Returning Loanwords

Translation of Western Loanwords in Japanese to English

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Abstract

Although the similarities between the English language and the Japanese language are few, the two have influenced each other profoundly in the last century. The category of words called *gairaigo* in the Japanese language mostly consist of loanwords from Western languages – in particular English. But what happens when translators translate these originally English words in Japanese back to English? This thesis sought to examine what kind of local strategies Japanese-to-English translators use when translating *gairaigo*, if these strategies vary depending on the text type and whether or not there is a correlation between the local strategies and the word class of the *gairaigo*. Three different kinds of texts were examined; a novel, several newspaper articles and an operation manual. By comparing the source texts with their corresponding target texts, it was possible to determine six different local strategies used to translate *gairaigo* – omission, returning, transposition, modulation, equivalence and paraphrase.

Keywords

Translation, loanwords, *gairaigo*, Japanese to English, returning, local strategy

Kan man återlämna lånord?

Angående översättning av västerländska lånord i japanska till engelska

Victor Damberg

Sammanfattning

Även om japanska och engelska är två vitt skilda språk har de ändå påverkat varandra i stor utsträckning i modern tid. Den kategori av ord som på japanska kallas *gairaigo* består av lånord som främst lånats in från västerländska språk – framförallt engelska. Men vad händer när ord inlånade till japanska från engelska översätts tillbaka till engelska igen? Den här uppsatsen hade som syfte att undersöka vilka lokala strategier översättare använder när de översätter *gairaigo*. Skiljer sig strategierna beroende på vilken typ av text som översättaren arbetar med? Finns det en korrelation mellan vilken typ av lokal strategi som används och det inlånade ordets ordklass? Tre olika typer av texter undersöktes: en roman, ett antal nyhetsartiklar och en manual för en bärbar spelkonsol. Genom att jämföra källtexterna med de motsvarande måltexterna kunde sex olika lokala strategier identifieras: utelämning, återlämning, transposition, modulation, ekvivalens och parafras.

Nyckelord

Översättning, lånord, *gairaigo*, japanska, engelska, återlämning, lokala strategier

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1. Introduction

One of the reasons spoken languages are so fascinating is their tendency to never be fully static. Languages are constantly changing, evolving and, in the eyes of some people, devolving. Languages are always being influenced by factors such as social changes, scientific innovations, other languages and so forth.

Loanwords are a perfect example of interlingual influences. In Haspelmath's *Loanwords in the World's Languages : A Comparative Handbook* (2009:36-37), 'loanword' is defined as a word that at some point in the history of a language entered its lexicon as a result of borrowing. 'Borrowing', in turn, is commonly used as a general term for all kinds of transfer or copying processes; native speakers adopting elements from other languages into their own language or non-native speakers imposing properties of their language onto another language.

While the genetic affiliation of the Japanese language has been discussed extensively since the middle of the 19th century without conclusive proof having been found for any theory (Shibatani 1999:94), Japanese has still been highly affected by other languages for thousands of years. Influences have historically come mainly from within the East Asian cultural sphere, with China being the main contributor. The writing system adopted in Japan during the Nara (710 – 794 AD) and early Heian period (795 – 1185 AD) was based semantically as well as phonetically on the usage of Chinese characters (Shibatani 1999:120). According to a study by NINJAL (National Institute for Japanese Language and Linguistics) conducted in 1962 on contemporary magazines, around 41% of the lexical items in those texts were of Sino-Japanese origin, and 60% were non-native Japanese (Schmidt 2009:555). In modern times, however, outside lexical influences has mostly originated from Western languages, in particular from the English language (Schmidt 2009:551-552).

Translators face numerous problems when translating texts. These translation problems are dependent on factors such as source and target text compatibility, target culture norms, target language limitations, etc. All of these factors are perhaps even more important to take into account when working with language pairs where the two languages belong to completely different language families. As the Japanese-English language pair would be an example of such a combination, the aforementioned factors must play a vital role when translating texts between these two languages.

In this thesis, I take a closer look at a category of words called *gairaigo*. As mentioned earlier, the Japanese language has a long tradition of borrowing from other languages. *Gairaigo* is a term for loanwords borrowed from mainly western languages such as English and German. The word *teeburu,* from the English word *table* is one simple example, as the word has retained its meaning during the borrowing process. A lot of research has been conducted regarding these loanwords. Things such as etymological information (Gogenjiten 2014, Nihonjiten 2014) and frequency rates (Schmidt 2009:556,

562, 564) are readily available. However, little research has been conducted thus far regarding how translators deal with translation problems related to this category of words.

1.1 Conventions

This thesis contains Japanese text written in Japanese script. For the benefit of readers who do not know Japanese, this script will be transliterated to the Latin alphabet using the modified Hepburn system. This system is the internationally most commonly used system for transliteration of Japanese (Lindberg-Wada et al. 2006:44-45). Transliterated Japanese is marked in italics. Long vowels are written as two vowel characters (aa, ii, uu and so forth). The only exception to this rule is the long o-sound, which is written as *ou* when the corresponding characters in hiragana is おう (とうきょう is thus transliterated Toukyou - 'Tokyo') and as *oo* when the corresponding hiragana characters are おお (meaning とおる becomes *tooru* – 'to go past'). The n-sound is transliterated as *n*, not *m*. The only exception to this rule is the name of the newspaper Asahi Shimbun, which has an *m* rather than an *n* in *Shimbun*, as this is the official transliteration used by the paper. The character は is transliterated as *ha* except in cases where it works as topic marking particle, where it is transliterated as *wa*. Furthermore, the particles を and へ are transliterated as *wo* and *he* respectively.

Japanese names will be written in accordance with Eastern standard, with the family name first and the given name second. Long vowels in names will be indicated by macrons (example: 阿部公房　あべこうぼう = Abe Kōbō)

2. Research issues

In my first Master's thesis, I made a translation with commentary of a short novel called *The Magic Chalk* by the famous Japanese author Abe Kōbō. In this study, I focused on the translation of three different categories of words; onomatopoetic words, cultural specific concepts and western loanwords (*gairaigo*). Finding previous research on onomatopoetic words and cultural specific concepts was unproblematic. In all, a lot of research on translation between Japanese and English seem to be available (Hasegawa 2012, Edström 1989, Levy 2011, Sato-Rossberg 2011). However, *gairaigo* and the problems related to these words still seem to be a subject that has not garnered much attention (Damberg 2014). The translation with commentary showed all *gairaigo* were translated using the same local strategy – what Edström calls *approximation*, which was defined as "replacing a word with a approximation that can function as an equivalent" (Edström 1989:9). In other words, this local strategy is similar to the local strategy in this thesis named equivalence (See section 5.2 and 7.1). In the conclusion of my first thesis, I proposed a possible reason for the lack of variety, namely that only one local strategy had been used because all *gairaigo* were nouns. The idea was that it would be easier to find equivalent terms for concrete nouns in other languages, as the things these nouns refer to are simple and tangible things that exist in the physical world. It would therefore be interesting to examine more texts, to determine whether or not it would be possible to get a different and more interesting result.

For students studying Japanese as a foreign language, with a Western language as native language or English as a second language, *gairaigo* represents something familiar in a language that otherwise seems so different, complex and oftentimes, difficult. It is often said among such students that whenever one cannot remember a certain word in Japanese, it is always possible to *japanize* an English word by adapting it to the syllables available in the Japanese language. Chances are such a strategy will facilitate communication, as one might stumble upon on a commonly used *gairaigo* if one is lucky. As is explained in more detail under section 4.3, native Japanese speakers' perception of *gairaigo* is quite different. This is another reason why it would be interesting to take a closer look at *gairaigo* in Japanese-to-English translation.

Therefore, this thesis seeks to shed light on how professional translators deal with the problems related to translating *gairaigo* to English. The specific research questions are as follows:

What kind of local strategies do translators employ when translating *gairaigo* into English?

Do the local strategies used differ depending on text genre, or are the same strategies employed equally across the board?

Is it possible to see a correlation between local strategy used in translation and the word class of the *gairaigo*, i.e., are nouns exclusively or mostly translated using one local strategy, are verbs exclusively or mostly translated using another local strategy, and so forth.

3. Material and method

The study presented in this thesis aims at investigating local strategies used by translators when translating *gairaigo*. This is be done by examining various translated texts and comparing them with their source texts. By identifying *gairaigo* and comparing these words with the corresponding words in the target text, it should be possible to evaluate what local strategy the translator has used when transferring the meaning of the *gairaigo* to English. The study incorporates quantitative as well as qualitative methods. The text length in form of number of characters used, as well as the number of *gairaigo* in each source text is counted and compared. Additionally, the different categories of local strategies used in the target texts are also counted, giving an indication of frequency for the occurrence of *gairaigo* as well as the usage of the different strategies. The qualitative aspect is covered by analyzing examples of the usage of the different local strategies found in the material in their context – attempting to determine why such a strategy has been used in the particular example.

The empirical data is collected by comparing the first chapter of the novel 1Q84, written by the acclaimed contemporary Japanese author Murakami Haruki, to its English translation. This is partly a choice made due to the issue of availability, as the texts must be easily available in both Japanese and English in the country where this essay is written: Sweden. Seven news articles and their

corresponding English translations from the internet edition of the Japanese newspaper Asahi Shimbun will also be used in the study's corpus. The news articles have been chosen to cover a wide range of topics in order to make the results more representative of the news article genre. Lastly, the corpus also consists of the the the first five pages of an operations manual for the handheld console Nintendo 3DS and the corresponding pages of the English translation of said manual. This means a variety of different text genres are incorporated in the study's corpus.

4. *Gairaigo* as a lexical category

This chapter will examine *gairaigo* in closer detail by discussing the definition and explaining some of the characteristics of this category of words.

4.1 Research on *gairaigo*

Not many general works on *gairaigo* have been published in English. The earliest work is called *Language contact in Japan* and was written by Leo Loveday (1996). This was followed up by Mark *Irwin's Loanwords in Japanese* (2011). General works on *gairaigo* in Japanese are only slightly more plentiful – the most authoritative, although perhaps somewhat dated work is Umegaki (1963). Ishiwata (2001) is heavily focused on etymological information and semantics, while Tanaka (2002) and Ishino (1983) are not quite as extensive but also merit a mention. General works on the Japanese language often also feature sections that deal with *gairaigo*. Examples of this could be found in the relevant sections of Gottlieb (2005) and Shibatani (1990).

Another resource on *gairaigo* is *Kokuritsu kokugo kenkyuujo* (The National Institute for Japanese Language and Linguistics – NINJAL) which over a period of around 60 years has conducted mostly survey based research regarding *gairaigo*, researching the Japanese public's general understanding and usage of *gairaigo*. The institute also promotes a program for replacing *gairaigo* that are difficult to understand with native Japanese or Sino-Japanese words (*Gairaigo iikae teian* – 'Paraphrasing *gairaigo*') (NINJAL 2006).

4.2 Lexical strata in Japanese

The Japanese language is usually divided into three or four different lexical strata. These layers are called Native, Mimetic , Sino-Japanese, and Foreign, although some scholars regard the mimetic strata as a subset of the native category (Irwin 2011:4). There is also a hybrid strata, consisting of lexemes made up of morphemes from different strata (Schmidt 2009:555). These strata reflect the perception of native speakers rather than the word's real etymology. However, native speakers' perception and real etymology seem to by and large match, with only a few exceptions.

Words in the native stratum are called *wago* (和語) in Japanese and they are, as the word native implies, words that have not been borrowed from other languages and are 'indigenous' in that sense (Irwin 2011:5). As seen in many languages, "basic" or "core" vocabulary is most resistant to borrowings. Japanese is not an exception, meaning a large portion of core Japanese vocabulary is *wago*. Examples include grammatical particles such as the topic marker (*wa* - は), fundamental verbs such as eat (*taberu* - 食べる), kinship terms such as mother (*haha* - 母) and so forth (Irwin 2011:5).

Sino-Japanese vocabulary is called *kango* (漢語), and this kind of borrowing started approximately during the 5th century through the adoption of Chinese characters (*kanji* - 漢字) (Lindberg-Wada et al. 2006:21). Borrowing from China was intense and spread out over approximately 1 500 years. However, not all *kango* are borrowed directly from Chinese. A significant number of *kango* words are called *wasei kango* (和製漢語 – *kango* made in Japan), and are words coined using Sino-Japanese lexical material – for example through making a new compound word using two or more Chinese characters (Irwin 2011:6). This was especially common during the pursuit of rapid industrial and economic growth in the mid 19th century, when a scientific vocabulary was created by coining new *kango* to go with concepts imported from the West (Irwin 2011:6). One example of such a word would be *gainen* (概念), which was created as a loan of the English word *concept* (Jin 2012:58).

The mimetic stratum consists of onomatopoetic and sound symbolic words (Schmidt 2009:554). These range from words called *giseigo* (擬声語: words imitating human or animal sounds, ex: *wanwan* 'dog barking'), *giongo* (擬音語: words imitating real sounds, ex: *zaazaa* (ざあざあ) 'showering rain') and *gitaigo* (擬態語: words imitating states of mind, visual or other sensitive impressions – *furafura (*ふらふら) 'walking unsteadily', *yuttari* (ゆったり) 'state of being relaxed') (Inose 2007:98). No mimetic words have been borrowed from other languages, which is why many scholars posit this stratum as a subset of the native category (Irwin 2011:6).

The foreign stratum is the focal point of this essay. As previously noted, words in the foreign stratum are called *gairaigo* (外来語, literally - 'words from outside') in Japanese (Schmidt 2009:555). *Gairaigo* may grossly be defined as the residue after native, Sino-Japanese and mimetic words have been removed from the lexicon (Irwin 2011:8). However, as there also exist some lexemes that are considered hybrids (ex: *wagomu* (輪ゴム) – 'rubber band'), this definition is not unproblematic (Irwin 2011:14). The Japanese dictionary *Sanseidou Daijirin* defines *gairaigo* as:

> A word that has been borrowed from another language and is now used regularly as a word in the Japanese language. Examples include *garasu* (ガラス - glass), *nooto* (ノート - note), *pan* (パン - bread), *arukooru* (アルコール - alcohol). A broad definition also includes *kango*, although *gairaigo* usually only refers to words borrowed from Western languages. Since these words are usually written using *katakana*, they are also known as *katakanago* (カタカナ語).
>
> (*Sanseidou Daijirin* 2014)

This definition includes a reference to Western languages (*seiougo* - 西欧語), which is likely to match with most native speakers' perception. However, there is a strong consensus among scholars to include modern borrowings from Korean, as well as modern borrowings from Chinese (Irwin 2011:8). Furthermore, as the strata in Japanese reflect the perception of native speakers rather than the actual word's true etymology, the donor language's true identity might even be considered irrelevant (Schmidt 2009:554-555).

