Visual Adaptation in Translated Comics: A Comparison of English and German Version of Eiichiro Oda's Manga One Piece

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Double Major in English Language and Literature – Translation and Interpreting
Studies and German Language and Literature – Translation and Interpreting Studies

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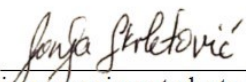**Prilog: Izjava o akademskoj čestitosti i o suglasnosti za javno objavljivanje**

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U Osijeku, datum 30.09.2024

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Contents

Abstract

Manga popularity is not limited to Japan anymore, but it spread to the Western audience as well. For the target audience to understand the Japanese content a translation to English and also other Western languages is needed. To understand the whole context of the content it is not enough just to translate the source text, a change to the visual part is also needed. There are numerous debates whether comics and manga are a part of literature or audiovisual translation. Since manga is a foreign media containing both visual and written content and displays foreign culture and customs, the process of adapting it for the target culture has various technical and culturally adaptive steps. This master's thesis will focus on the visual part of adapting manga and to do so, it will go through different visual adaptation steps done in manga in order to prove that translating manga is indeed part of audiovisual translation. Before going into the research, the main terms like comics and manga will be defined, and also the meaning of audiovisual translation and it will be clarified in more detail why the visual adaptation of manga should be seen as part of it. At the end of this thesis, a research on the differences between the English and German visual adaptations of the manga *One Piece* is presented.

Key words: manga, visual adaptation, translated comics, Eiichiro Oda, *One Piece*

Sažetak

Popularnost manga više nije ograničena samo na Japan, već se proširila i na zapadnu publiku. Kako bi ciljna publika razumjela japanski sadržaj, pojavljuje se potreba za prijevodom na engleski i druge zapadne jezike. Za razumijevanje cjelokupnog konteksta sadržaja nije dovoljno prevesti samo polazni tekst, već je potrebna i promjena vizualnog dijela. Postoje brojne rasprave o tome jesu li stripovi i mange dio književnog ili audiovizualnog prijevoda. Budući da je manga strani medij koji sadrži i vizualni i pisani sadržaj te prikazuje stranu kulturu i običaje, proces prilagodbe ciljnoj kulturi uključuje različite tehničke i kulturološke korake prilagodbe. Ovaj diplomski rad usredotočit će se na vizualni dio prilagodbe mange te kako bi to učinio, proći će kroz različite korake vizualne prilagodbe kroz koje mange prolaze prilikom prevođenja, kako bi se dokazalo da je prevođenje mangi doista dio audiovizualnog prevođenja. Prije samog istraživanja, definirat će se glavni pojmovi kao što su strip i manga, ali i značenje audiovizualnog prijevoda te će se detaljnije razjasniti zašto vizualnu adaptaciju mange treba promatrati kao dio audiovizualnog prijevoda. Na kraju je prikazano istraživanje o razlici između engleske i njemačke vizualne adaptacije mange *One Piece*.

Ključne riječi: manga, vizualna prilagodba, prevedeni strip, Eiichiro Oda, *One Piece*

1. Introduction

Manga is a topic of interest for many people of all ages and all around the globe. They originated in Japan, and in order to be available to a wider audience, just like any other literature form or movies, they need to be translated to other languages which often includes adapting them to a specific culture, resulting in possibly different versions of the same story and different understanding among readers. The aim of this master's thesis is to analyse the similarities and differences of the translation and adaptation process between different audio-visual media, such as movies and comics, specifically manga, to prove that translating manga does not only include translating words from one language to another in order to adapt them to a specific culture, but it also encompasses partial visual adaptation, which proves that translating comics requires audio-visual translation as well.

In order to do that, this thesis will firstly look at the definitions about what manga and comics are from different perspectives. After a definition is provided, the parts of comics, such as panels, balloons and onomatopoeia will be gone through. Also, a distinction between comics and manga will be made. When talking about manga it is also needed to understand what scanlation represents and the impact of the audience on the translation and adaptation of manga.

The following part will focus on audiovisual translation and localisation. First defining the connection between those two terms and after that looking into what it means to adapt a comic. After understanding that, the explanation why comics should be seen as part of audiovisual translation will be given. Also, the translating techniques and adaptation steps will be gone through.

Lastly, the research part of the thesis will compare the adaptation steps used in English and German versions of the manga One Piece and discuss how similar or different the adaptation decisions in the two languages are.

2. Comics and manga

In order to produce a high-quality translation, the translators need to get familiar with the piece they are translating, but they also need to consider their target audience. That is why it is important to understand the differences between standard comics and manga to differentiate the steps that need to be taken in the process of translating, that is adapting them to the target language. The following chapters will provide various definitions of a comic, compare Western comics to manga and its features and give a short overview of the translation process, namely scanlation process, that is taking place due to technology.

2.1. Definition and similarities between Western comics and Japanese manga

There are different definitions and interpretations of what comics are. McCloud (1994: 9) defines comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer". Harvey (2009:25) takes an extra step and expands this definition by saying that verbal content is of great importance for this art form:

> "It seems to me that the essential characteristic of "comics" – the thing that distinguishes it from other kinds of pictorial narratives – is the incorporation of verbal content. I even go so far as to say that in the best examples of the art form, words and pictures blend to achieve a meaning that neither conveys alone without the other."

Zanettin (2014:2) also confirms this hypothesis by claiming that the verbal part is extremely important for the understanding of comics since "...words not only co-exist with drawings, but are also part of them, as the size, shape and arrangement of the verbal text, both within balloons and boxes (dialogues and narrations) and outside them ("stage scripts", visual representations of sounds, graphic use of characters and words) is, together with its content, part of the message conveyed by the words."

