KAARUGUREEN ikka to shitashii oshiriai datta to wa, sonjimasen deshita*” “**KARUEERIKKU wa, watakushi domo no tokoro de naganen hataraitte orimashita. Iron’na ori ni, kare no kazoku ni mo atteimashita yo. Desu kara, ano gikai ni ojama shita no wa, touzen da to omoimasu**” *NERRII wa me wo fusetta.* (Nelly to Erica – Läckberg 2003/2009, Chapter 3, p.157).

In addition there is an interesting case when Erica calls an old friend of her mother and expresses herself to be foolish to use such formalities to a person she already knows;

Example 32 – “*Hai?*” “*Konnichiwa, ERIKA FARUKU desu. Jitsu wa watakushi....*” *Ato no kotoba wa iwazu ni nigoshita. Aratamatta jikoshoukai wo suru nante, bakageteiru to kanjita. AREKUSU no oba no URRRA PAASHON wa, ERIKA no koto yoku shitteita* (Läckberg 2003/2009, Chapter 1, p.32).

In general there are no large differences between the two texts regarding the formal language. The big difference between the two texts regarding *teineigo* might be due to the fact that the non-translated text had many short dialogues while the translated text had few long dialogues. Regarding *sonkeigo* and *kenjogo*, in the non-translated text they seem to be used by characters that have established their relationship to each other, whilst in the translated text it seems to be used by characters that do not know each other from before and therefore use it by sense of politeness to strangers.

## 6.0 Discussion

The claim that third person pronouns are over-used in translation and therefore is a characteristic of Japanese translationese has been proved to be the case. The amount of third person pronouns was almost three times as high in comparison to the non-translated text. To make a text more natural in Japanese one should as Miyawaki (2000) suggests, try to decrease unnecessary third person pronouns or use the character names. *Kare* and *kanojo* were developed in the Meiji era in order to be used as translations of the European language's "he" and "she". The *kanji* for *kare* still refers to "that" or "those" in modern Chinese (Ragvald 2012). There is also the option to use *onna* or *otoko* as well in order to decrease *kare* and *kanojo*. In addition the amount of second person pronouns used in the translated text was significantly high. The translator seemed to have been conscious about it and had removed some second person pronoun. Swedish speakers tend to frequently use second person pronouns while in Japanese it is more common to omit them or replace them with names. As it was not suggested as a feature of translationese in the theory it could be considered something to investigate further in another study.

Previous research has described the amount of *katakana* loanwords or *gairaigo* to be more common in translated text and it has been argued to be a characteristic of Japanese translationese. Meldrum (2009) has argued that this is somewhat true according to her research, but only if proper nouns, onomatopoeic words written in *katakana* etc. is included. With these features excluded Meldrum did not observe any significant differences between the corpora and the same could be said with the findings of this paper. *Au contraire*, it seems as the percentage of *gairaigo* is more frequent in the non-translated text. The text circle around modern technology and thus many computer terms are used, which usually are English loanwords. Since guidebooks to translation to Japanese (Miyawaki 2000 e.g.) suggest translators to be conscious about *gairaigo* it might lead to a paradox where translators omit using *gairaigo* while writers of Japanese novels can use as many *gairaigo* as they want.

The description in the previous research of long paragraphs as a characteristic of Japanese translationese however is true according to the findings of this paper. The paragraphs are almost twice as long in the translated text and this include both narration paragraphs and dialogue paragraphs. Meldrum (2009) noticed this in her research as well. As mentioned earlier in this paper, Meldrum studied English to Japanese translation and therefore the aim of this paper was to study Swedish to Japanese translation and the result showed similarities in regard to these three aspects of Japanese translationese. Wakabayashi's (2009)

suggestion that foreign texts translated by Japanese translators, have longer paragraphs and several unnecessary third person pronouns in order to mimic and to preserve the linguistic patterns of the foreign texts, is therefore supported.

It was also suggested by previous scholarship that translated texts tended to overuse grammatical gender markers and Meldrum (2009) suggested that over-feminization of female characters through the usage of female gender markers was a characteristic of translationese, but her findings did not suggest any significant difference in the usage of gender suffix markers, usage of first and second pronouns. The same could be said about findings of gender suffix markers etc. in this paper. The translated text offered some cases with females using moderately feminine first person pronouns which could be interpreted as an attempt to make them more lady-like. Meldrum (2009) argues that any kind of over-feminization could not be observed in her research and it is possible that Japanese educators criticize over-feminization in translated text, but does not have the same critical attitude to feminization in non-translated texts thus it is not criticized by the general public. Because of the attention gender language and also *gairaigo* in translation has, it is possible that the translators are more conscious about it and use them more careful compared to an author of a Japanese text thus creating a paradox. However, these findings suggest there might be some over-masculinization in the translated text as more strongly masculine first and second pronouns appear. Shimoujo (2008) argues in his study of male language in television dubbing that there is a difference between the usages of male language between translated and non-translated, calling the dubbing of male language a mix of reality and fiction. He however points out that it is observed that the difference between male and female spoken language is decreasing, and sentence-ending particles that previously were used only by male are now being used by women and vice versa. However, the difference is still preserved in fictional works to give personality to the characters.