In written texts, the three main strata (Native, Sino-Japanese and Foreign) show differences in script. Japanese is written using a mixture of three scripts, two syllabaries (*hiragana* ひらがな and *katakana* カタカナ) and the Chinese logographic script called *kanji* (漢字). The general rule is that native Japanese words are written in either *kanji* or *hiragana*, Sino-Japanese words are written in *kanji* and foreign words are written in *katakana* (Schmidt 2009:559). The *katakana* script is multifunctional and sometimes used to write onomatopoeia, colloquial terms, foreign names, names of certain plants and animals and *gairaigo,* as well as sometimes being used to put emphasis on certain words or show that a word usually written in Chinese characters is being used in a non-standard way (Lindberg-Wada et al. 2006:41). However, it is heavily skewed towards writing *gairaigo*, meaning *gairaigo* words are rendered so conspicuous on a page of printed matter their status of a loanword is perpetually reinforced in the mind of the reader (Irwin 2011:159). It should be noted that the modern borrowings from Korean and Chinese mentioned above (such as *gyouza* (ギョウザ or 餃子) meaning 'dumpling' from Chinese) are often written using the *katakana* script, which might reinforce the idea of putting them into the foreign stratum.

For the purpose of this thesis, *gairaigo* will be defined in accordance with the narrow definition from *Sanseidou Daijirin* above, with the addition that modern loanwords from Chinese, Korean and Southeast Asian languages written in *katakana* also count as *gairaigo*. It should be pointed out that some proper nouns (such as names of non-Japanese people, names of foreign companies or companies with foreign-sounding names), as well as some mimetic words and colloquial terms frequently are also written using *katakana* (Lindberg-Wada et al. 2006:41), but these words will not be regarded as *gairaigo*. Furthermore, some words regarded as *gairaigo* may be written in either *katakana* or using *kanji*, as mentioned above. These words will only be regarded as *gairaigo* if they are written in *katakana*. The reason for this is methodological – the *katakana* script makes it easier to spot *gairaigo* in vast amounts of text. It would also be a time consuming endeavor indeed to investigate the etymological roots of all words in the texts included in the study.

4.3 Characteristics of *gairaigo*

The large amount of borrowings in the form of *kango* and *gairaigo* has resulted in a large number of trios of synonymous expressions (Hasegawa 2012:43). Generally, native words have broader meanings compared to their borrowed counterparts. *Kango* are generally more formal and tend to be used in in reference with higher quality objects, while foreign words have a more modern and stylish flavor (Shibatani 1990:144). For example, Shibatani (1990:144) mentions three words from these different strata with the approximate meaning 'cancellation'. The native word *torikeshi* (取り消し) can be used to mean 'cancel' in various contexts, even in reference to taking back one's words. The Sino-

Japanese word *kaiyaku* (解約) on the other hand is normally only used when talking about canceling contracts and other formal transactions. Finally, the *gairaigo kyanseru* (キャンセル) also has a more narrow scope – it usually only refers to canceling appointments or different kinds of reservations (ticket, hotel etc.) (Shibatani 1990:144). This might seem unmotivated and uneconomical, but ostensibly synonymous words are often associated with different shades of meaning and stylistic values. On the contrary, some scholars mean these words enrich the Japanese language by allowing for a greater range of expression (Shibatani 1990:144).

Shibatani states that the main linguistic factor for the Japanese language's ready acceptance of *gairaigo* has to do with the lack of nominal inflections and the presence of syllabary writing system. *Gairaigo* can thus with no morphological readjustment be inserted into any position where a native nominal might appear. Verbal expressions are formed using the verb *suru* (する) – 'to do', by attaching this verb to the nominal forms of *gairaigo*. Thus, the English loan *kopii* (コピー, from *copy*) becomes コピーする (*kopii suru*, 'to copy') (Shibatani 1990:144). Adjectives are borrowed into the category of adjectival nominals. In the predicative function, these words take the ending *-da*. For example, the word soft is borrowed as *sofuto*, becoming *sofuto da* (ソフトだ – 'it is soft'). The attributive form is created by adding *-na*, as in *sofuto na moufu* (ソフトな毛布 – 'a soft blanket') and finally, the adverbial ending *-ni* replaces *-da/-na* to make an adverbial, such as *sofuto ni utau* (ソフトに歌う - 'sing softly') (Shibatani 1990:144). A very large portion of *gairaigo* entering the Japanese language does so in the form of a noun. According to a magazine survey conducted by NINJAL, 95% of *gairaigo* functioned as nouns, whereas 78% of types were nouns across all vocabulary strata (NINJAL 1964:57). These are mostly concrete nouns relating to new goods and services, such as *rajio* (ラジオ - 'radio'), *terebi* (テレビ - 'television') and *posuto* (ポスト - 'postbox') (Tomoda 1999:238-239). However, there has lately been a shift towards diversification with the adoption of more verbs, adjectives and abstract nouns. For example, some *gairaigo* verbs do not follow the rule outline above, but rather is conjugated like native Japanese verbs. These verbs end in -ru, like native verbs, and are typically found in youth speech and slang. Recent examples include *guuguru* (グーグル) - 'to search on google' and *neguru* (ネグル) - 'to neglect' (Irwin 2011:139).

Gairaigo often undergo semantic changes in the borrowing process. The most frequent type of change is narrowing, or specialization, where only one aspect of the range of the original meaning of the word is retained in the borrowing language. For example, the word *sutekki* (ステッキ) from the English word *stick*, is only used in Japanese in the sense of a 'walking stick' and the word *arubaito* (アルバイト) from the German word *Arbeit* ('work') is used to refer to part-time jobs, usually held by students (Shibatani 1990:150-151). Not as common as semantic narrowing is semantic extension, although there are a few words that illustrate this process. For example, the word *handoru* (ハンドル) from the English word *handle* is used to refer not only to handles like the handles of a bicycle, but also the steering wheel of a car (Shibatani 1999:151). Another kind of change is semantic shift, where the meaning of the word in Japanese can be almost completely different from that in the donor language. Examples of this include *manshon* (マンション), from the English word *mansion*, meaning a small (Japanese sized) condominium, or *feminisuto* (フェミニスト), from *feminist*, referring to a man who is kind to women (although the word has started to be used in its original meaning) (Shibatani 1990:151). There is also semantic downgrading, seen in words such as *madamu* (マダム) from *madam*, and *bosu* (ボス) from *boss*. *Madamu* is used to designate female owners of bars and other drinking establishments, while

bosu is mostly used in reference to gangster bosses (Shibatani 1990:151). Lastly, there is also the perhaps most extreme form of semantic change – new "foreign" words coined in Japan. These words, commonly known as *wasei eigo* (和製英語) are often created by combining existing loanwords. Examples of this include words such as *bakkumiraa* (バックミラー), by combining the words *back* (バック) and *mirror* (ミラー), to create a word meaning 'rear-view mirror' and *maikaa* (マイカー) by combining *my* (マイ) and *car* (カー) to create a word denoting a privately owned car (Shibatani 1990:151).

In recent years, the number of *gairaigo* entering the language seem to be increasing (Tomoda 1999:233). Various studies have been conducted to investigate how much of the Japanese lexicon consists of *gairaigo*. For example, Park (1987) examined dictionaries, Oshima (2004) examined newspapers and Honna (1995) examined daily conversations. All studies indicated some 10 percent of the Japanese lexicon consists of *gairaigo*. However, other studies suggest there is considerable variation in the proportion of *gairaigo* according to media type. For example, in picture books aimed at kindergarten level, only four of the two hundred most common words where *gairaigo. Gairaigo* also only accounted for around 4% of the vocabulary in books aimed at primary school children (Tamamura 1981). Meanwhile, the situation can be the complete opposite in advertising, where *gairaigo* can comprise more than 20% of the vocabulary used (Tomoda 1999:233).

Concerns regarding the ever increasing number of *gairaigo* in the Japanese language have been raised by many scholars, arguing over-use is placing the survival of the Japanese language in danger (Tomoda 1999:233). The arguments tend to be based on the notions of the use of confusing and vague *gairaigo* impending on communication and creating social division, the relying on borrowing for expanding the language impoverishing people's "language life" (*gengo seikatsu* – 言語生活), the influx of English loans facilitating the cultural dominance of America and the use of faddish *gairaigo* leading to a shallow society (Tomoda 1999:233). At the same time, others view the influx of *gairaigo* as an inevitable process of internationalization, where loan-words enrich the language by introducing new concepts. Furthermore, these scholars more positive to the influx of *gairaigo* point out that languages tend to be self-cleansing – meaning words that serve no function naturally drop out of the language since no one will use them, retaining only those *gairaigo* that is to the benefit of the language (Tomoda 1999:233).

The question of the level of *gairaigo* comprehension of native Japanese speakers has been examined by the NHK (*Nippon housou kyoukai*), the Japanese national public broadcasting organization. A survey of 100 *gairaigo* by the researchers regarded as naturalized revealed that around half of the respondents misunderstood 40% of these words. Some of the words were frequently misunderstood, showing a gap in perception between the NHK researchers and the general public (Tomoda 1999:240). Another survey also conducted by the NHK of only 15 words frequently used in the media without explanation showed a recognition rate of 77% and a comprehension rate of only 50%. These results where particularly interesting considering the fact that the NHK has a policy minimizing the use of *gairaigo* and providing explanations for *gairaigo* not yet considered stabilized in the language (Tomoda 1999:240). These surveys also showed considerable variation in comprehension levels in the population, with young males having the highest comprehension rates and seniors over the age of 60 having the lowest comprehension rates (Tomoda 1999:240).

5. Translation theory

This chapter explains where the research in the thesis belongs on the field of translation studies and introduces key concepts and translation theories used in this research.

5.1 The Holmes/Toury map

The word *translation* has several meanings. It could refer to the general field of translation, the product – that is to say a translated text – or the process – the act of producing a translated text (also known as *translating*) (Munday 2008:5). The structuralist Roman Jakobson distinguished between three different kinds of translation in his paper *On linguistic aspects of translation*:

1. Intralingual translation or rewording: An interpretation of verbal signs by means of other signs in the same language.

2. Interlingual translation or translation proper: An interpretation of verbal signs by means of signs in some other language.

3. Intersemiotic translation or transmutation: An interpretation of verbal signs by means of signs of nonverbal sign systems.

(Jakobson 1959:114)

As the alternative name for interlingual translation (translation proper) implies, this is what is usually referred to as translation in the field of translation studies (Munday 2008:5). Interlingual translation is a process where a translator (actor) interprets an original written text (ST – source text) in the original language (SL – source language) and carries over its meaning into a written text (TT – target text) in a different language (TL – target language).

Translations – written as well as spoken – have played a vital role in interhuman relations throughout our history (Munday 2008:5). However, although the practice is long established, the field of study only developed into an academic discipline during the second half of the 20th century. The name *Translation Studies* for the field was originally proposed by James Holmes in his seminal article *The name and nature of Translation Studies* (Hasegawa 2012:192). In this article, Holmes put forward an overall framework that described what the field covered. This framework was subsequently expanded on by the translator scholar Gideon Toury (Munday 2008:9).
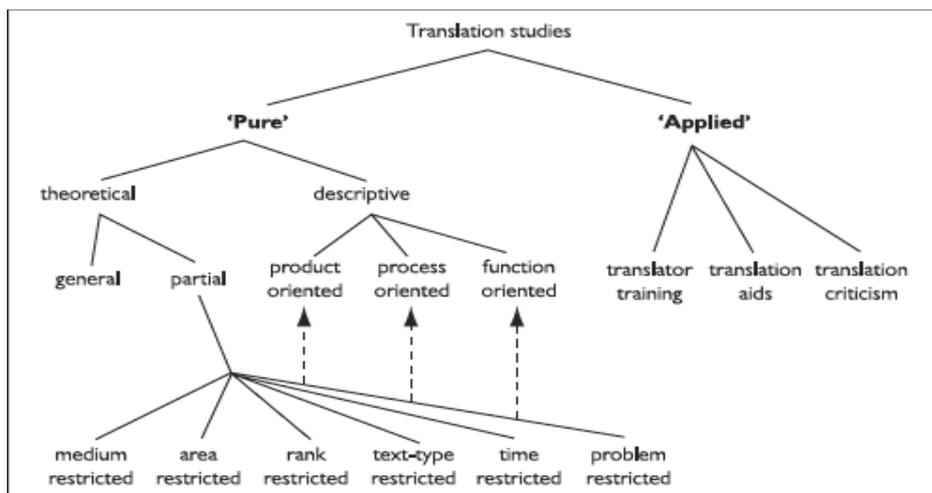
Figure 1 Holmes's and Toury's map of Translation Studies (Munday 2008:10)

First, the field is divided into two branches: 'pure' areas of research and 'applied' areas of research. The 'applied' area of research is in turn divided into three branches. The first is translator training – which includes teaching methods, testing techniques, curriculum design and so forth. The second is translation aids – such as dictionaries, grammar and information technology. And at last is translation criticism, which according to Holmes involves evaluation of translations, including marking student translations and reviewing published translations (Munday 2008:11, 12).

The 'pure' area of research on the other hand, has two different objectives: (1) describing phenomena of translation (descriptive translation theory), or (2) establishing general principles to explain and/or predict such phenomena (translation theory) (Munday 2008:10). Holmes calls the second variety the theoretical branch, which in turn is divided into a general and a partial branch. As the name implies, research belonging to the 'general' branch seeks to make generalizations that is applicable on all translations, or describe and account for every type of translation (Munday 2008:10). 'Partial' theoretical research on the other hand is restricted according to parameters such as specific languages or language groups (area restricted theories), through referring to specific problems such as the issue of equivalence or whether universals of translated language exist (problem restricted theories) or looking at specific discourse types in different text genres (text-type restricted theories) (Munday 2008:11).

The other branch of the 'pure' area of research is the 'descriptive' branch. Descriptive translation studies examines (1) the product, (2) the function or (3) the process of translation (Munday 2008:10). Product oriented descriptive translation studies examines existing translations, describing and/or analyzing ST-TT pairs. Function oriented descriptive translation studies examines the function of translations in the sociocultural context for which they were produced; in other words, what was translated, when, where and why. Finally, process oriented descriptive translation studies is concerned with the psychology of translation. In other words, it aims to find out what happens in the mind of a translator when they translate (Munday 2008:10-11).

The study conducted in this thesis will examine various types of texts and compare target texts to source texts, analyzing and describing how *gairaigo* have been carried over to English. In other words, the study conducted in this thesis will examine the product of translation in a descriptive way meaning the research in this thesis belongs on the product oriented descriptive translation studies branch on the Holmes/Toury map.