On the other hand, some authors (e.g. Douglas Wolk, as cited in Kosiński, 2015: 4) claim that forming a perfect definition of comics is impossible without including something that usually does not refer to comics, but also not leaving out something that is typical for comics.

The structure is something Western comics and manga have in common and this is also an important part which needs to be understood, before starting with the translation process. Federico Zanettin (2014: 2) provided the most detailed description of the structure by saying that "A comic book typically consists in a sequence of pages each subdivided into a sequence of panels, arranged in a more or less regular grid. Each panel is a "frame", an image from the story, in which visual elements coexist and interact.". Most of the panels also feature speech balloons and boxes which according to Zanettin (2008: 18) represents dialogues and the thoughts of characters. ¨However, narrative text in captions may also be used, as well as alphabetic signs outside balloons and captions, as part of the drawings." (Zanettin 2008: 18)

Another thing that Western comics and Manga share are the onomatopoeic words used to represent non-verbal features important for the comprehensive reading experience.

> ¨Sounds are usually represented by onomatopoeic words, non-lexical strings of alphabetic symbols and punctuation marks (Valero Garcés, this volume). Movements are expressed through motion lines. Actions and concepts can be represented not only through (more or less) naturalistic pictures and words, but also through 'visual metaphors' or pictograms, i.e. conventional stylized representations which are intertextually recognized, such as a saw to represent sleep or stars to represent pain in humorous comics (see Gasca and Gubern 1988 for a description of an extensive repertoire)." (Zanettin 2008: 18)

When it comes to manga, Kacsuk (2018) explains that the word "itself is originally written as " 漫画, with the first kanji meaning whimsical, involuntarily, or unrestrained, and the second one denoting brush-stroke or picture". Kacsuk (2018) further goes and explains that manga refers to comics in general in Japan.

2.2. Differences between manga and Western Comics

Since Osamu Tezuka, also known as the 'Japanese Disney' or 'the God of Manga', reinvented comic conventions in Japan back in 1940s, the difference between Western comics and manga became more prominent (Zanettin 2008: 18). Typical Japanese representation of characters now included "... characters' faces, with large eyes, small noses, tiny mouths, and flat faces ...." (Zanettin 2008: 18). Furthermore, he explained, that a difference can be observed in the way of using speech balloons to represent conversations, thoughts, etc. When observing Western comics, the speech balloons are linked with characters with pointer 'tails' attached to the bubbles and the thought balloons have cloud-like bubbles and the 'tail' is made of circular bubbles that gradually become smaller. But in manga those 'tails' are much less common for speech balloons. (Zanettin 2008: 18-19)

Another instance are culture specific, or rather manga specific metaphors that usually are not to be found in Western comics such as a white cross-shaped bandage indicating pain, throbbing head veins indicating negative emotions such as anger or irritation, or hatchings on the cheek representing blushing. (Zanettin 2008: 18)

2.3. Audience and translation of manga

When it comes to translating comics in order for them to be available to the wider audience, Western comics, that is comics from the United States of America are still number one, but Mangas are following close behind (Kosiński, 2015: 7).

What is specific for translating manga since the development of technology is the so-called scanlation. Gyllenfjell (2013: 5) defines it as "...the act of amateur translators translating digitally scanned manga, most often manga not available in the West, and releasing it to the fans online". Fabretti (2016: 86) claims that "any type of graphic narrative can be scanlated, by far the most common form of scanlation online is the translation of Japanese graphic narratives (known as manga) into English".

The main reason for the scanlation process is the way of publishing manga. In Japan, chapter by chapter is published in magazines, which are then later published as volumes a few times a year, while in the West, whole translated volumes are published at once, which means that fans have to wait longer, but in the recent years this is changing due to manga being released digitally (Gyllenfjell, 2013: 6-7).

The process of scanlation is usually performed by several individuals (either professionals or amateurs) working as a team since there are various steps in this process, editing, translating and typesetting being the most prominent ones (Fabretti, 2016: 86). Manga in the West are usually published

> "by working from images scanned from a copy of an original Japanese printed copy. Thus the letterer/graphic editor, after receiving the file with the translation (with additional notes and explanations by the translator or publisher if necessary and envisaged) has to first delete the content of the balloons, then replace it with transparent boxes containing the translation passed from the translation file received." (Zanettin, 2014: 17)

After all the steps have been fulfilled, manga in the desired target language is published on the internet, where it becomes available to the fans. The problem here is that it often happens that unofficial translations come out on the internet, which are also illegal, but because of the digital media they are available before the official ones and the audience wants to read the releases as soon as possible. Martínez Sirés (2023: 1) explains that "in Western countries, initiatives such as Manga Plus, Crunchyroll Manga, Book Walker, MangaFlip, or MangaLine, are also trying to attract new (and old) readers to the digital landscape by releasing official digital translations, sometimes simultaneously with the publication of manga chapters in Japan".

Some authors (e.g. Jüngst, as cited in Zanettin, 2014: 22) claim that manga readers like the element of unknown and foreign, and that they like the manga "...to look as 'Japanese' as possible or even more Japanese than the original". This was also confirmed by Fabretti (2016: 101), when the fans chose foregrounding characteristics of Japanese language and culture instead of minimising them. At the beginning of 2000s, manga started to be published in the original reading direction, i.e. from right to left, which favoured the element of foreignness and originality, and it stayed like that until now with minimal visual adaptation of the original (Zanettin, 2014: 20). An example of the right to left reading order can be seen in Figure 1. It is read from the upper right corner to the lower left

corner, which is also the original reading direction. Zanettin claims that by giving this kind of favouritism to the foreign and ignoring the target language conventions "manga visual adaptation practices have favoured innovation of the aesthetic conventions and pictorial repertoires of the target comics polysystem" (Zanettin, 2014: 32). This is an interesting translation decision, because translators usually try to adapt the content for the target audience as much as possible, without straying too far from the source text. By not changing the manga to be read from left to right for the Western audience a big difference was made.