It was presumed by Gellerstam (1986) that translated texts are more formal to its nature in dialogues and offer less informal language in dialogues. In the analysis of *teineigo* and informal language of the two texts there were no significant differences. However the translated text had a high usage of informal language, but not on the expense of the *teineigo* used. The reason behind this is not completely understood, but as the translated text in general had long dialogues there could be a mixture of both formal and informal language, for instance –

Example 33 – “*Nan to mo nai wa. Toshi dakara ne, itai tokoro mo dete kimasu. Tokoro de omae wa koujou ni inakutemo ii no kai?*” (Läckberg 2003/2009, chapter 3, p.162)

Regarding *sonkeigo* and *kenjogo*, the amount of usage showed no significant difference, but the context might be a bit different. Humbleness and politeness was showed by characters to characters they were just introduced to in the translated text, but these polite expressions were used in the non-translated text both between two strangers and by characters that already had established a relationship with each other. Such similar contexts were not found in the translated text. To highlight this as significant however might be an exaggeration.

## 7.0 Conclusions

### 7.1 Summary

In the beginning of this paper a purpose and research questions were presented and in this section the answers to them can be provided. Long paragraphs and frequent usage of third person pronouns do also appear in Swedish-Japanese translations, but the over-usage of loanwords is not a feature of Swedish to Japanese translation or in Meldrum's English-Japanese translation study. Therefore it could be questioned whether or not loanwords or *gairaigo* should be considered as a feature of Japanese translationese. Neither could any notable differences in the usage of formal language and male and female gender markers and language be detected. The most notable regarding male and female language was the fact that the male language of the characters in the translated text could be perceived as more masculine than the male characters in the non-translated text.

Were there finally any notable characteristics that occur in Swedish-Japanese translation, but is lacking in comparison with English-Japanese translation? Meldrum (2009) argues regarding the usage of third person pronouns that Japanese translators avoids to use *kare* more frequent than *kanojo* or *karera* due to historical reasons as *kare* is older than the other two and had a more similar meaning to the pronoun "it" before Western influences. According to this paper's findings *kare* and *kanojo* are equally as much which also differs from the English to Japanese translation study of Meldrum. In addition while Meldrum's study showed translated texts to have twice as many usages of third person pronouns, this paper shows thrice as many usages. This paper also shows that the paragraphs overall are somewhat shorter in comparison to the result Meldrum (2009:126) presents. We could also observe how *jibun no* in the translated text was used in order to create possessives despite it is possible to do so without using *jibun*. Perhaps it might have used in order to create an emphasis similar to the situation the original text. It could be considered unnecessary and an alternative would be better in order to make it more natural.

This paper should be seen as an extension on the study of Japanese translationese, an area which appears to be understudied and as corpus-based translation study yet is a rather young method, the hope is that this study will assist in the establishment of translationese research in Japanese and between Swedish and Japanese. It can however be considered how relevant it is to study Japanese translationese from languages from the same language group (Swedish and English are Germanic languages) in order to detect other features of translationese as their similarities become clearer in comparison to Japanese. As Japan has a

large variety of foreign literature there is no lack of materials for future studies with other languages. It would also be intriguing to study the use of *jibun no* in translated texts, and how it might be related to possessiveness. There should be a reason why the translator preferred to replace the ST's his (*kare no*) and her (*kanojo no*) with “noun” *wa/ga jibun no*.

The result of this study has more or less strengthened the conclusions made by Meldrum (2009) about the claimed features of Japanese translationese. The next step would be to find other characteristics of Japanese translationese, which this paper tried to according to Gellerstam's (1986) suggestion about translated text to be formal. However in this study so was not the case, but the search continues.

## 7.2 Final Thoughts

Translation is something I find intriguing, and when reading about translationese I found it as something I wanted to know more about, and the corpus-based translation studies method seemed as the most appropriate method to approach the issue of translationese. However it has been difficult to work with the method without pre-existing corpora and the work to digitalization of the novels has been very time-consuming. There are in addition no good computer programs to analyze the corpora, something Meldrum also pointed out and therefore she used *Microsoft Word*. She however got a colleague to create a program which allowed her to analyze exclusive *katakana* words. I however have been stuck with the search options of *Microsoft Word*. I probably should have separated the dialogues from the rest of the text and counted the characters in the dialogues in order to easily estimate the average appearance of words in dialogues. However as I was limited to the search option of word, it would had been very time consuming and when I discovered that it would be the most appropriate thing to do, it was already late. The method would also be more effective with larger corpora and Bystrova-McIntyre (2012) mentions that with large corpora where the authors of the books only appear one time each, one can decrease the influence of the individual authors. However with these two texts I have been able to analyze contexts in more detail. It has however in general been a great experience to work with Japanese language.



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