5.2 Local strategies

A key concept when discerning how translators deal with specific problems is what is sometimes called translation techniques, or using Vinay and Darbelnet's terminology, translation procedures (Vinay & Darbelnet 1958:84). The terminology used for these procedures in this thesis will henceforth be *local strategies*, as they denote how translators deal with specific translative problems (in the context of a certain text, how translators solve specific, *local* problems). This term is used in conjunction with the term *global strategies* explained below. In *A Methodology for Translation*, Vinay and Darbelnet condenses these methods or procedures into seven different categories:

1. Borrowing

Borrowing is the incorporation of lexical items from the source language into the target language. It is the simplest translation method used to overcome metalinguistic gaps such as unknown/cultural specific concepts, technical processes etc. It is also frequently used to introduce a flavor of the source language into the target text (Vinay & Darbelnet 1958:85). While this local strategy is widely used in English-to-Japanese translations within certain technical fields and in advertising, in general, it does not work well in Japanese-to-English translation since most Japanese words are unrecognizable to most English speakers. However, this local strategy is commonly used in conjunction with explanatory words, e.g. 畳 (*tatami*) as 'tatami mat' or 浅草寺 (*sensouji*) as 'Sensouji temple' (Hasegawa 2012:169).

2. Calque

Calque is a special kind of borrowing, where the target language borrows a term or an expression from the source language, but also literally translates all of its elements (Vinay & Darbelnet 1958:85). For example, the Japanese dish 牛丼 (*gyuudon = 'beef/cow' + 'bowl'*) might be translated as 'beef bowl', 公衆浴場 (*koushuu yokujou = 'public' + 'bath'*) as 'public bath' and so forth. (Hasegawa 2012:171)

3. Literal translation

Literal translation is the direct transfer of source text into grammatically and idiomatically correct target text. In principle, literal translations are reversible, resulting in the original source text if reversed. This kind of local strategy is most common between two languages of the same language family, and even more so when the source and target cultures are similar (Vinay & Darbelnet 1958:86). During the Meiji era (1868-1912), literal translation from languages such as English, French, German and Russian became a driving force of change in the Japanese language. However, such a local strategy is perhaps more useful for a student of a foreign language trying to read and

understand a source text rather than being employed in practical communication. Some examples in English-to-Japanese translation are: *Have a good weekend – Yoi shuumatsu wo* (よい週末を) and *The book I just bought – Watashi ga katta tokoro no hon* (私が買ったところの本) (Hasegawa 2012:171).

4. Transposition

Transposition involves replacing the word class of the word with another without changing the meaning of the message. Transposition can also be applied within a language (Vinay & Darbelnet 1958:88). According to Hasegawa (2012), this is local strategy is especially significant in translation between Japanese and English, as Japanese favors verbal constructions as opposed to English which tends to favor nominal constructions. Also, while English is equipped with a rich repertoire of abstract nouns, they are less abundant and not used as frequently in Japanese. Thus, a nominal construction such as "Recognition of this will help us resolve the problem." would usually be translated into Japanese as a verbal construction such as *Kore ga wakareba, mondai wa zutto kaiketsu shiyasuku naru* (これが分かれば、問題はずっと解決しやすくなる) – 'If we recognize this, the problem will become more manageable' (Hasegwa 2012:172-173).

5. Modulation

Modulation is a variation of the form of the message, created by changing the point of view. This kind of local strategy is commonly used when literal or transposed translations results in grammatically correct, yet unidiomatic or awkward utterances (Vinay & Darbelnet 1958:89). For example, signs with the text 禁煙 (*kin'en*) are commonly spotted in Japan, and while the literal meaning is 'smoking prohibited', 'no smoking' might be seen as a more suitable translation as this is what such signs usually say in English speaking countries (Hasegawa 2012:175).

6. Equivalence

Equivalence is a local strategy that aims at producing 'equivalent texts' by using different structural och stylistic methods. Most equivalences are fixed, and involve idioms, proverbs, onomatopoeia of animal sounds etc. (Vinay & Darbelnet 1958:90). Greetings are another example that is normally replaced with functional equivalents rather than literal translations, as in the case of the Japanese greeting お元気ですか (*Ogenki desu ka?*) which is usually translated as *How are you?* rather than the literal *Is it honorable energy?* (Hasegawa 2012:176). Another kind of equivalence is semantic equivalence, which is often used when translating idioms and proverbs – *abura wo uru* (油を売る) literally means 'to sell oil', although it is used to mean 'to waste time'. *Kaeru no ko wa kaeru* (蛙の子は蛙) literally means 'the spawn of a frog is a frog' but a English semantic equivalent would be 'like father, like son' (Hasegawa 2012:176). Hasegawa also mentions that using a superordinate or a hyponym of the original expression could be considered a equivalence strategy. Here, *seeraa fuku* (セーラー服), which are what the school uniforms worn by Japanese schoolgirls are called would be translated as 'school uniform' rather than the literal 'sailor clothes' and *housoukyoku* (放送局) would be translated as either 'radio station' or 'TV station' depending on the context, rather than the more general term 'broadcasting station' (Hasegawa 2012:176). Finally, equivalence can also be achieved by paraphrasing, e.g. *aiaigasa* (相合傘) - an umbrella shared by two lovers or *nekojita* (猫舌) - someone who dislikes very hot foods and beverages (Hasegawa 2012:176).

7. Adaption

Adaption is the local strategy used in cases where the type of situation being referred to in the source text is unknown in the target culture. In these cases, the translator must create a new situation that is different but still can be considered an equivalent (Vinay & Darbelnet 1958:90-91). For example, most Shinto shrines in Japan sell small paper fortune slips called *Omikuji* (お御籤), which could be translated into '*an oracle'* in English.

According to Vinay and Darbelnet, the first three of these local strategies (Borrowings, Calque and Literal translation) are methods of direct translation, where the translator transposes the source language message element by element into the target language text. However, translators also sometimes notice gaps in the target language which must be filled by corresponding elements so that the overall impression is the same for the two messages. In such cases, it is sometimes necessary to use more complex methods which at first may look unusual but nonetheless is enables translators to have strict control over the reliability of their work. Vinay and Darbelnet call these local strategies oblique translation methods, and the four remaining local strategies (Transposition, Modulation, Equivalence and Adaption) listed above are examples of such (Vinay & Darbelnet 1958:84).

5.2.1 Research on local strategies

As for previous research regarding the use of different translation strategies to deal with problematic words and phrases, Edström (1989) conducted an empirical study on existing translations, analyzing how translators working with fictional pieces translate cultural specific concepts in Japanese to English. Using English translations of the works of the Japanese author Kawabata Yasunari as his material, Edström identified eight local strategies employed by the translator to transfer the meaning of these words in a comprehensible way. The idea behind the study conducted in this thesis originates from Edström's study. While cultural concepts perhaps more commonly are regarded as a problematic category of words for translators, they also share some characteristics with *gairaigo*. For one, they are often nouns, meaning there should exist similarities in the way in which translators choose to deal with the problems of translating such words. Secondly, one of the reasons both of these categories of words are problematic is their nuances and connotations. For example, Edström mentions the word *kiri* in Kawabata's novel *Yukiguni*, and how it was translated into Korean. *Kiri* is the Japanese word for the Paulownia tree. When used as material for furniture, it implies furniture of good quality to a Japanese reader. However, the Korean equivalent in the Korean translation of *Yukiguni* does not have the same socio-aestetic connotations, and hence the meaning is lost in translation. The local strategies identified by Edström are as follows:

1. Omission: The cultural specific concept is omitted in the target text. (Edström 1989:9)

2. Anglification: The word is transliterated into a different script. (Edström 1989:9)

3. Approximation: The word is replaced with a similar concept from the target culture. (Edström 1989:9)

4. Explanatory phrase: The word is translated using the approximation strategy and an explanatory phrase is added to the benefit of the reader. (Edström 1989:10)

5. Footnote to transliterated word: The word is transliterated and a footnote is added explaining the word's meaning. (Edström 1989:12)

6. Explanatory phrase to transliterated word: The word is transliterated into a different script and an explanatory phrase is added to the benefit of the reader. (Edström 1989:12)

7. Partial translation: Part of the word is translated using some other local strategy while the other part is transliterated. (Edström 1989:12)

8. Paraphrase: The sentence is reformulated in a way that avoids direct corresponding words to the cultural specific concept. (Edström 1989:12)

5.3 Skopos Theory

While a local translation strategy denotes the way a translator has opted to solve a problem in a certain context and in a certain instance, this section is concerned with the concept of a *global translation strategy*. A global translation strategy is meant to work as an overarching guideline for the translator to consult when she encounters problems in her work. A global translation strategy is not a precise system that must be followed at all cost, but rather a general approach to the translative work that helps the translator by elucidating what is important for the translation of the whole text or the whole translation project (Munday 2012:86).

The skopos theory was developed by Hans Vermeer and Katharain Reiss during the 70's and 80's. It states translation is a form of action (Vermeer 1989:223). From this, it follows logically that all translative actions have aims – as actions are acts or behaviors that can be formulated in terms of aims or statements of goals (Vermeer 1989:223). This goal is what Vermeer calls *skopos*. Vermeer further states translators are seen as experts – trusted to know more about their particular fields than outsiders – and that it therefore is up to them to decide what role the source text plays in the translational action (Vermeer 1989:222). In other words, translators do not work with the source text's *skopos*, or the author of the source text's intentions in mind. Instead, what is important is the *skopos* of the target text, which is determined by the translation's initiator (Hasegawa 2012:204).

Vermeer further states source texts – as the name implies – are oriented towards the source culture. Target texts – or the translatum – is then naturally oriented towards the target culture, and it is this that ultimately defines its adequacy (Vermeer 1989:222-223). Therefore, source text and target text may differ greatly in several different regards – the formulation of the content and the order in which it is presented, as well as in regards to the goals which are set for each of them. The adequacy of the target text is not dependent on its likening to the source text, but rather how well it functions in the target culture. It is possible, however, that the target text has the very same *skopos* as the source text. Yet even in such cases, Vermeer means the translation process is not merely a form of "trans-coding" (word-for-word translation in the literal sense), as such a procedure is oriented towards the source text rather than the target culture and it therefore is diametrically opposed to the theory of translational action (Vermeer 1989:223).

In this thesis, the *skopos* theory will be used as a tool in the analysis of the different text types present in the material of the study at hand. If it is possible to detect variance in how translators deal with problems related to *gairaigo* depending on the text type, then determining the texts' *skopos* will give insight in why such variance might have occurred.

6. Text presentation

This chapter will briefly introduce the texts used as material in this thesis' study and analyze them in order to determine the skopos of their respective translations.

6.1 Text 1: 1Q84 by Murakami Haruki

Murakami Haruki is a well-respected Japanese author whose works have been translated into forty-two languages (Murakami 2009b:627) including English, Mandarin Chinese, Spanish and German, as well as languages with a relatively small number of speakers such as Catalan, Danish and Galician (Worldcat 2015). His works, sometimes described as "quirky" and "mesmerizing" includes titles such as *A Wild Sheep Chase* (羊をめぐる冒険 – *Hitsuji wo meguru bouken*, 1982), *Norwegian Wood* (ノルウェイの森 – *Noruwei no Mori*, 1987), *The Wind-up Bird Chronicle* (ねじまき鳥クロニクル – *Nejimakidori Kuronikuru*, 1994-1995), *Kafka on the shore* (海辺のカフカ – *Umibe no Kafuka*, 2002) and *1Q84* (*1Q84*, 2009-2010) (Gewertz 2005). He grew up as a member of Japan's post-World War II generation, reading American authors such as Kurt Vonnegut and Richard Brautigan and listening to rock and jazz music (Gewertz 2005). According to Jay Rubin, who has translated many of Murukami's novels and short stories, Murakami has stated he identifies more with this kind of global culture, rather than the more traditional culture of Japan. His fictional work is also known for its many pop culture references and the use of expressions borrowed from English (Gewertz 2005). Murakami is also a translator, and he has translated works of American authors such as Raymond Carver, John Irving, J.D Salinger and F. Scott Fitzgerald (Kelts 2013).

1Q84 is a novel written by Murakami published between 2009 and 2010. The novel is divided into three books, the first two being published in 2009 and the third in 2010 (Murakami 2009b:627). The first two books where translated by Jay Rubin and the third by Philip Gabriel (Worldcat 2015). The name is a reference to George Orwell's *1984* (The number 9 in Japanese is pronounced like the letter Q), and the story revolves around the two characters Aomame and Tengo and their lives in a parallel universe that is quite similar to ours (Murakami 2009b:627).

According to an interview with translator Jay Rubin conducted by Asahi Weekly reporter Wada Akiro, Murakami's writing style is strongly influenced by his deep knowledge of English, making it naturally easier to translate to English than other Japanese authors (Wada 2010). Murakami himself was also

involved in the translation process, mainly through e-mail conversations with Rubin (Wada 2010), something that also is mentioned on page 4 in the English translation of the novel (Murakami 2009b:4). In the interview, Rubin stated that Murakami usually advises him to "do whatever works best in English". From this, and the fact that Murakami's name is the one on the front side cover of the novel, it is clear the original author's authority is very important for this literature translation. Although the words in the translated book are not really Murakami's, but the translator's, the novel is presented mainly as Murakami's work, with the translator's name only being printed on the title page in the book, but not on the front cover. This is interesting from the perspective that Rubin in another interview with Roland Kelts from The New Yorker stated about his translations that "When you read Haruki Murakami, you're reading me, at least ninety-five per cent of the time. Murakami wrote the names and the locations, but the words are mine."(Kelts 2013). In the same article, Murakami is said to never read his own work in translations, despite his ability to speak and read English. "My books exist in their original Japanese. That's what's important, because that is how I wrote them." (Kelts 2013). In other words, the approach to translation taken by the original author and the translator seem to differ radically from the view of the translation's initiator (the publishing company), and the way the translated product is presented to its readers.

6.2 Text 2: Newspaper articles from Asahi Shimbun

The Asahi Shimbun Company (株式会社　朝日新聞社 – *Kabushikigaisha Asahi Shimbunsha*) was founded in 1879 and its newspaper, Asahi Shimbun, is one of Japan's five national newspapers. It has a circulation of about 8 million (Asahi Shimbun AJW 2015). It features news on a wide array of topics including business, politics, technology and science, education, environment, medicine, sports and culture. The digital version of the newspaper available online started operating in May 2011 and provides news content comparable to its printed edition in quality and volume (Asahi Shimbun 2012:8). While the Asahi Shimbun seeks to be impartial and is not affiliated with any political party (Asahi Shimbun 2015), it is generally held to be on the Japanese left of the political spectrum (Martin 2014).