Figure 1 English Volume 79 Chapter 786 Page 10

3. Audiovisual translation

Before moving on to the research, it is important to define the main methods used in translating manga, namely audiovisual translation and localisation. Since one of the main points of the master's thesis is to prove that comics, and therefore manga as well, are part of audiovisual translation, it is important to understand what audiovisual translation is in order to proceed.

3.1. Connection between audiovisual translation and localisation

Some authors (e.g. O'Hagan & Mangiron, as cited in Zanettin, 2014: 1) suggest that the new media, which are emerging due to convergence of technologies, are the reason that localisation and audiovisual translation are merging into a new type of product. According to Zanettin (2014: 1) audiovisual translation, comics included, is considered as localisation, since many of the activities which are a part of the audiovisual translation are using practices which are used in the localisation approach.

Zanettin (2014: 1) further claims that the term localisation is used in the language industry when referring to the translation of all computer related products, like software, websites, videogames, and mobile applications.

When it comes to comic localisation, Zanettin (2014: 1) also says that "translation refers to the verbal (written) text which is produced by a translator in order to replace the source language verbal text". He also clarifies that under visual translation he means "all the changes made to the publication format, layout, pictures (including lettering, see below) and in general all the elements of a localized comic book except for the verbal content." (Zanettin 2014: 1)

Zanettin (2014: 17) thinks that comics localisation has changed a lot at the beginning of the century, which made it so that "all translated comics are now processed using desktop publishing and photo editing software. However, the type and origin of the product translated largely determines which visual adaptation practices are implemented."

3.2. Adaptation of comics

When talking about the procedure of adaptation Bastin (2005: 6) says it is "used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation". Bastin (2005: 6) further explains that "this widely accepted definition views adaptation as a procedure employed to achieve an equivalence of situations wherever cultural mismatches are encountered".

Bastin (2005: 6) also claims that the translation of advertising and subtitling are closely connected to adaptation. They are used to preserve the function of the original text rather than the form or the semantic meaning, this is usually done by summarizing, paraphrasing or with omission. Bastin (2005: 6) further explains that the adaptation is "necessary precisely in order to keep the message intact (at least on the global level), while other see it as a betrayal of the original author".

According to Fois (2012: 2) the difference between translation and adaptation is still not fully defined, but the centre point of that difference has to do with text remodeling. Adaptation has more intrusive choices like reshaping or cutting of parts, while the translation follows the structure and the content of the source. Fois (2012: 2) also said that "There can be various reasons behind an adaptation; in the literary field, adaptation is needed when there is the risk that the work will not be understood and, consequently, appreciated, by the public". Bastin (2005: 8) claims that "translation – or what is traditionally understood by the term translation – stays basically at the level of meaning, adaptation seeks to transmit the purpose of the original text, and exegesis attempts to spell out the intentions of the author".

Fois (2012: 7) thinks that adaptation has constraints that it has to submit to and that they influence the final result: "the most challenging aspect for an adaptor to overcome is including the contents of the line in the timing imposed not only by the acting, but also by the possible synthetic features of the source language".

According to Bastin (2005: 8) not everyone thinks that the term 'adaptation' is needed, because "the concept of translation can be stretched to cover all types of transformation as long as the main function of the activity is preserved". But Bastin (2005: 8) also stated that "The study of adaptation

encourages the theorist to look beyond purely linguistic issues and helps shed light on the role of the translator as mediator, as a creative participant in a process of verbal communication".

3.3. Comics as part of audiovisual translation

Some authors (e.g. Kaindl, as cited in Zanettin, 2014: 2) explain that the different techniques used in designing comics, from linguistic elements to typological elements, pictographic elements and pictorial representation of persons, objects and situations are important' for the translation.

Kosiński (2015: 1) stated that "the visual part of comics is equally (and in some cases even more) important as the text, which makes it increasingly difficult to classify the medium. The duality is what makes comics interesting in terms of translation studies".

Chiaro (2012: 2) further said that when it comes to comics, graphic frames and dialogues come together to create a narrative that unfolds in real time rather like that of a film. So although comic book images are static, readers are able to imagine speech and noise while following the sequential framework. Chiaro (2009: 156) also stated that "Comic books are an interesting exception as they are made up of images and words that are closely interconnected so as to create a narrative whole. While not being audio visual in nature, they are both read and 'watched' simultaneously as the dialogues contained in the speech balloons connected to each speaker attempt to emulate spoken language".

Borodo (2016: 69) claims that "dialogue is key in both subtitled films and translated comics". In the same article he further clarified that both subtitle films and translated comics undergo spatial constraints, like a limited number of characters and lines when writing subtitles and the size of speech balloons and the choice of lettering when translating comics. (Borodo, 2016: 69)

Not everyone thinks that comics should be a part of audiovisual translation. Chiaro (2012: 1) defines audiovisual translation as "...the transfer from one language to another of the verbal components contained in audiovisual works and products". His definition excludes visual parts, therefore also comics, concentrating only on the auditory part of the translation. Dwyer (2018: 437) goes one step further and says that "The related practice of 'scanlation' (manga and comics scanning

and translation) does not involve the mediation of the sound and as such, does not fall within the remit of AVT".

3.4.Translating techniques and adapting steps

Gonçalves de Assis (2016: 12) thinks that operationally the linguistic signs matter for a comic translator and should be considered apart from the non- linguistic ones. On the other hand, Kosiński (2015: 7) thinks that "the unique combination of text and image poses a significant difficulty for translators. In comics the images interplay with the text and vice versa and in order to provide a good translation, translators need to be aware of the interplay". Zanettin (2008: 23) explained it further by stating that "while the analysis can be focused only on the translation of the verbal component, it cannot dispense with an examination of how words interplay with pictures in the co-construction of meaning".