Asahi Shimbun also has an English digital edition called The Asahi Shimbun AJW (Asia & Japan Watch). The name reflects the editorial policy of offering in-depth coverage of China, the Korean Peninsula and the rest of Asia, in addition to coverage of Japanese politics, business and society (Asahi Shimbun AJW 2015). The Asahi Shimbun AJW is operated by the International Digital News Section of the Asahi Shimbun and is aimed at international readers with interest in Japan and the rest of Asia. Most of the articles published on the site are translations of stories from the printed edition of the Asahi Shimbun and its affiliated publications. However, these translations are not what the Asahi Shimbun AJW calls "straight translations". The translators are experienced reporters who put together English articles that communicate the main gist of the original articles as well as add valuable information non-Japanese readers might need to fully understand the context. Regarding the translation process it is also stated on the Asahi Shimbun AJW homepage that all articles are thoroughly vetted by the editors for accuracy of translation before they are published. In other words, unlike the translation of a piece of literature such as the novel that is also part of this thesis' corpus, the

translation of these news articles are not bound to the source material in the same way. There is no need to take the writing style of the original author into account, as the *skopos* of the translation is purely communicative.

Although the articles used as material for this thesis' study cover a lot of different topics and are written and translated by a number of different people, they will be treated as parts of the same text in this thesis. This is because they will be treated as belonging to the same genre (the newspaper article genre) and this choice is motivated by the fact that all these articles are written and translated in the same context, published on the same website and are subject to the same global translation strategy.

6.3 Text 3: Nintendo 3DS operations manual

Nintendo Co. Ltd. (任天堂株式会社 – *Nintendou kabushikigaisha*) is a Japanese multinational consumer electronics company that manufactures video game consoles as well as video games (Nintendo of Europe 2015). The handheld console Nintendo 3DS was released in 2011 to all major markets and came with an operations manual that is used as material in this thesis' study.

As an operations manual, the function of the text is to inform consumers who have bought the device about its numerous functions and how to correctly use them. The translated text is to be used in the same way, except targeted towards a different group of readers who speak another language and come from a different culture. In other words, the function of the source text as well as the target text i communicative, and this is also the focus of the translation *skopos*.

Unlike the translated newspaper articles, where it clearly states they are translations on the web page, and the translated novel, which confirms it is a translated text on the first page of the book, it is not immediately obvious the English instructions manual for the Nintendo 3DS is translated from Japanese. Neither the Japanese manual nor its English translation includes any information about its authors or translators. It is therefore unknown whether or not it is translated by one person or a group, whether it was made by freelance translators or translators working in-house, nor is the experience level of these individuals known.

This text also differs from the other two text types in the study's corpus in the sense that *localization* and the adaptation of cultural specific references to the new target culture is very important. (*Localization* (l10n) is defined as the process of adapting technical media products into a form where they are linguistically, functionally and culturally acceptable outside the original market (Maroto & Bortolis 2001:4).) This means that it is less important for the translator of the manual to take the source text style and wording into account than the translators of the news articles or the translator of the novel would do in accordance to their respective translation's *skopos*.

7. Results

This chapter presents the results from the study conducted in this thesis. First, the local strategies based on Vinay and Darbelnet's translation techniques found in the material is explained. After this follows the results from the quantitative analysis, after which the results from the qualitative analysis is presented. Examples from the corpus is provided first in Japanese script, then in transliterated form. After this, the corresponding translated sentence from the corresponding text is provided, unless the used local strategy is omission, in which case a translation by the thesis author is provided within parenthesis. An explanation of what local strategy has been used in the example is then given. The number in brackets in each example refers to the numbers assigned to each *gairaigo* in the appendix.

7.1 Local strategies for *gairaigo*

The local strategies found in the study's material are based on the local strategies introduced by Vinay and Darbelnet, which are listed and explained in section 5.2, as well as the local strategies Edström (1989) found in his study on cultural specific concepts (see 5.2.1).

1. Omission

Omission is often seen as a rather drastic local strategy, but it is in some contexts employed to prevent the reader of the target text to be distracted by exceedingly repetitious information not judged to be vital (Hasegawa 2012:179). In this study, all three text types contained examples of omission, although there seems to exist several different reasons why this local strategy was used.

Example 1:

新ターミナルには国内3社と海外2社が入居。[174]

Shin taaminaru niwa kokunai sansha to kaigai nisha ga nyuukyo.

Omitted

(Three domestic and two international airlines will operate in the new terminal.)

In this example from text 2.5, the whole sentence (and several other sentences as well) have been omitted from the target text. The reason for this was most likely that the translator deemed this information not interesting enough for the new target readers, thus choosing to omit it.

2. Returning

This category could be considered the *gairaigo* equivalent of Vinay and Darbelnet's borrowing category. Haspelmath (2009:37) notes that using terminology such as "borrowing" and "loanword" could be interpreted as incorrect, as the verbs "to borrow" and "to loan" imply that the object of the action sometime in the future will be returned to the previous owner. However, how does one "return" a loanword? In the context of this thesis, a *gairaigo* is considered returned when it has been translated

as the lexeme it originated from. In other words, the *gairaigo takushii* (タクシー), from the English word *taxi* is regarded as returned when it has been translated as *taxi*, *taxis*, *taxi's* and so on, but not if it is translated as a synonym of these words, such as *cab,* or if any other kind of local strategy has been used.

Example 2:

タクシーのラジオは、FM放送のクラシック音楽番組を流していた。[1, 3]

Takushii no rajio wa, FM housou no kurashikku ongakubangumi wo nagashiteita.

The taxi's radio was tuned to a classical FM broadcast.

This example, which is also the first sentence in the novel, is taken from text 1 and contains two examples of the returning local strategy. *Takushii* (タクシー) and *rajio* (ラジオ) are fairly straightforward, having been translated as *taxi's* and *radio*.

Example 3:

これまでも試験飛行を含むスケジュールを3回遅らせている。[158]

Kore mademo shiken hikou wo fukumu sukejuuru wo sankai okuraseteiru.

So far, Mitsubishi Aircraft, a subsidiary of machinery giant Mitsubishi Heavy Industries Ltd., has delayed the schedule for the MRJ three times.

In this example from text 2.4, a lot of new information from other parts of the article has been added into the target text sentence, but the *gairaigo sukejuuru* (スケジュール) has been translated using the simplest local strategy – returning.

3. Transposition

Transposition involves changing the word class of the word during the translation process without changing the meaning of the message (Vinay &Darbelnet 1958:88). It is not a very commonly used local strategy in regards to *gairaigo*, as the most common pattern is nouns being translated as nouns. However, there are exceptions where *gairaigo* are adjectives, verbs, or are being used in adjectival phrases, where they undergo change in word class to fit in better in the target language.

Example 4:

すでに計407機（キャンセル可能な「購入権」含む）の受注があり、17年春の納入開始をめざしている。[159]

Sude ni kei yonhyakunana ki (kyanseru kanou na "kounyuuken" wo fukumu) no juchuu ga ari, juunana nen haru no nounyuu kaishi wo mezashiteiru.

The company, based in Toyoyama, Aichi Prefecture, has received orders for 407 MRJs, including 24 with "purchase rights" that can be <u>canceled</u>.

In this example from text 2.5, the noun *kyanseru* (キャンセル) is translated as a verb. In the source text, the *gairaigo* is part of a adjectival phrase – *kyanseru kanou na* (キャンセル可能な) where *kanou* is functioning as an adjective as indicated by the attributive adjective marker *na* (な). This creates an adjective with the approximate meaning 'cancel-possible', which has been rendered in the target text as a verb phrase – 'can be canceled'.

Example 5:

タクシーのラジオは、FM放送の<u>クラシック</u>音楽番組を流していた。[4]

Takushii no rajio wa, FM housou no <u>kurashikku</u> ongakubangumi wo nagashiteita.

The taxi's radio was tuned to a <u>classical</u> FM broadcast.

Kurashikku is part of the compound word *kurashikku ongaku* (クラシック音楽) - which means 'classical music', although it literally is 'classic music' (the *gairaigo kurashikaru* (クラシカル) – 'classical' also exist as a *gairaigo*, but it is not used to refer to classical music). Here, a slight morphological change has occurred in the borrowing process, switching *classical* with *classic*. Both these words are adjectives, are related and have similar meaning. One could therefore see these as different versions of the same lexeme, and argue this is a special case of returning. However, here, these adjectives will be considered as different kinds of adjectives, related in the same way the verb *run* is related to the noun *running,* and it will therefore be considered an example of transposition.

4 Modulation

Modulation is a variation of the form of the message, created by changing the the point of view. It is commonly used when literal or transposed translations results in grammatically correct, yet unidiomatic or awkward utterances (Vinay & Darbelnet 1958:89).

Example 6:

中学と高校では、青豆は歴史の試験では常に<u>クラス</u>で最高点をとった。[19]

Chuugaku to koukou dewa, Aomame wa rekishi no shiken dewa tsune ni <u>kurasu</u> de saikouten wo totta.

Both in middle school and high school, she had always gotten the <u>top grade</u> on history exams.

In this example from text 1, the word *kurasu* (クラス) – 'class' does not have a corresponding word in the target text. Instead, the translator has decided to word what the source text is saying in a slightly different way – by changing the point of view. *Kurasu de saikouten wo totta* (クラスで最高点をとった) literally means "took the highest points (on the tests in her) class". The target text on the other hand, uses the word *grade* rather than saying anything about the points scored on tests. In other words, while

the source text compares Aomame's success in history class with her classmates', the target text lacks this information. However, the gist of the information is still there – Aomame was good at history. Therefore, it seems inappropriate to categorize this example as an omission. It should also be noted there is a very fine line between a modulation and a paraphrase, which is not always immediately clear. In this thesis, modulations are perceived as rephrasing by changing the point of view which also focuses on transferring the semantic meaning of the source text to the target text. This differs from paraphrases in the sense that paraphrases in general are less concerned with word's semantic meaning and focuses more on their connotations and the emotional effect they have on their readers.

5. Equivalence

According to Vinay and Darbelnet (1958:90), equivalence is a local strategy that aims at producing "equivalent texts" by using different structural och stylistic methods. In the case of *gairaigo*, equivalence is usually attained by using synonyms, hyponyms or superordinate terms rather than the returning local strategy. A typical feature of the equivalence strategy is the presence of a clear corresponding word to the *gairaigo* in the target text that is not the word the *gairaigo* was originally borrowed from.

Example 7:

肩までの髪はきれいに<u>カットされ</u>、よく手入れされている。[105]

Kata made no kami wa kirei ni kattosare, yoku teiresareteiru.

A black leather bag hung over her shoulder, and her shoulder-length hair was impeccably <u>trimmed</u> and shaped. (p. 19)

In this example from text 1, the verb *katto suru* (カットする) from the English verb *cut* has been translated as *trimmed* which in this case works as a form of synonym to *cut*.

6 Paraphrase

Hasegawa (2012:176) mentions paraphrasing as another way to achieve equivalence. However, although Hasegawa sets out to explain Vinay and Darbelnet's local strategies for translation in a Japanese-to-English context (Hasegawa 2012:168), paraphrasing is never mentioned in Vinay and Darbelnet's article on local strategies (Vinay & Darbelnet 1958:84-93). Paraphrase is defined as a rewording or a restating of the meaning an utterance according to the Merriam Webster online dictionary (2015). This is obviously problematic in the sense that all translation consist of rewording in some sense or another. In this thesis, the paraphrase works as a kind of category for 'other', where none of the other local strategies really fit in, but it is obvious the translator has tried to transfer something from the source text, be it semantic meaning or connotations, using his or her own words.

Example 8:

第一次大戦が終結し、長く続いたハプスブルク家の支配からようやく解放され、人々はカフェでピルゼン・ビールをを飲み、<u>クールでリアルな機関銃</u>を製造し、中部ヨーロッパに訪れた束の間の平和を味わっていた。[13, 14]

Daiichijitaisen ga shuuketsushi, nagaku tuduita hapusuburuku ke no shihai kara youyaku kaihousare, hitobito ha kafe de piruzen biiru wo nomi, <u>kuuru de riaru na kikanjuu</u> wo seizoushi, chuubu yooroppa ni otuzuerta taba no aida no heiwa wo ajiwatteita.

The First World War had ended, and the country was freed from the long rule of the Hapsburg Dynasty. As they enjoyed the peaceful respite visiting central Europe, people drank Pilsner beer in cafés and manufactured <u>handsome light machine guns</u>.

This is an example from text 1 where the translator has taken some liberties. The source text describes the 'machine guns' in the sentence with the two adjectives *kuuru* (クール) and *riaru* (リアル), which are both *gairaigo* from English, originating from the words *cool* and *real* respectively. However, rather than using the returning local strategy, translating these words as cool and real, the translator has noted that the choice of words is a little unorthodox, and that the author has used the fact that it is immediately obvious to the reader of the source text that these words are foreign to create a certain effect. He has therefore chosen to paraphrase and try to find words that relay the overall feeling rather than the semantic meaning.

Example 9:

冒頭の<u>テーマ</u>はそもそも、あるスポーツ大会のためのファンファーレとして作られたものだ。[7]

Boutou no <u>teema</u> wa somosomo, aru supootsu taikai no tame no fanfaare toshite tsukurareta mono da.

He originally wrote the opening as a fanfare for a gymnastics festival.

This example from text 1 shows that the separating line between omission, modulation and paraphrase is not always clear. The *gairaigo teema* (テーマ)(from German: thema – 'theme') does not have a direct corresponding word in the target text. However, one could argue nothing has really been omitted as its meaning is already covered by the word *opening* in the target text. While the corresponding word for *opening* in the source text is *boutou* (冒頭), "冒頭のテーマ" (literally, 'theme of beginning' but perhaps more akin to 'the opening tune') could be considered somewhat redundant, not needing to be translated literally, as a word like "tune" is not necessary to understand that the text is talking about a song. In other words, although there is no direct corresponding word in the target text, the meaning of the *gairaigo* has not really been lost but rather melded into another word that already has an existing corresponding word in the source text. This "melding" is typical of paraphrases and is an important aspect that underlines the difference between a paraphrase and a modulation.

7.2 Quantitative analysis

This section will examine the quantitative aspect of the study's corpus, including character, word and *gairaigo* count.

Table 1. Local strategies used in study's corpus texts

	Text 1	Text 2	Text 3
Omission	4	10	11
Returning	80	30	61
Transposition	4	6	0
Modulation	4	5	5
Equivalence	29	7	5
Paraphrase	14	2	5
Total	135	60	87

Omission was not used much in text 1, where only four out of the 135 *gairaigo* (3%) were omitted. This strategy was more prominent in text 2 and text 3, which had more than double the instances (10/60 or 16.7% and 11/87 or 12.6% respectively) compared to text 1 despite the total number of *gairaigo* being fewer in text 2 and text 3. After the returning strategy, omission was the second most used strategy in text 2 and text 3.