According to Kosiński (2015: 1), in the process of translating, the translator will undergo the same processes which can be found in translating prose but also in translating audiovisual content. Due to the written form, it is possible for the translator to add a preface, footnotes or a glossary, which is not possible when translating a film. But then again, the translator will face restrictions like speech balloons which will limit the space available for the translation.

Contrary to animated cartoons comics are based on ellipsis, which makes the time of narration independent from that of seeing or reading it, while in cartoons the time and vision coexist/coincide (Zanettin 2008: 11). Borodo (2016: 69) clarified this further by explaining that "Time and space are thus the major factors behind the differences between comics and film".

Kosiński (2015: 10) claims that: "Limitations such as a set number of characters in one line of subtitles, or the necessity to fit the translated text in the exact time the original was spoken, make audiovisual translation significantly different from translating prose". This means that the process of comic translation is more fit to be part of the audiovisual translation process than of the literature process.

Another important difference between the translation of literature and comics was suggested by Kosiński (2015: 12): "While translation of literature relies solely on words, in comics the context can also be built by the images".

Kosiński (2015: 13) also explained that comics are: "a print-based medium, unlike in film there is a possibility to present an afterword written by the translator. In such an afterword the translator may explain the cultural context of the ST, or the decisions made while translating". But Kosiński (2015: 13) also warned that "the afterword puts focus on the translators themselves and the issue of which the readers should not be aware, thus limiting the reading experience". Another possibility to clarify the text due to the print-based nature of comics are footnotes, but Kosiński (2015: 14) also warned from footnotes, because "this could spoil the reading experience".

Furthermore, when it comes to the use of footnotes, also referred to as translation notes (T/N), in comic translation, Fabretti (2016: 86) explains that "the use of T/N is rather uncommon, and can be considered the main translation strategy that distinguishes scanlation from other types of translations". He also states that "the presence of T/N in a translation is considered particularly significant because they clearly indicate what features of the source text the translator considered important for the comprehension of the text and therefore necessary to retain or explain. (Fabretti 2016: 86)

Another point Kosiński (2015: 15-16) made is that "audiovisual translation needs to follow certain restrictions regarding the length of the text (for example, a limited number of characters in on line of subtitles), omissions of redundant elements is frequent". These restrictions also appear when translating comics, due to the limited space of the balloons.

According to Zanettin (2014: 2) a part of visual adaptation are changes done to the publication format, colouring and the drawings, which also includes the appearance of the verbal content. In the next chapter a data analysis will be made, where these visual changes are going to be looked at in order to determine if comics, therefore also manga, should be looked at as a part of audiovisual translation.

4. Difference between the English and the German visual adaptation of *One Piece* (Vol. 79-81)

After explaining what comics and manga are and the main terminology as well as questions raised by this paper, the next step is the research. One of the aims of this research is to prove that comic and manga translation is part of audio-visual translation by comparing the differences of the visual part of the English and German translations of the Volumes 79, 80, and 81 of the manga *One Piece* by Eiichiro Oda. The visual adaptation strategies that will be compared are taken from the paper *Visual adaptation in translated comics* (2014) by Federico Zanettin.

In order to understand the following chapters, one has to be familiar with the contents of the manga *One Piece* itself. The manga is being written and illustrated by Eiichiro Oda. As the King of the Pirates Gol D. Roger was being executed, he smiled at everyone who was there and invited them to find his biggest treasure, the One Piece. So began the pirate era of *One Piece*. The manga starts a few years later and follows the journey of a young man named Monkey D. Luffy, whose body is made of rubber after eating a Devil Fruit - a supernatural fruit that can give the eater many different and varying abilities. He travels with his pirate crew to find the treasure called "One Piece" and wants to become the King of the Pirates. Throughout the manga, the readers witness the development of Luffy and his crew, the friends and enemies they encounter on their journey and the reader travels with them understanding bit by bit the big secret the government has been hiding from the world for hundreds of years. The manga debuted in *Weekly Shonen Jump* in 1997 and is still ongoing to this day.

4.1. Changing the publication format

While the source Japanese and target German manga are released in singular Volumes, the English manga that will be used for the comparison is being released three Volumes at a time. The German translation does not have the format where multiple Volumes are released at the same time. Meaning

that the volumes analysed in this research are published in three separate volumes, namely 79, 80, and 81, while these three are all part of one volume in the English version.

One more difference is the format of the publication. While the English translation has the format 127 x 191 mm, the German one is smaller 116 x 174 mm. This change brings with it a different perception of the images, the German version has consequently smaller images, which also leads to smaller panels, balloons and boxes and less space for the translation. The impact of those changes will be commented on in more detail in the following parts of the research.

4.2. Changing the colours

The manga *One Piece* itself is black and white, but the covers are in colour. Figure 2 shows the Japanese back cover of Volume 79, from which we can see that they chose to use white for the background and there are map details on the side of the back of the cover. The English Volumes also use the white background but with golden map details blended in and the logo added (see Figure 3). On the other hand, the German Volumes went in a completely different direction and have a blue background with light blue map details blended into the background (see Figure 4).