The most commonly used local strategy for translation of *gairaigo* was the returning local strategy. Half of the *gairaigo* in text 2 (30/60 or 50%), more than half in text 1 (80/135 or 59.2%) were translated using the returning strategy. It was even more commonly used in text 3 where 61/87 or 70% of the *gairaigo* were translated this way.

Transposition was not used much in any of the texts, with only four out of the 135 *gairaigo* (3%) in text 1 being translated this way. It was most commonly used in text 2, with six out of 60 (10%) instances. Transposition was the only local strategy that was not used at all in one of the texts, as text 3 had zero instances (0%) out of the 87 available.

Modulation was another local strategy that was not used very often, with all three texts having about the same amount of instances of this strategy. Text 1 had four instances (4/135 or 3%), while text 2 and text 3 had five instances each (5/60 or 8.3% and 5/87 or 5.7% respectively).

Equivalence was most prominently used in text 1, where it was the second most used local strategy with 29 out the 135 *gairaigo* (21.5%) being translated this way. It was not as common in text 2 and text 3, although it was the third most used local strategy in text 2, with eight out of 60 (13.3%). In text 3, five out of 87 *gairaigo* (5.7%) were translated using the equivalence local strategy.

Paraphrasing was the third most used local strategy in text 1, where 14 out of 135 *gairaigo* (10.4%) were translated this way. In text 2 on the other hand, paraphrase was the least used local strategy with only two out of 60 (3.3%) instances. It was more common in text 3, with five out of 87 (5.7%) instances. Although paraphrase was the third most used local strategy in text 3, the number of instances of paraphrase was very similar to the number of equivalences and modulations in this text, with five instances of each of these strategies.

Table 2. Character count, word count and *gairaigo* count from corpus texts

	Character count (ST)	Word count (TT)	No. gairaigo
Text 1	12240	5320	135
Text 2.1	1017	365	9
Text 2.2	829	498	5
Text 2.3	440	577	5
Text 2.4	427	199	4
Text 2.5	607	326	18
Text 2.6	1720	471	4
Text 2.7	732	474	14
Text 2 (Total)	5772	2910	59
Text 3	2000	1050	86

Text 1 included the largest amount of text, both regarding the number of characters (12240) in the Japanese source text as well as the word count (5320) in the English translation. It would seem like the number of words is roughly about half of the number of characters in the source text. Within this span of text, 135 *gairaigo* was found in the source text, giving a frequency of around 90 characters per *gairaigo*.

In text 2, the seven Japanese newspaper articles amounted to 5772 characters and the English translations of these articles consisted of 2910 words. Many articles (2.1, 2.2, 2.4, 2.5, 2.7) seemed to follow the rough estimate of around half the amount words compared to the number of characters in the source texts. Articles 2.3 and 2.6 did not follow this rule, 2.3 actually having more words than its corresponding Japanese article had characters, and the English version of 2.6 having much less than half the amount of words as compared to the number of characters in the Japanese article. The reason for this was that 2.3, which was about a push for expanding the use of renewable energy sources in Japan, had been fleshed out with additional information compared with its Japanese counterpart. Meanwhile, the English version of 2.6 was substantially shortened down, the topic being a state visit by the Japanese Emperor, which the translator most likely felt was not as much of interest for international readers as Japanese readers might find the original Japanese article. In all, 59 *gairaigo* where found in these seven articles, giving a frequency of around 98 characters per *gairaigo*.

Text 3 included the least amount of text, with only around 2000 characters for the Japanese text and 1050 words for its English counterpart. Despite the low amount of text, the number of *gairaigo* was still higher than the combined amount for text 2, with 86 *gairaigo*. This gives the highest frequency out of the texts in this corpus, with around 23 characters per *gairaigo*.

Table 3. Local strategies and *gairaigo* word class, Text 1

	Nouns	Verbs	Adjectives
Omission	3	0	2
Returning	74	1	5
Transposition	3	0	1

Modulation	4	0	0
Equivalence	27	1	1
Paraphrase	12	0	2
Total	143	2	11

Text 1 was the most varied text in regards to word class, with 143 *gairaigo* nouns, 11 adjectives and 2 verbs. The reason for this arguably depends on the fact that the amount of text as well as the amount of *gairaigo* is greater in text 1 than the other two texts. Five of the *gairaigo* adjectives were translated using the returning local strategy, while the other six were translated using other local strategies (2 omission, 1 transposition, 1 equivalence and 2 paraphrases.) As for the verbs, one was translated with the returning strategy and the other with an equivalence.

Table 4. Local strategies and *gairaigo* word class, Text 2

	Nouns	Verbs	Adjectives
Omission	10	0	0
Returning	28	1	1
Transposition	5	0	1
Modulation	5	0	0
Equivalence	7	0	0
Paraphrase	2	0	0
Total	57	1	2

Only three of the *gairaigo* in text 2 were not nouns – two were adjectives and one was a verb. The one verb and one adjective were translated using the returning local strategy and the second adjective was translated as a transposition.

Table 5. Local strategies and *gairaigo* word class, Text 3

	Nouns	Verbs	Adjectives
Omission	11	0	0
Returning	60	0	0
Transposition	0	0	0
Modulation	5	0	0
Equivalence	5	0	0
Paraphrase	6	0	0
Total	87	0	0

Text 3 only contained nouns and no verbs or adjectives. As text 3 was the shortest text in terms of characters and words, it is not surprising the variety was lacking. A large amount of the *gairaigo* in this text were technical terms such as *software*, *data* and *SD card* that were repeated numerous times, which also contributed to the lack of variety.

To summarize, only 15 of the 280 *gairaigo* included in the corpus were not nouns, with three verbs and 12 adjectives. The majority of these non-nouns were concentrated in text 1 and none of them were found in text 3. Around half of these non-nouns were translated using the returning local strategy while the other were translated with an assortment of the other local strategies. As the amount of non-nouns is small, it is difficult to draw any real conclusions from this. However, in regards to the usage of the returning local strategy, non-nouns do not seem to be treated differently from nouns, as around half of the nouns included in the corpus also were translated using the returning strategy.

7.3 Qualitative analysis

This section will provide more in depth analysis of examples from the study's material. Ten examples from each text will be given. The *gairaigo* will first be presented in its original context, followed by its corresponding sentence from the target text. In cases where the *gairaigo* has been omitted from the target text, a translation translated by the thesis author will be presented within parenthesis. A short explanation of what local strategy has been applied in the present case will also be provided.

7.3.1 Text 1

10. 彼女は目を開けて身を前に乗り出し、ダッシュボードに埋め込まれたカーステレオを見た。[23, 25]

Kanojo wa me wo akete mi wo mae ni noridashi, dasshuboodo ni umekomareta kaasutereo wo mita.

She opened her eyes and leaned forward to study the dashboard stereo. (Returning, Equivalence)

This sentence contains two *gairaigo*, where the first has been translated using the returning local strategy (dashboard/*dasshuboodo* – dashboard). The second one has been translated using a less general term – car stereo (*kaasutereo*) has become simply *stereo*, which is the equivalence local strategy.

11. 個人タクシーの運転手の中には、車にかける費用を惜しまない人がいる。[24]

Kojin takushii no untenshu no naka ni wa, kuruma ni kakeru hiyou wo oshimanai hito ga iru.

Many such owner-drivers would spare no expense on the upkeep of their automobiles. (Paraphrase)

Here, the word *kojin takushii untenshu* (lit. private taxi driver), which refers to taxi drivers who own their own car they use in their work, has been translated as *owner-driver*. This means the actual *gairaigo* – *takushii* (taxi) does not have a corresponding word in the target text. However, it is clear from the context that it refers to taxis and taxi drivers, which means that it is not a case of omission. As target text refers to the same thing as the source text without changing the point of view, it is not a

case of modulation either. Instead, the *gairaigo* has been omitted as it is superfluous, meaning this noun phrase has be restated in a slightly different way – a paraphrase.

12. 彼女は目だけを動かしてタクシーの登録票を探したが、見あたらなかった。[26]

Kanojo wa me dake wo ugokashite takushii no tourokuhyou wo sagashita ga, miataranakatta.

Moving only her eyes, Aomame searched for the driver's registration card, without success. (Modulation)

The words *takushii no tourokuhyou* (lit. taxi's registration note) has been translated as *driver's registration card*, which is a modulation as the registration card has been assigned to the driver rather than the car. As the driver in question is a owner-driver, the boundary between driver and car might not be very important or clear in this case. The point of view is most likely changed in this case due to what sounds most natural in the target language.

13. どうしてこの運転手はラジオの交通情報を聞かないのだろう、と青豆は不思議に思った。[41]

Doushite kono untenshu wa rajio no koutsuujouhou wo kikanai no darou, to Aomame wa fushigi ni omotta.

She wondered why the driver was not listening to traffic reports. (Paraphrase)

This is another case where the *gairaigo* has been omitted in the sense that it does not have corresponding word in the target text. However, as the context already makes it clear the traffic report in question is traffic reports broadcasted on the radio, the reference to radio is not necessary in the target text. This results in a sort of paraphrase – the *gairaigo* has been made obsolete and has been melded into another word.

14. 最初のうち車の流れはスムーズだった。[47]

Saisho no uchi kuruma no nagare wa sumuuzu datta.

The flow of the traffic had been smooth at first, […] (Returning)

This example shows one of the few cases of *gairaigo* being used as a adjective rather than a noun. In the target text, this sentence has been melded with another sentence, but the *gairaigo* is kept "unchanged" in the sense that its corresponding word in the target text is the same word the *gairaigo* was borrowed from, and it is used as an adjective as well.

15.「高速道路では時間料金は加算されません」と運転手はミラーに向かって言った。[48]

"Kousoku douro dewa jikanryoukin wa kasansaremasen" to untenshu wa miraa ni mukatte itta.

"Time charges don't add up on the expressway," the driver said, speaking toward his rearview mirror. (Equivalence)

This sentence includes the *gairaigo miraa* (ミラー) - 'mirror'. However, since the mirror in question, as one is able to derive from the context, is a rearview mirror in a car, the translator has decided to translate it as *rearview mirror* rather than using the returning strategy and translating it back as simply mirror. This is an equivalence local strategy.

16. 青豆は目をこらすと、二車線の道路の左側に、故障車を停めるためのスペースが設置されているのが見えた。[52]

Aomame wa me wo korasu to, nishasen no douro no hidarigawa ni, koshousha wo tomeru tame no supeesu ga secchisareteiru no ga mieta.

Aomame strained to see through the windshield until she focused on a space to the left of the two-lane roadway where broken-down cars could pull off. (Returning)

In this case, the *gairaigo supeesu* (スペース) - 'space' has been translated using the returning local strategy. This is interesting since this particular part of the highway that is being referenced on other occasions in the translated novel has been referred to as *turnout*. It is unclear why this word has not been used in this case as well, but it seems to indicate that the form of the Japanese text has influenced the translation more in this case as compared to the other cases where the same place is referenced.

17. 運転手はルームミラーの中で淡く微笑んだだけだ。[61]

Untenshu wa ruumumiraa no naka de awaku hohoenda dake da.

Instead of replying, the driver directed a faint smile toward his rearview mirror, a smile that could be read any number of ways. (Equivalence)

This is another sentence where the corresponding word in the English translation to the *gairaigo* is *rearview mirror*. However, in this case, the *gairaigo* in question is *ruumumiraa* (ルームミラー), literally 'room mirror' rather than simply *miraa* (ミラー) – 'mirror'. *Ruumumiraa* is a Japanese coinage, making the returning local strategy an awkward choice. The translator has therefore solved this with an equivalence strategy.

18. 「あくまでお客さん次第です」、運転手は音楽に合わせて指先でハンドルをとんとんと軽く叩きながらそう言った。[62]

"Akumademo okyakusan shidai desu", untenshu wa ongaku ni awasete yubisaki de handoru wo tonton to karuku tatakinagara sou itta.

"It's strictly up to you," he said, tapping lightly on the steering wheel in time to the music. (Equivalence)

The *gairaigo handoru* (ハンドル) comes from the English word 'handle', but has gotten an extended semantic meaning in Japanese, where it also is used for steering wheels. The result is that the translator has used an equivalence local strategy – as *steering wheel* is the closest synonymous word to handle that is also regarded as correct usage in this context.

19. 午後の太陽の光を受けて、<u>フロントグラス</u>が<u>ミラーグラス</u>のようにまぶしく光っていた。[119, 120]

Gogo no taiyou no hikari wo ukete, <u>furontogurasu</u> ga <u>miraagurasu</u> no you ni mabushiku hikatteita.

[...]its <u>windshield</u> reflecting the blinding glare of the afternoon sun. (Equivalence, Paraphrase)

(The afternoon sun shone on the windshield, making it give off a dazzling light as if it were made of mirror glass.)

This sentence has two *gairaigo*, but only the first – *furontogurasu* (フロントグラス) - 'front glass' has a corresponding word in the English translation – windshield. This is another Japanese coinage, meaning the local strategy used is equivalence. The other *gairaigo* is more interesting – *miraagurasu* (ミラーグラス) - 'mirror glass' alludes to the kind of glass used in side mirrors. In this case, the word is part of a metaphor – a literal translation is provided above. However, rather than likening the glare in the window to that which is reflected from a mirror glass, the translator has chosen to reformulate this idea with a paraphrase.

7.3.2 Text 2

20. 女子高校生が<u>スマートフォン</u>（スマホ）や携帯電話を使う時間は1日平均7時間——。[136, 137]

Joshi koukousei ga <u>sumaatofon</u> (<u>sumaho</u>) ya keitaidenwa wo tsukau jikan wa ichinichi heikin nana jikan

Female senior high school students use their <u>smartphones</u> or cellphones an average of seven hours a day[...] (2.1 Returning, Omission)

In this Japanese sentence, the word smartphone is actually mentioned twice. The first time in its full form, as the word *sumaatofon* – translated as *smartphone* in the English article, and then a second time right after that, in its shorter form (*sumaho*), provided within parenthesis. The reason for this is that the shorter version of the the word, *sumaho,* is more commonly used in daily conversation, and is most likely the word most Japanese people recognize better. It is therefore provided as a kind of explanation, as a service provided to the readers. However, there is no shorter form of the word smartphone in English, and even if there was, it would not be necessary to provide such a word for English speaking readers since the word smartphone in itself does not demand an explanation for such readers. Thus, it is not mentioned twice in the translated text, but is omitted.

21. 1月、小学校4年生から高校生と、小学校3年生までの子どもがいる親の合計1213人に、スマホや携帯の利用状況をインターネットで聞いた。[139, 140]

Ichigatsu, shougakkou yonnensei kara koukousei to, shougakkou san'nensei made no kodomo ga iru oya no goukei sennihyakujuusan nin ni, sumaho ya keitai no riyoujoukyou wo intaanetto de kiita.