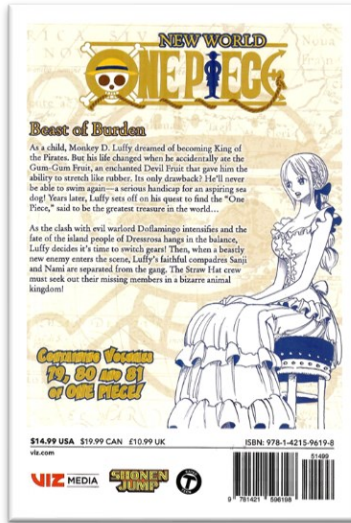Figure 2 Japanese Back of the Cover   Figure 3 English Back of the Cover   Figure 4 German Back of the Cover

While on the topic of the colours of the covers, the English covers, unlike the German ones, are paler in colour. This is best visible when comparing Volume 80 and the dress depicted on it. The English cover has a pale colour of the dress, and it looks yellowish (see Figure 5) because of it, while the German cover has a more vivid orange colour (see Figure 6). Also, when looking at the picture for Volume 81 the dress shirt the skeleton is wearing is again a more vivid pink for the German cover (see Figure 7) than for the English one (see again Figure 5).
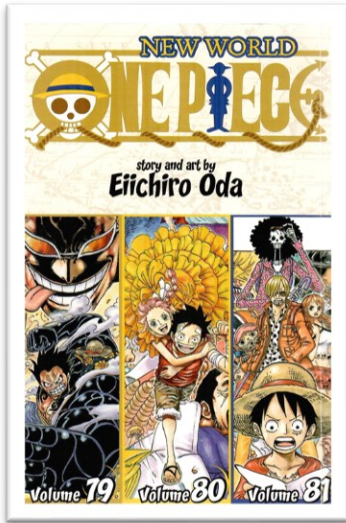
Figure 5 English Cover Page
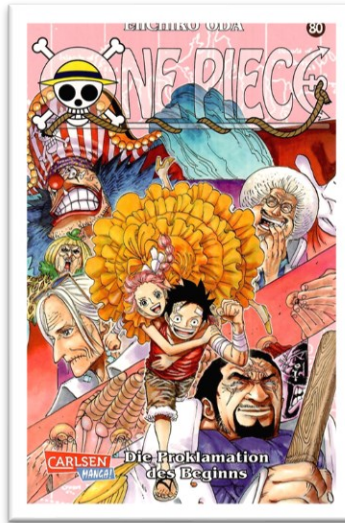
Figure 6 German Cover Page of Volume 80

Figure 7 German Cover Page of Volume 81

Even though the manga itself is in black and white there is a difference on the first pages of the Volumes where the story so far and the characters are introduced. The background of the English version is white and has a light grey map in the background (see Figure 8), while the background in German is dark and the shadows make it look like the sea (see Figure 9).
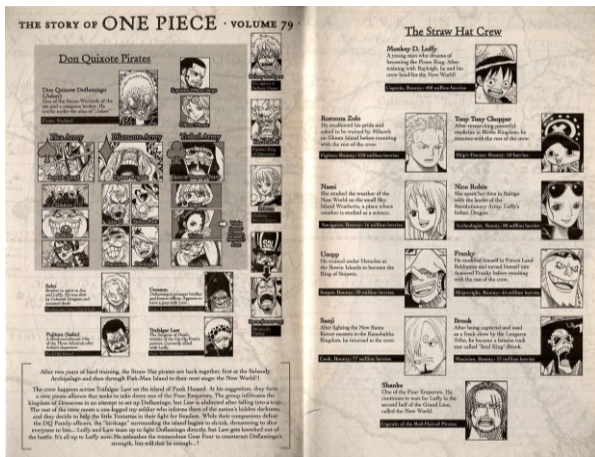

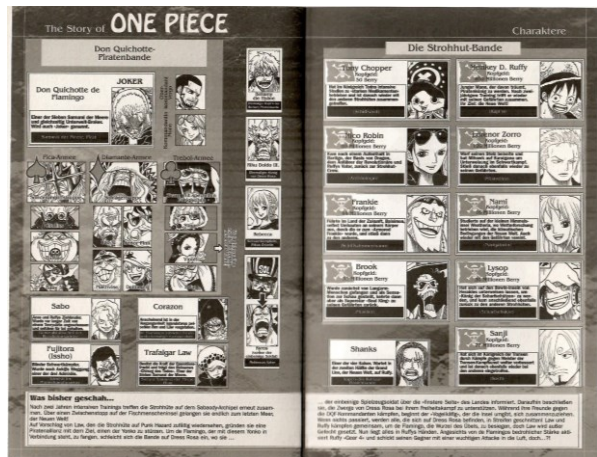Figure 8 English Story and Characters (Volume 79 Pages 4-5)

Figure 9 German Story and Characters (Volume 79 Pages 2-3)

4.3.Changing the drawings

A change to the drawing also happened on the cover, the logo of the manga to be exact. Figure 5 shows a logo where the letters are written with a golden colour and the letter "i" is replaced with a dark blue shadow of the main character. There are no frames around the letters and the Jolly Roger, including the eye and nose holes, is also drawn with the same golden colour as the letters. The Jolly Roger has a straw hat, which is yellow, again having a golden frame and a dark blue ribbon on the straw hat. There is also an added line above the logo, with "NEW WORLD" written on the right side of it in yellow letters and a thick blue frame around them. The "NEW WORLD" hints that these Volumes are part of the second part of the manga *One Piece*. The name of the author is written in bold letters underneath the logo.

When we compare this to the German logo (see Figure 7 and 8) the first visible difference is that the letters are white and partially see through, so the background and image of the cover page are visible underneath them. They also have a thin black frame. The Jolly Roger has a black frame as well, with black eyes and nose, and the blue colour ribbon on the straw hat is darker than for the English logo. Also, the "i" is not replaced by the shadow figure, but instead, it is written in the same format as the rest of the logo. There is no line at the top part of the logo with the information that these Volumes are the second part of the manga, instead the author's name is written in all capital bold white letters, with a black frame, above the logo.

When comparing these two logos to the Japanese Logo, which is depicted in Figure 10, there are some similarities, but both the English and the German logo were changed and therefore did not stay faithful to the source. However, the German version of the logo is more similar to the source one than the English one. It kept the white coloured letters, with black frames, but they are less see-through in the source version. In the Japanese version the shadow of the main character replaces the letter "i" coloured white to be the same as the colours of the letters, which the English version decided to leave but to change the colour of it. The Japanese logo also has a white line above the logo, but as opposite to the English version, the name of the manga is written in Japanese "ワンピース" in the middle of the line, the Japanese title is not part of the English nor the German logo. One thing that neither the

English nor the German logo have taken from the source are the purple-white colours of the straw hat. Also, the name of the author is written separately in the lower left corner of the Japanese version and not underneath or above the logo like in the German and English versions.
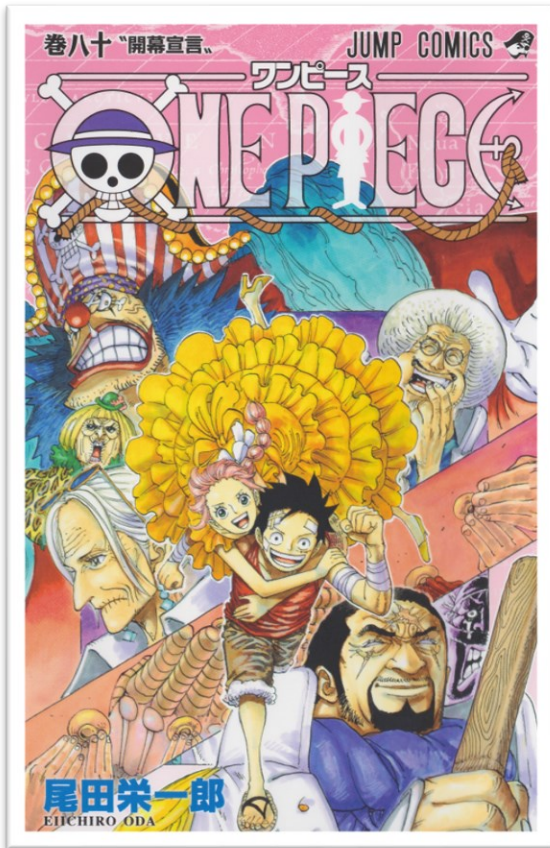

Figure 10 Japanese Cover page Volume 80

Figure 11 shows an example of a source panel from the manga. When comparing it to the English panel (see Figure 12), the frame with the autographs, to the left of the wanted posters, was translated and to do that the image had to be changed. Even without the translation the reader could take out of context that those were autographs, due to the text provided in the lower left balloon of the panel. When looking at Figure 13, where we see the German translation, the autographs were not translated, but there was also a change to the image itself. The onomatopoeia was edited out, but not replaced, and therefore a better view of the wall and decorations in the background was given.

Figure 11 Japanese Volume 80 Chapter 801 Page 115

Figure 12 English Volume 80 Chapter 801 Page 305

Figure 13 German Volume 80 Chapter 801 Page 113

Another example of a change to the image due to translation is visible when looking at Figures 14 and 15. Both the English and German translation of the manga translated the text in the image and consequently changed the image itself. The translated text is in the middle of the drawing and in bold letters, which makes the text eye-catching. The translation is also needed in order to understand the context of the image, because without it the image would represent a party, but the text gives us further information about it being a coming back party for the character in the middle.
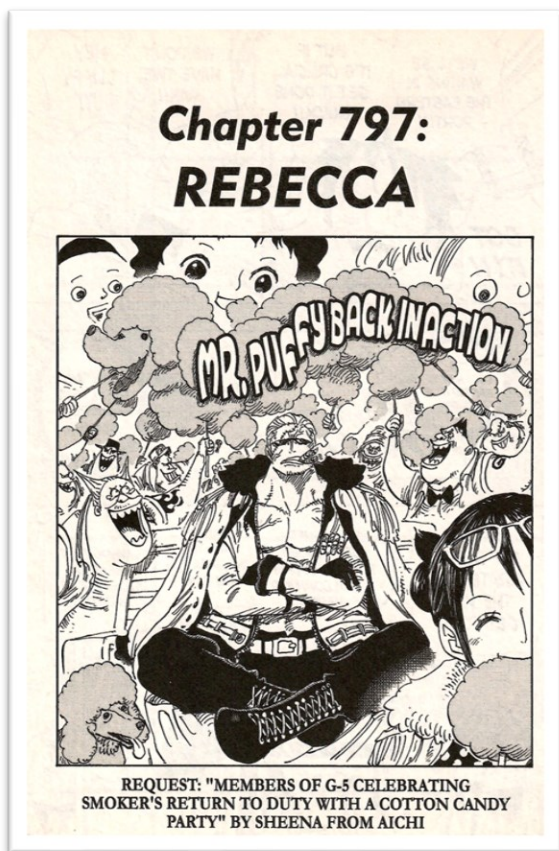
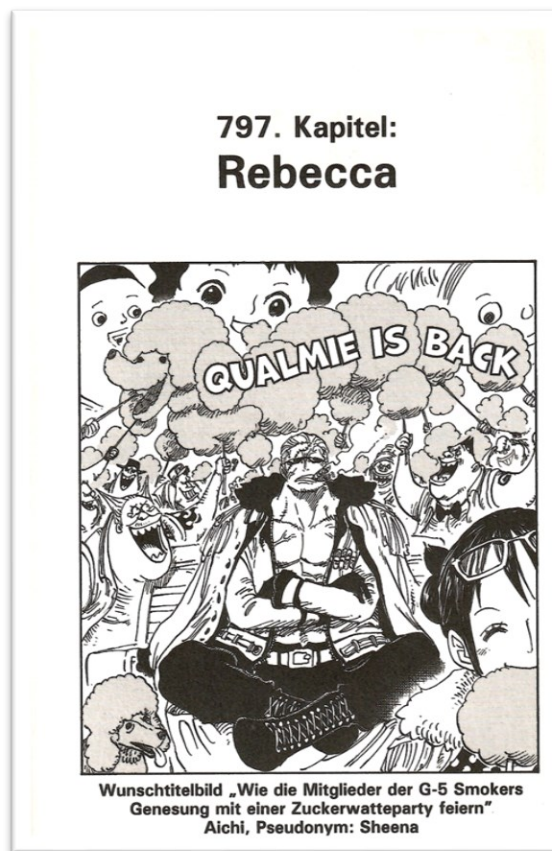Figure 14 English Volume 80 Chapter 797 Page 219　　　　　Figure 15 German Volume 80 Chapter 797 Page 27