Conducted in January, the underline online study covered boys and girls ranging from fourth-year elementary school age to high school age, as well as parents of third-year elementary school pupils or younger. A total of 1,213 students and parents were surveyed. (2.1 Paraphrase, Modulation)

This sentence also includes two *gairaigo*, the first one being *sumaho* – 'smartphone' and the other being *intaanetto* – 'internet'. The first one does not have a corresponding word in the target text. However, it would be inappropriate to categorize this as an omission, because it is very clear from the context that the survey in question is about smartphone usage – after all, that is the topic of the article! It is therefore not mentioned directly in the corresponding target text sentence, but as no information is lost on account of this word, this will be categorized as a paraphrase. The second word has a clear corresponding word in the target text – *online*. "*Riyou joukyou wo intaanetto de kiita"* literally means "asked about the situation regarding usage on the internet", and it is the meaning "on the internet" that has been reformulated as *online* and been added to the word *survey*, which is a clear cut case of modulation.

22. 原発は20％前後とし、再生エネ全体を下回る。[155]

Genpatsu ha 20% zengo to shi, saisei ene zentai wo shitamawaru.

The ratio of nuclear power will be around 20 percent in 2030, according to the ministry's plan. (2.3 Omission)

(The ratio of nuclear power will go down to under 20% and become less than the ratio of renewable energy.)

The translated sentence from the English version of the article has in this case been merged with another sentence, and in this process, the translator has also decided to leave some information from the original Japanese sentence out. This omission includes the *gairaigo ene* (エネ) – a short form of *enerugii* (エネルギー)*,* from the English word *energy*.

23. 経済産業省は、2030年の電源構成（エネルギーミックス）について、太陽光など再生可能エネルギーの割合を20％台前半にする方向で検討に入った。[151, 152]

Keizaisangyoushou wa, nisensanjuu nen no dengenkousei (enerugii mikkusu) ni tsuite, taiyoukou nado saisei kanou enerugii no wariai wo 20% taizenhan ni suru houkou de kentou ni haitta.

The industry ministry rejected a proposal by the Environment Ministry and is calling for renewable energy sources to supply "between 20 and 25 percent" of Japan's electricity in 2030, sources said April 7. (2.3 Modulation, Returning)

This is another sentence that contains two *gairaigo*. The fist one (*enerugii mikkusu* – 'energy mix') is written in parenthesis, and is used as an explanation or a synonym of the word before – 電源構成 (*dengenkousei*) which also means *energy mix*. The corresponding word in the target text is (*Japan's*) *electricity*. The target text has slightly changed the point of view compared to the source text, which explains this choice. A more literal translation of the source text would be: The industry ministry has engaged in discussion regarding (the proposal to) make (Japan's) energy mix of year 2030 consist of 20-25% renewable energy

24. 建設費を抑えるため、内装は簡素だが、午前4時開店のフードコートや、横になれるソファベンチを100席以上置くなど、客の利便性を高くしたという。[168, 169]

Kensetsuhi wo osaeru tame, naisou ha kanketsu da ga, gozen yoji kaiten no <u>fuudokooto</u> ya, yoko ni nareru <u>sofabenchi</u> wo hyaku seki ijou oku nado, kyaku no ribensei wo takaku shita to iu.

Passenger convenience was the highest priority with more than 100 <u>soft benches</u> installed, and an opening time of 4 a.m. for the <u>food court</u>. (2.5 Returning, Equivalence)

This sentence contains two *gairaigo*: *fuudokooto* - 'food court' and *sofabenchi* – 'sofa bench'. The first one has been translated in accordance with the word it was borrowed from – *food court*, which is an example of the returning local strategy. However, the translator has decided the word sofa bench would not fit in well in this specific context – an airport. She has therefore decided to rather use a similar term with a similar meaning, which is an equivalence strategy. This seem to indicate that the word *sofa bench*, or *sofa benchi* has slightly different connotations and can be used in a slightly different way in Japanese as compared to how it is used in English.

25. 24時間利用できる休憩スペースを備えるなど、早朝便も多いLCCに対応している。[163]

Nijuuyojikan riyou dekiru <u>kyuukei supeesu</u> wo sonaeru nado, soukibin mo ooi LCC ni taiyoushiteiru.

The building is equipped with a <u>lounge area</u> open around the clock as many LCC planes arrive at and depart from the airport early in the morning. (2.5 Equivalence)

This sentence contains the *gairaigo supeesu* (スペース), which is part of the compound word *kyuukei speesu* (休憩スペース) – 'rest space'. To create a more idiomatically fitting corresponding word, the translator has here chosen the equivalence local strategy, translating the *gairaigo* with *lounge area*.

26. 太平洋戦争の戦没者を慰霊するためにパラオを訪問中の天皇、皇后両陛下は9日午前、ヘリコプターでかつての激戦地ペリリュー島に入り、日本政府が建立した「西太平洋戦没者の碑」を訪れた。[178]

Taiheiyousensou no senbotsusha wo ireisuru tame ni parao wo houmonchuu no tennou, kougou ryoukakka wa kokonoka maem <u>herikoputaa</u> de katsute no gekisenchi periryuu shima ni hairi, nihonseifu ga kenritsushita "seitaiheiyou senbotsusha no ishibumi" wo otozureta.

Omitted (2.6 Omission)

(The Emperor visited Palau to honor those who fell in the Pacific War. Both the Emperor and the Empress arrived to Peleliu, a site for a very bloody battle during the war, by <u>helicopter</u> and visited a monument for fallen soldiers erected by the Japanese Government.)

This very long sentence included one *gairaigo* but it was omitted from the target text. As shown in the translation, it is about how the emperor and the empress of Japan came to Palau and what they did there. The information was most likely omitted from the target text as it was considered not very interesting to the international target audience.

27. 職人は語源や泳ぐ<u>スピード</u>などの<u>クイズ</u>を出し・・・ [187, 188]

Shokunin wa gogen ya oyogu <u>supiido</u> nado no <u>kuizu</u> wo dashi...

…the two professional fishmongers sliced up the fish while <u>quizzing</u> guests on such trivia as the etymology of tuna and <u>how fast</u> they can swim. (2.7 Modulation, Transposition)

This Japanese sentence includes two *gairaigo* that were translated into English using two different local strategies. The first word – *supiido* (スピード) - 'speed' was translated using the modulation strategy. This part of the article is about tuna, and it mentions *oyogu supiido* (泳ぐスピード) - 'swimming speed', which has been reformulated in the target text as *how fast (a tuna can swim)*. The other *gairaigo* is *kuizu* (クイズ), from the English word 'quiz'. The word is used as a noun in the source text, where *kuizu wo dashi* means 'to present a quiz'. This is translated as the verb *quizzing* in the target text, a transposition.

28. この解体<u>ショー</u>は、和歌山市の専門会社「鮪（まぐろ）名人」が担当。[190]

Kono kaitai <u>shoo</u> wa, Wakayamashi no senmonkaisha, "Maguro (maguro) meijin" ga tantou.

The <u>performance</u> was organized by Maguro Meijin Co., a Wakayama-based company specializing in tuna-cutting demonstrations. (2.7 Equivalence)

In this example, the word *shoo* (ショー) from the English word 'show' has been translated as performance, which in this case is a synonym to 'show'. Hence, this is a equivalence strategy.

29. 鮪名人は、<u>医療機器メーカー</u>の営業をしていた武縄伸也さん（41）が2012年1月に設立した。[198]

Maguro Meijin was established in January 2012 by Shinya Takenawa, 41. (Omission)

(Maguro Meijin was established by former medical device manufacturer Shinya Takenawa, 41, in January 2012.)

This sentence includes the *gairaigo* meekaa (メーカー) - 'maker', which is part of the noun phrase *iryoukikan meekaa* (医療機関メーカー), meaning 'medical device manufacturer'. However, this

sentence was omitted from the target text, possibly because the information in it was deemed not very relevant to the topic of the article which introduced the trend of having cutting up tuna for sushi and sashimi as part of the entertainment in various events such as birthday celebrations and weddings.

7.3.3 Text 3

30. ＊<u>セット</u>内容がすべて入っているか2<u>ページ</u>をご確認ください。[199, 200]

<u>Setto</u> naiyou ga subete haitteiru ka 2 <u>peeji</u> wo gokakunin kudasai.

Note: See <u>page</u> 4 for a complete list of items included with the system. (Modulation, Returning)

A literal translation of this sentence would be: "Please see page 4 to see whether all set contents are included or not". Here, the *gairaigo setto* - 'set' is a part of the noun phrase *setto naiyou* – 'set contents', but in the English sentence, the point of view has changed and the idea has been reformulated as "list of items included with the system". This is an example of the modulation strategy. The second *gairaigo* of the sentence is *peeji* – 'page' which has been rendered as *page*, which is a case of returning.

31. SD<u>カード</u>の容量は、<u>パッケージ</u>に記載されています。[210, 211]

SD <u>kaado</u> no youryou wa, <u>pakkeeji</u> ni kisaisareteimasu.

Omitted

(The SD card's capacity is written on the package.) (Omission)

This sentence does not have a corresponding sentence in the English manual. The reason for this is most likely that it is not a true statement in the non-Japanese context and that the capacity of the SD card is stated somewhere else.

32. <u>タッチペン</u>で直接触れて操作できます。[223]

<u>Tacchipen</u> de chokusetsu furete sousa dekimasu.

Touch-sensitive screen that allows you to control software using touching and sliding. (Modulation)

A literal translation of this Japanese sentence would be "You can operate (software) by directly touching (the screen) with the touch-pen". The *gairaigo* in this case is *tacchipen* – 'touch-pen', which does not have a direct corresponding word in the target text. The sentence has been translated by changing the point of view and by putting focus on the way you're able to control the software rather than by what tool.

33. 3DS<u>ソフト</u>やDS／DSi<u>ソフト</u>で遊べます [271, 272]

3DS sofuto ya DS/DSi sofuto de asobemasu

Use software from other systems in the Nintendo DS family (Returning, Paraphrase)

This sentence has two *gairaigo* – *sofuto* – 'software', but there is only one corresponding word in the target text since it, rather than mentioning these two types of software has decided to collectively refer to them as "software from other systems". For this reason, one *gairaigo* has been counted as returned and the other as paraphrased – as its meaning has been melded into another word.

34. はじめから<u>ソフト</u>が入っています。[266]

Hajime kara sofuto ga haitteimasu.

The following software comes pre-installed on the system. (Returning)

This sentence has one *gairaigo* that was translated using the returning local strategy.

35. <u>ランプ</u>が青色に光って受信をお知らせ [268]

Ranpu ga aoiro ni hikatte jushin wo oshirase

Flashes blue when receiving notifications (Paraphrase)

The first word in this sentence is *ranpu* (ランプ), meaning 'lamp'. However, the word "lamp" has been omitted since it is obvious from an illustration on the same page. Since there is no corresponding word, yet no information has been lost, this is regarded as an example of the paraphrase local strategy.

36. 無料<u>ソフト</u>を<u>ダウンロード</u>するには、ニンテンドーネットワークIDの登録が必要です。[254, 255]

Muryou sofuto wo daunroodo suru ni wa, nintendoo nettowaaku ID no touroku ga hitsuyou desu.

(You need to register for a Nintendo Network ID to download free software)

Omitted (Omission)

This sentence includes two *gairaigo* – *sufuto* (ソフト) - 'software' and *daunroodo* (ダウンロード) - 'download' which both have been omitted since the whole sentence has been omitted. The reason for this is most likely that the information presented in it does not apply to readers of the English manual due to differences between the European and the Japanese markets.

37. 「ニンテンドーeショップ」では、<u>インターネット</u>に接続して、いろんな<u>ソフト</u>の情報や映像を見たり、<u>ダウンロードソフト</u>を購入したりできます。[261, 262, 263]

"Nintendoo e-shoppu" dewa, intaanetto ni setsuzokushite, ironna sofuto no jouhou ya eizou wo mitari, daunroodosofuto wo kounyuushitari dekimasu.

(You can access information and videos about various software titles and buy download software by connecting to the internet and visiting the *Nintendo E-shop*)

Omitted (Omission)

This is another sentence with several *gairaigo* that has been omitted due to the information given in it not being applicable to the translation's target market.

38. ほかの3DS本体を自動的に探して、街中や電車の中などですれちがった人とゲームを通じた情報のやりとりができます。[264]

Hoka no 3DS hontai wo jidouteki ni sagashite, machijuu ya densha no naka nado de surechigatta hito to geemu wo tsujita jouhou no yaritori ga dekimasu.

Your Nintendo 3DS system automatically searches for and exchanges data with other Nintendo 3DS systems when you carry it around, such as when you're out for walking or when you travel by train. (Modulation)

This Japanese sentence includes the *gairaigo geemu* (ゲーム) - 'game', but the corresponding sentence in the English translation does not include a corresponding word. However, no information is really lost between the two texts. What the source text calls "information through games" (*geemu ni tsuujita jouhou* - ゲームに通じた情報), the target text has opted to simply call *data*. That the data in question is related to games is already obvious since the manual is for a gaming console. Furthermore, it is again specified in the following sentence in the manual that specifically says data is exchanged when walking past a person who has the same software titles registered. Therefore, the local strategy used here is changing the point of view slightly – a modulation.

39. 本体の電源をONにしておくと、スリープモード（本体を閉じた状態）中なでで、同じソフトのすれちがい通信の登録をしている人とすれちがったときにデータが送受信されます。[265, 266, 267]

Hontai no dengen wo ON ni shiteoku to, suriipumoodo (hontai wo tojita joutai) chuu nado de, onaji sofuto no surechigai tsuushin no touroku wo shiteiru hito to surechigatta toki ni deeta ga soujushinsaremasu.

Data will automatically be exchanged if you walk past someone who has the same software title registered with StreetPass while the system is in Sleep Mode (closed while the power is on), as well as other times. (Returning)

This sentence includes three different *gairaigo*, *suriipumoodo* (スリープモード) - 'sleep mode', *sofuto* (ソフト) - 'software' and *deeta* (データ) - 'data'. All three of these *gairaigo* have been translated using the returning local strategy.

Conclusion

The first aim of this thesis was to examine existing translations in order to determine what kind of local strategies translators use when translating *gairaigo* from Japanese to English. The local strategies found in the material for this study are presented in section 7.1.