Contrary to this, the next examples did not change the image itself to translate the text inside of it, because it was not as important for the context. Here the English translation left the image untranslated, and no visual adaptation was made, as seen in Figure 16, while the German translation (see Figure 17) decided to give the reader a translation. The German image itself did not remove the source text, but instead left it and added asterisks to parts of the image that were translated. The translation was given in the form of footnotes underneath the image. The parts that were translated are the sign at the top of the image "Reiskuchen" (eng. "rice cake"), the sign underneath it "Reisbällchenspiesse" (eng. "rice ball skewers"), the readable part of the paper in the hand of the character in the middle-left part of the image "Steckbrief" (eng. "wanted poster") and, also, above the hair of the character in the middle the sign "Tee" (eng."tea"). When looking at those four parts of the image, the asterisks, which indicate the translation, are visible as parts of the image. The translated parts of the image were not important for the context, because it could be concluded from the image

itself that they are at a place that sells rice ball skewers, and the image is there to represent them eating together and having fun. For this reason, it was not wrong to leave the image untranslated.

Figure 16 English Volume 80 Chapter 802 Page 302

Figure 17 German Volume 80 Chapter 802 Page 116

Another example of change in the image can be seen while looking at Figure 18 and Figure 19. Figure 18 shows the English translation of the panel and behind the onomatopoeia, between the "DA-DO" letters, a part of a building is visible. When comparing that to the German translation (see Figure 19) that part of the building is covered by the onomatopoeia. Also, behind the exclamation points of the same onomatopoeia, the English translation has windows, but the windows are again not visible in the German translation. Another change is the tree in the upper left corner; there is more of the tree visible in Figure 19, because the onomatopoeia of the German panel is placed lower, than in the English one.

Figure 18 English Volume 81 Chapter 816 Page 574

Figure 19 German Volume 81 Chapter 816 Page 178

Figure 20 shows the Japanese source panel and when compared to Figure 18 and 19, the English placement of the onomatopoeia is closer to the Japanese one. The building and the window are visible, and the tree is not visible, because the Japanese onomatopoeia is placed higher than in the German panel just like the English onomatopoeia.

Figure 20 Volume 81 Chapter 816 Page 176

4.4. Changing the page layout

For this analysis Figures 8 and 9 are to be looked at again (reproduced below). The characters on the right page of the manga have a different order in the two translations. The English one (Figure 8) has the main character Monkey D. Luffy separated at the top, while the German translation (Figure 9) puts him next to the other characters. The character Shanks at the bottom is also separated and stands alone on the English page, while he is again put with the other character on the German page. When looking at Figure 9 and the character Shanks, he is separated from the rest of the characters; the separation is made so that he is just a bit shrunk in comparison to the other characters and has more space dividing him from them, but he was still placed next to them. This leads to more space dividing him from the rest of the characters on the page hinting that he is not related to them like they are to each other. The top of both pages informs us that the characters are part of "The Straw Hat Crew", and due to Monkey D. Luffy being the captain of the crew he was put above the rest of the crew in Figure 8 and at the first place (manga is read from right to left, so that, the first place is upper right)

in Figure 9. Due to Shanks not being part of the Straw Hat crew he was separated in both instances. These two figures have one more major difference in the layout. The English translation has the story so far written at the bottom left page, while the German translation has it divided between the two pages, but also put at the bottom of the pages.
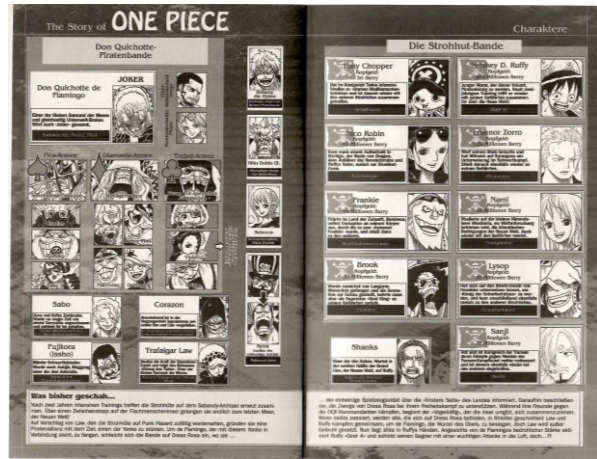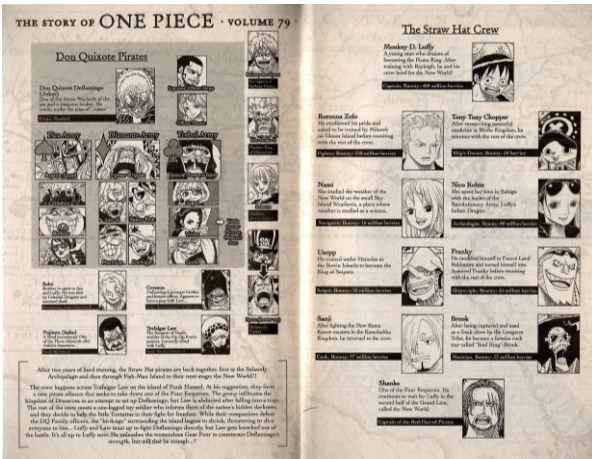