Not surprisingly, the most commonly used local strategy in the texts included in the study's corpus turned out to be the returning local strategy, which dominated in all three types of text. This seems to indicate that while *gairaigo* is known to oftentimes go through semantic changes during the borrowing process, as explained in section 4.3, many are still used to mean about the same as their meaning in the donor language, making it possible to, so to speak, "borrow them back". This seem to indicate translating simple nouns is oftentimes a simple task – as they are referencing actual things that exist in the physical world, things that are tangible and have exact names that are not spectrums. However, abstract nouns such as デモクラシー - 'democracy' and モダニズム - 'modernism' were also translated this way. Although this local strategy was the most used strategy in all three text types, it was especially common in text 3 where 60 out of 86 *gairaigo* were translated this way. Even in text 2, which was the text were this local strategy was used comparatively little with 30 out of 60, or half of all gairaigo were translated using the returning strategy. This is likely in part due to the presence of a large amount of technical terms in the text – words that have been borrowed in order to fill a void in the borrowing language, meaning semantic shifts are rare.

Omission was a local strategy not mentioned by Vinay and Darbelnet, but one that was used quite frequently in Edström (1989). It was only used in a few instances in text 1, the translation of the novel, but it was the second most used local strategy in the other two texts. This seem to indicate a big difference in global translation strategy between the texts, as the original author's words are valued higher in the novel and a greater effort has been put into transferring as much as possible into the target text, compared to the newspaper articles and the operations manual. This seem in line with the fact that the translators of the newspaper articles operate under guidelines encouraging them to remove and add information in order to catch the interest of international readers. The translators of the operations manual on the other hand must also adapt their texts to the English speaking market, making it inevitable to remove or add information that differs between the two markets.

Transposition was not a strategy used much across the board, and there were no instances at all in text 3. This was not a surprising result, seeing as only a small amount of the *gairaigo* in the study were non-nouns. In cases where transposition was used, the *gairaigo* as nouns were often used in adjectival or verbal phrases. As a large majority of the *gairaigo* found in text 3 were technical terms, and a very large amount of these terms are nouns, this result is as expected.

Modulation was another strategy not much used, but this local strategy was used about equally in all three text types, with 4 to 5 examples each. The use of this local strategy seem not to depend on the

types of texts examined, but is most likely used out of necessity in some cases due to the distance between the two languages, in a similar way to how paraphrases are used.

Equivalence was the second most used local strategy in text 1, something that was most likely a result of the fact that it is a literary text. Rather than repeating the same word over and over, the translator has used synonymous terms to spice the text up. After all, the purposes of the texts vary greatly. While a text from a manual does not need to look pretty and flow exceptionally well, but rather just convey information in an efficient way, a literature text is expected to be beautiful, descriptive and entertaining. This local strategy was not used as much in the other texts, but a few instances were found in all texts types.

The last local strategy was paraphrase, which was the third most used strategy in text 1 but again was not used much in the other text types. Like modulation, this strategy was mostly used to bridge the gap between the two languages. At the same time, paraphrasing gives the translator more independence from the source text compared with the other strategies, making it possible for her to adapt the text better to the target culture and creating a stylistically more beautiful text, something that is especially important in fictional writing.

The usage of the equivalence strategy and the paraphrase strategy stands out in text 1, and could be explained as a result of trying to create a more varied text by avoiding repetitions (hence using equivalence) as well as trying to transfer the meaning of the source text as much as possible into the target text (thus resorting to paraphrases rather than omissions). Text 2 on the other hand used many omissions, a result of the global strategy to adapt the text to international readers. In text 3 on the other hand, the returning strategy dominated even more than in the other texts, a result of the many technical terms and repetitions of the same *gairaigo*. In this type of text, consistently translating one word the same way throughout is a virtue rather than a vice. Like text 2, text 3 also had many instances of omission as a result of *localization*.

Although most of the local strategies used in this thesis were adopted from Vinay and Darbelnet's translation techniques, a few adjustments had to be made to fit the specific category of *gairaigo*. First, the omission strategy was added from the material in Edström (1989). Secondly, the *borrowing* category was adapted into the *returning* category, as *gairaigo* are loanwords that already have been borrowed and therefore logically must be returned rather than borrowed when they are translated back into the language from whence they came. Finally, the categories Vinay and Darbelnet call literal translation, calque and adaption were not used at all. Literal translation would be covered by the returning local strategy, as would arguably calque, as calque is a special kind of literal translation. Adaption was not used either because adaptions are only necessary when the word that is to be adapted does not exist in or have an equivalent term in the target language. However, seeing how *gairaigo* denotes words that actually in the majority of cases originated from the target language, it is difficult to find examples where this strategy is needed.

In regards to a correlation between local strategies for translating *gairaigo* and word class, it is clear a study on a much greater scale would be necessary to be able to draw any meaningful conclusions. Not surprisingly, an overwhelming majority of the *gairaigo* found in the corpus were nouns, with only 15 out of 250 being non-nouns (3 verbs and 12 adjectives). Of these 15 non-noun *gairaigo*, about half were translated using the returning local strategy. This is in line with the nouns, of which around half were also translated using the same local strategy, which seem to indicate the non-nouns are not different in this regard.

This thesis has shown one possible way to categorize local strategies available to Japanese-to-English translators of *gairaigo*. Considering my first hypothesis at the starting stage of the writing process was that one local strategy would completely dominate the study, covering close to 95% of the instances, I was pleasantly surprised to find a surprisingly large amount of different local strategies being used interchangeably in all three texts examined. However, it is undeniable the scope of this study has been very small – both in regards to the amount of text as well as the amount of different text types. This made it difficult to include a sufficient number of non-noun *gairaigo* to be able to really determine how these can be translated. The hope is that this thesis might work as a first step toward a greater understanding of how to "return loanwords" and translate *gairaigo* to English. In particular, as new *gairaigo* enter the language and the number of verbal and adjectival *gairaigo* grow larger, research on this topic will surely become increasingly relevant.

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Text 1. *1Q84* by Murakami Haruki (12 240 characters, 5320 words 135 gairaigo)

	Gairaigo	Loan from	Translated as	Local Strategy
1	*Takushii* / タクシー	Taxi	Taxi's	Returning
2	*Takushii* / タクシー	Taxi	Taxi	Returning
3	*Rajio* / ラジオ	Radio	Radio	Returning
4	*Kurashikku* (*ongakubangumi*) / クラシック (音楽番組) (adj)	Classic(al) (music program)	Classical FM broadcast	Transposition
5	*Shiito* / シート	Seat	Seat	Returning
6	*Shinfonii* / シンフォニー	Symphony	Symphony	Returning
7	(*Boutou no*) *teema* / (冒頭の)テーマ	Thema (Ger: Theme) **(**of the beginning)	Beginning	Paraphrase
8	*Supootsu* (*taikai*) / スポーツ(大会)	Sports	Gymnastics (festival)	Equivalence
9	*Fanfaare* / ファンファーレ	Fanfare	Fanfare	Returning
10	*Kafe* / カフェ	Café	Cafés	Returning
11	*Supootsu* / スポーツ	Sports	Sports	Returning
12	*Puruzenbiiru* / プルゼン・ビール	Pilsner beer	Pilsner beer	Returning
13	*Kuuru* (*na kikanjuu*) / クール(な機関銃)(adj)	Cool	Handsome light (machine guns)	Paraphrase
14	*Riaru* (*na kikanjuu*) / リアル(な機関銃)(adj)	Real	Handsome light (machine guns)	Paraphrase
15	*Modanizumu* / モダニズム	Modernism	Modernism	Returning
16	*Demokurashii* / デモクラシー	Democracy	Democracy	Returning
17	*Fashizumu* / ファシズム	Fascism	Fascism	Returning
18	*Supootsu* / スポーツ	Sports	Sports	Returning
19	*Kurasu* (*de saikouten*) / クラス(で最高点)	(highest point in) Class	Top grade	Modulation
20	*Hoteru* / ホテル	Hotel	Hotel's	Returning
21	*Rirakkusu* (*shita jinsei*) / リラックス(した人生) (adj)	Relax(ed)	Relaxed (life)	Returning
22	*Yunizon* / ユニゾン	Unison	Unison	Returning
23	*Dasshuboodo* / ダッシュボード	Dashboard	Dashboard	Returning
24	(*Kojin*) *takushii* (*no untenshu*) / (個人)タクシー(の運転手)	(Private) taxi (driver)	Owner drivers	Paraphrase
25	*Kaasutereo* / カーステレオ	Car stereo	Stereo	Equivalence
26	*Takushii* (*no tourokuhyou*) / タク	(Registration card	Driver's registration	Modulation

	シー（の登録票）	of) taxi	card	
27	*Meekaa* (*no namae*) / メーカー(の名前)	Maker (name)	Brand (name)	Equivalence
28	*Takushii* / タクシー	Taxi	Cab	Equivalence
29	*Takushii* / タクシー	Taxi	Taxi	Returning
30	*Shiito* / シート	Seat	Seat	Returning
31	*Paneru* / パネル	Panel	Panel	Returning
32	*Haiendo* / ハイエンド	High end	High end	Returning
33	*Sutajio* / スタジオ	Studio	Music studio	Equivalence
34	*Takushiimeeta* / タクシーメータ	Taxi meter	Taxi meter	Returning
35	*Takushii* / タクシー	Taxi	Taxicab	Equivalence
36	*Rajio* / ラジオ	Radio	Radio	Returning
37	*Takushii* / タクシー	Taxi	Cab	Equivalence
38	*Minichua* / ミニチュア	Miniature	Miniature	Returning
39	*Shiito* / シート	Seat	Seat	Returning
40	*Takushii* / タクシー	Taxi	Cab	Equivalence
41	*Rajio* (*no koutsuujouhou*) / ラジオ（の交通情報）	Radio('s traffic reports)	Traffic reports	Paraphrase
42	*Takushii* / タクシー	Taxi	Cab	Equivalence
43	*Shiito* / シート	Seat	Seats	Returning
44	*Sutereo* / ステレオ	Stereo	Stereo	Returning
45	*Kuraianto* / クライアント	Client	Client	Returning
46	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	Shoulder bag	Returning
47	*Sumuuzu* / スムーズ (adj)	Smooth	Smooth	Returning
48	*Miraa* / ミラー	Mirror	Rearview mirror	Equivalence
49	*Miraa* / ミラー	Mirror	Mirror	Returning
50	*Sangurasu* / サングラス	Sunglass(es)	Sunglasses	Returning
51	(*Kuruma wo yoseru*) *supeesu* / （車を寄せる）スペース	Space (to pull aside car)	Turnout	Paraphrase
52	*Supeesu* / スペース	Space	Space	Returning
53	*Takushii* / タクシー	Taxi	Cab	Equivalence
54	*Bokkusu* / ボックス	Box	Box	Returning
55	*Supeesu* / スペース	Space	The turnout	Paraphrase
56	*Biru* / ビル	Building	Building	Returning

57	*Hoosu* / ホース	Hose	Hose	Returning
58	*Doraibaa* / ドライバー	Drivers	Drivers	Returning
59	*Biru* / ビル	Buil(ding)	Buildings	Returning
60	*Biru* / ビル（の三階ぶん）	(Three stories of the) building	Three stories high	Paraphrase
61	*Ruumumiraa* / ルームミラー	Room mirror	Rearview mirror	Equivalence
62	*Handoru* / ハンドル	Handle	Steering wheel	Equivalence
63	*Windobureekaa* / ウィンドブレーカー	Windbreaker	Windbreaker	Returning
64	*Saafuboodo* / サーフボード	Surfboard	Surfboards	Returning
65	*Guree* / グレー (adj)	Gray	Gray	Returning
66	*Tinto* (shita) / ティント（した）(adj)	Tint	Dark-tinted	Equivalence
67	*Garasu* / ガラス（窓）	Glas (Dutch: Glass) (Window)	Windows	Equivalence
68	*Wakkusu* (*ga kakerareteiru*) / ワックス（がかけられている）(noun)	Wax (is applied)	Polished	Transposition
69	*Takushii* / タクシー	Taxi		Omitted
70	*Riabanpaa* / リアバンパー	Rear bumper	Bumper	Equivalence
71	*Nanbaa* / ナンバー	Number	License plate	Equivalence
72	*Handoru* / ハンドル	Handle	The wheel	Equivalence
73	*Shiito* / シート	Seat	Seat	Returning
74	*Garasu* (*koshi*) / ガラス（越し）	(through the) Glas (Dutch: Glass)		Omitted
75	(*Juu*) *meetoru* / （十）メートル	(10) Meter	(10) yards	Equivalence
76	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	Shoulder bag	Returning
77	*Sangurasu* / サングラス	Sunglass(es)	Sunglasses	Returning
78	*Ruumumiraa* / ルームミラー	Room mirror	Mirror	Equivalence
79	*Konsaato* (*no rokuon*) / コンサート（の録音）	(recording of) concert	Live recording	Modulation
80	*Buravoo* / ブラヴォー	Bravo!	"Bravo!"	Returning
81	*Konsaatomasutaa* / コンサートマスター	Concertmaster	Concertmaster	Returning
82	*Ookesutoraa* / オーケストラー	Orchestra	The orchestra	Returning
83	*Menbaa* / メンバー	Member	The orchestra	Modulation
84	*Andaarain* (*wo hiku*) / アンダーライン（を引く）(noun)	(draw a) underline	Underlining	Transposition

85	*Kaasutereo* / カーステレオ	Car stereo	Car stereo	Returning
86	*Rebaa* / レバー	Lever	Lever	Returning
87	*Doa* / ドア	Door	Door	Returning
88	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	Shoulder bag	Returning
89	*Rajio* (*no hakushu*) / ラジオ（の拍手）	(applause on) radio	The applause	Paraphrase
90	*Meetoru* / メートル	Meter	Meters	Returning
91	(*Kinkyuuhinanyou*) *supeesu* / （緊急避難用）スペース	(Emergency evacuation) space	Emergency turnout	Paraphrase
92	*Torakku* / トラック	Truck	Truck	Returning
93	*Hiiru* / ヒール	Heel	Heels	Returning
94	*Doraibaa* / ドライバー	Driver	Drivers	Returning
95	*Minisukaato* / ミニスカート	Miniskirt	Miniskirt	Returning
96	*Haihiiru* / ハイヒール	High heel	High heels	Returning
97	*Hiiru* / ヒール	Heel	Heels	Returning
98	*Kooto* / コート	Coat	Coat	Returning
99	*Guriin* / グリーン (adj)	Green	Green	Returning
100	*Uuru* / ウール	Wool	Wool	Returning
101	*Suutsu* / スーツ	Suit	Suit	Returning
102	*Beeju* / ベージュ	Beige	Beige	Returning
103	*Supuringukooto* / スプリング・コート	Spring coat	Spring coat	Returning
104	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	Bag (over her shoulder)	Equivalence
105	*Katto* (*sare*) / カット（され）(verb)	Cut	Trimmed	Equivalence
106	(*Hyakurokujuuhachi*) *senchi* / （一六八）センチ	Centi(meter)	Five feet six inches	Equivalence
107	*Kooto* / コート	Coat	Coat	Returning
108	(*Sonna*) *kuuru* (*na kaodachi*) / （そんな）クール（な顔立ち）(adj)	(such a) cool (face)		Omission
109	(*Kinkyuuyouchuusha*) *supeesu* / （緊急用駐車）スペース	(Emergency parking) space	Turnout	Paraphrase
110	*Taito* (*na*) / タイト（な）(adj)	Tight	Tight	Returning
111	*Minisukaato* / ミニスカート	Miniskirt	Miniskirt	Returning
112	*Haihiiru* / ハイヒール	High heel	High heels	Returning
113	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	Shoulder bag	Returning

114	*Sutorippushoo* / ストリップ・ショー	Strip show	Striptease	Equivalence
115	*Suteeji* / ステージ	Stage		Paraphrase
116	*Haihiiru* / ハイヒール	High heel	Shoes	Equivalence
117	*Kooto* / コート	Coat	Coat	Returning
118	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	The bag	Equivalence
119	*Furontogurasu* / フロントグラス	Front glass	Windshield	Equivalence
120	*Miraagurasu* (*no you ni hikaru*) / ミラーグラス（のように光る）	(Glitter like) mirror glass	Blinding glare	Paraphrase
121	*Merodii* / メロディー	Melody	Tune	Equivalence
122	*Minisukaato* / ミニスカート	Miniskirt	Miniskirt	Returning
123	*Sukaato* / スカート	Skirt	Skirt	Returning
124	*Sukaato* / スカート	Skirt	Skirt	Returning
125	*Kooto* / コート	Coat	Coat	Returning
126	*Shorudaabaggu* / ショルダーバッグ	Shoulder bag	Bag	Equivalence
127	*Sangurasu* / サングラス	Sunglass(es)	Sunglasses	Returning
128	*Burijji* / ブリッジ	Bridge (glasses)	(pushed her) sunglasses	Paraphrase
129	*Sutokingu* / ストッキング	Stocking	Stockings	Returning
130	*Taito* / タイト (adj)	Tight		Omission
131	*Minisukaato* / ミニスカート	Miniskirt	Miniskirted	Transposition
132	*Suutsu* / スーツ	Suit	Suit	Returning
133	*Dezain* (*shite*) / デザイン（して）(verb)	Design	Designed	Returning
134	*Torakku* / トラック	Truck	Truck	Returning
135	*Sangurasu* / サングラス	Sunglass(es)	Sunglasses	Returning

Text 2 Asahi Shimbun Newspaper articles (5772 characters, 2910 words, 60 gairaigo)

Text 2.1 Yamada 2015 (1017 characters, 365 words 9 gairaigo)

	Gairaigo	Borrowed from	Translated as	Local strategy
136	*Sumaatofon* / スマートフォン	Smartphone	Smartphones	Returning
137	*Sumaho* / スマホ	Smartpho(ne)		Omission
138	Sekyuritii / セキュリティー	Security	Security	Returning
139	*Sumaho* / スマホ	Smartphone		Paraphrase
140	*Intaanetto* / インターネット	Internet	Online	Modulation

141	*Sumaho* / スマホ	Smartphone	Smartphones	Returning
142	*Komyunikeeshon* / コミュニケーション	Communication	Communications	Returning
143	*Geemu* / ゲーム	Game	Gaming	Transposition
144	*Apuri* / アプリ	Appli(cation)	Apps	Returning

Text 2.2 Nikado 2015 (829 characters, 498 words, 5 gairaigo)

145	*Gairaigo*	Borrowed from	Translated as	Local strategy
146	*Intaanetto* (*de*) / インターネット（で）	Internet	(on) the network's website	Modulation
147	(*Dousei*) *paatonaa* / （同性）パートナー	Partner	(same sex) couples	Equivalence
148	*Messeeji* / メッセージ	Message	Message	Returning
149	(*Dousei*) *paatonaa* / （同性）パートナー	Partner	(same-sex) partners	Equivalence
150	(*Dousei*) *paatonaa* / （同性）パートナー	Partner	(gay) couples	Equivalence

Text 2.3 Ootsu 2015 (440 characters, 577 words, 5 gairaigo)

	Gairaigo	Borrowed from	Translated as	Local Strategy
151	(*Dengenkousei*) *enerugiimikkusu* / （電源構成）エネルギーミックス	Energy mix	Electricity	Modulation
152	*Enerugii* / エネルギー	Energy	Energy	Returning
153	*Ene* / エネ	Ene(rgy)	Energies	Returning
154	*Damu* / ダム	Dam	Dams	Returning
155	(*Saisei*) *ene* / (再生)エネ	(renewable) Energy		Omission

Text 2.4 Asahi Shimbun 2015 (427 characters, 199 words, 4 gairaigo)

	Gairaigo	Borrowed from	Translated as	Local Strategy
156	*Jetto* / ジェット	Jet	Jet	Returning
157	*Enjin* / エンジン	Engine	Engine	Returning
158	*Sukejuuru* / スケジュール	Schedule	Schedule	Returning
159	*Kyanseru* (*kanou na*) / キャンセル（可能な） (adj)	Cancel	(can be) canceled	Transposition

Text 2.5 Ootsu 2015 (607 characters, 326 words, 18 gairaigo)

	Gairaigo	Borrowed from	Translated as	Local Strategy
160	*Taaminaru* / ターミナル	Terminal	Terminal	Returning
161	*Oopun* (*shita*) / オープン（した）(verb)	Open	Opened	Returning
162	*Taaminaru* / ターミナル	Terminal	Terminal	Returning
163	(*Kyuukei*) *supeesu* / （休憩）スペース	(Resting) space	Lounge area	Equivalence
164	*Basu* / バス	Bus	Buses	Returning
165	*Oopun* / オープン	Open	Opening	Transposition
166	*Anaunsu* / アナウンス	Announce	Announcement	Transposition
167	*Taaminaru* / ターミナル	Terminal	Terminal	Returning
168	*Fuudokooto* / フードコート	Food court	Food court	Returning
169	*Sofabenchi* / ソファベンチ	Sofa bench	Soft benches	Equivalence
170	*Fasshon* / ファッション	Fashion	Clothing	Paraphrase
171	(*Heihou*) *meetoru* / （平方）メートル	Meter	(Square) meters	Returning
172	*Taaminaru* / ターミナル	Terminal	Terminal	Returning
173	*Meetoru* / メートル	Meter	Meter	Returning
174	*Taaminaru* / ターミナル	Terminal	Terminal	Returning
175	*Karafuru* / カラフル (adj)	Colorful	Colorful	Returning
176	*Taaminaru* / ターミナル	Terminal		Omission
177	*Taaminaru* / ターミナル	Terminal		Omission

Text 2.6 Shima & Nakada 2015 (1720 characters, 471 words, 4 gairaigo)

	Gairaigo	Borrowed from	Translated as	Local strategy
178	*Herikoputaa* / ヘリコプター	Helicopter		Omission
179	*Kiro* / キロ	Kilo(meter)	Kilometers	Returning
180	*Heri* / ヘリ	Heli(copter)	Helicopter	Returning
181	*Daibingu* / ダイビング	Diving		Omission

Text 2.7 Son (2015) (732 characters, 474 words, 14 gairaigo)

	Gairaigo	Borrowed from	Translated as	Local strategy
182	*Shoo* / ショー	Show		Omission

183	*Ibento* / イベント	Event		Omission
184	*Hoteru* / ホテル	Hotel	Hotel	Returning
185	*Kiro* / キロ	Kilo(gram)	Kilogram	Returning
186	*Meetoru* / メートル	Meter	Meter	Returning
187	*Supiido* / スピード	Speed	(How) fast	Modulation
188	*Kuizu* / クイズ	Quiz	Quizzing	Transposition
189	*Kamera* / カメラ	Camera	Cameras	Returning
190	*Shoo* / ショー	Show	Performance	Equivalence
191	*Sapuraisu* / サプライズ (noun)	Surprise	(Pleasantly) surprise (verb)	Transposition
192	*(Iryou kikan) meekaa* / （医療機器)メーカー	(Medical machinery) maker		Omission
193	*Shoo* / ショー	Show	Performances	Equivalence
194	*(Tanjoubi) purezento* /（誕生日）プレゼント	(Birthday) present	(Birthday) celebrations	Modulation
195	*Kiro* / キロ	Kilo(gram)	Kilogram	Returning

Text 3. Nintendo 3DS (2000 characters, 1050 words, 87 gairaigo)

196	*Gairaigo*	Borrowed from	Translated as	Local Strategy
197	*Sofuto* / ソフト	Soft(ware)	Software	Returning
198	*Peeji* / ページ	Page	Pages	Returning
199	*Setto* / セット	Set	List of items	Modulation
200	*Peeji* / ページ	Page	Page	Returning
201	*Setto* / セット	Set	Set	Returning
202	*Setto* / セット	Set	Contents	Modulation
203	*Adaputa* / アダプタ	Adapter	Adapter	Returning
204	*Tacchipen* / タッチペン	Touch pen	Stylus	Equivalence
205	*Tacchipenhorudaa* / タッチペンホルダー	Touch pen holder	Stylus holder	Equivalence
206	*Peeji* / ページ	Page	Page	Returning
207	*Kaado* / カード	Card	Card	Returning
208	*Kaadosurotto* / カードスロット	Card slot	Card Slot	Returning
209	*Peeji* / ページ	Page	Page	Returning
210	*Kaado* / カード	Card		Omission
211	*Pakkeeji* / パッケージ	Package		Omisson
212	*Kaado* / カード	Card	Cards	Returning
213	*Sofuto* / ソフト	Soft(ware)	Application	Equivalence

214	*Peeji* / ページ	Page	Page	Returning
215	*Sutaatogaido* / スタートガイド	Start guide	Start Guide	Returning
216	*Sukuriin* / スクリーン	Screen	Screen	Returning
217	*Peeji* / ページ	Page	Page	Returning
218	*Suraidopaddo* / スライドパッド	Slide Pad	Circle Pad	Equivalence
219	*Peeji* / ページ	Page	Page	Returning
220	(*3D*) *Boryuumu* / （3D）ボリューム	(3D) volume	Depth slider	Paraphrase
221	*Peeji* / ページ	Page	Page	Returning
222	*Tacchisukuriin* / タッチスクリーン	Touch screen	Touch Screen	Returning
223	*Tacchipen* / タッチペン	Touch pen	Touching and sliding	Modulation
224	*Peeji* / ページ	Page	Page	Returning
225	*Botan* / ボタン	Button	Button	Returning
226	*Menyuu* / メニュー	Menu	Menu	Returning
227	*Peeji* / ページ	Page	Page	Returning
228	*Sofuto* / ソフト	Software	Software	Returning
229	*Sofuto* / ソフト	Software	Software	Returning
230	*Peeji* / ページ	Page	Page	Returning
231	*Sofuto* / ソフト	Software	Software	Returning
232	*Sofuto* / ソフト	Software	Software	Returning
233	*Sofuto* / ソフト	Software	Software	Returning
234	*Peeji* / ページ	Page		Omission
235	*Suriipumoodo* / スリープモード	Sleep mode	Sleep mode	Returning
236	*Intaanetto* / インターネット	Internet	Internet	Returning
237	*Akusesupointo* / アクセスポイント	Access point	Access points	Returning
238	*Deeta* / データ	Data	Data	Returning
239	*Sofuto* / ソフト	Soft(ware)	Software	Returning
240	*Kontentsu* / コンテンツ	Contents	Content	Returning
241	(*Hontaikoushin*) *deeta* / （本体更新)データ	(this machine update) data	System updates	Paraphrase
242	*Ranpu* / ランプ	Lamp		Omission
243	*Deeta* / データ	Data	Data	Returning
244	*Kaado* / カード	Card	Card	Returning
245	*Akusesupointo* / アクセスポイント	Access point	Access point	Returning

246	*Intaanetto* / インターネット	Internet	Internet	Returning
247	*Purei* (*chuu no sofuto*) / プレイ(中のソフト)	(during) play (software)	Active (software)	Paraphrase
248	*Sofuto* / ソフト	Soft(ware)	Software	Returning
249	*Rookaru* / ローカル	Local	Local	Returning
250	*Peeji* / ページ	Page	Page	Returning
251	*Sofuto* / ソフト	Soft(ware)	Software	Returning
252	*Deeta* / データ	Data	Data	Returning
253	*Ranpu* / ランプ	Lamp	LED	Equivalence
254	*Sofuto* / ソフト	Soft(ware)		Omission
255	*Daunroodo* / ダウンロード	Download		Omission
256	*Peeji* / ページ	Page		Omission
257	*Peeji* / ページ	Page	Page	Returning
258	*Suriipumoodo* / スリープモード	Sleep mode	Sleep mode	Returning
259	*Batterii* / バッテリー	Battery	Battery	Returning
260	*Sofuto* / ソフト	Soft(ware)		Omission
261	*Intaanetto* / インターネット	Internet		Omission
262	*Sofuto* / ソフト	Soft(ware)		Omission
263	*Daunroodosofuto* / ダウンロードソフト	Download-soft(ware)		Omission
264	*Geemu* / ゲーム	Game		Modulation
265	*Suriipumoodo* / スリープモード	Sleep mode	Sleep mode	Returning
266	*Sofuto* / ソフト	Soft(ware)	Software	Returning
267	*Deeta* / データ	Data	Data	Returning
268	*Ranpou* / ランプ	Lamp		Paraphrase
269	*Risuto* / リスト	List	List	Returning
270	*Peeji* / ページ	Page	Page	Returning
271	*Sofuto* / ソフト	Soft(ware)		Paraphrase
272	*Sofuto* / ソフト	Soft(ware)	Software	Returning
273	*Sofuto* / ソフト	Soft(ware)	Software	Returning
274	*Sofuto* / ソフト	Soft(ware)	Software	Returning
275	(*Tsuushin*) *moodo* / （通信）モード	(Connect) mode	(Contact) mode	Returning
276	*Sofuto* / ソフト	Soft(ware)	Software	Returning
277	*Sofuto* / ソフト	Soft(ware)	Software	Returning

278	*Peeji* / ページ	Page	Page	Returning
279	*Purei* (*chuu*) / プレイ(中)	(During) play	Active software	Modulation
280	*Sofuto* / ソフト	Soft(ware)	Software	Returning
281	*Rookaru* (*tsuushinchuu*) / ローカル（通信中）	Local (during connection)	Local (wireless connection)	Returning
282	*Intaanetto* (*tsuushinchuu*) / インターネット(通信中)	Internet (during connection)	(Connected to the) internet	Returning