Figure 821 English Story and Characters (Volume 79 Pages 4-5)

Figure 9 German Story and Characters (Volume 79 Pages 2-3)

4.5.Replacing, deleting or adding pages

Both translations of the manga have added a "first" page, to inform the Western audience that the manga is read from right to left and that the page in front of them is therefore the last page. While the English translation has only the information on how to correctly read the manga (see Figure 21), the German translation (see Figure 22) has a big image of the main character and "HALT!" (eng. "STOP!") written in capital bold letters to be sure to get the reader's attention. The Copyright information is on this page, and the page seems a bit cramped with information. The Copyright information for the English translation can be found on a separate page and makes the page look simpler and leaves only the most important information for the reader – how to correctly read manga.

Figure 21 English Added "First" Page

Figure 22 German Added "First" Page

The English translation has also added three pages with the foreword of the author to the volumes, which cannot be found in any of the German volumes. Figure 23 is put as the first page; it has a short and funny text about putting a note at the end of a sentence and then informs the reader that Volume 79 follows. This page also contains a short biography about the author, which the German version also does not contain.
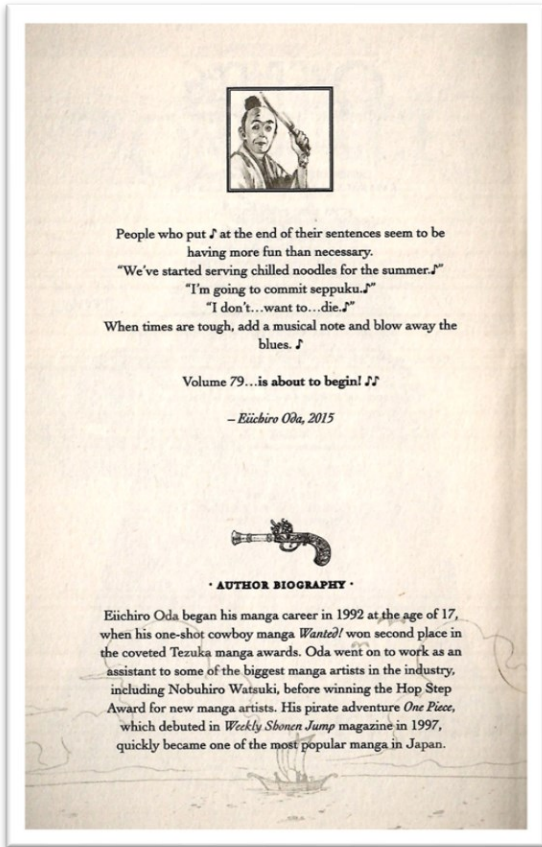
Figure 23 English Volume 79 Page 1

Figure 24 shows the foreword for Volume 80. This time the author shares with the reader a Japanese jump-rope song that he says he remembered recently, and this is how he starts Volume 80. Here the biography is omitted, due to the information already being provided.
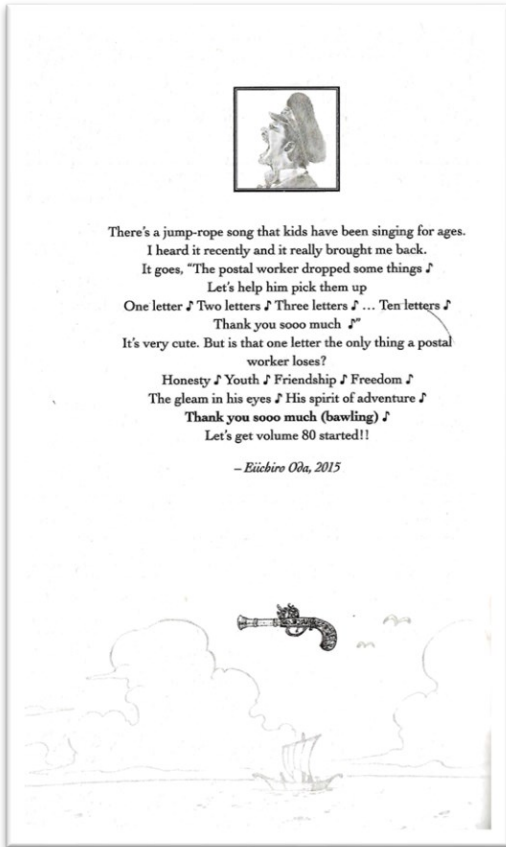
Figure 24 English Volume 80 Page 191

Last is Figure 25, which is the page added in front of Volume 81. Here Oda kept it short but added a funny picture where there are three baths and only half of the bodies are submerged into water, underneath Oda wrote the explanation "They say that half-bathing is good for one's health!". This was a funny take on the Korean wellness practice, which refers to submerging the lower half of your body to unwind, relax muscles and relieve cold symptoms. Oda's illustration shows ways to submerge half of the body, except for the usual one. As can be seen from Figures 23, 24 and 25 the author uses these additional pages to communicate with the readers and send little messages to them. All three pages also have a small illustration in a square at the top of the page, a flintlock pistol at the lower middle of the page and a ship that is sailing in the background.
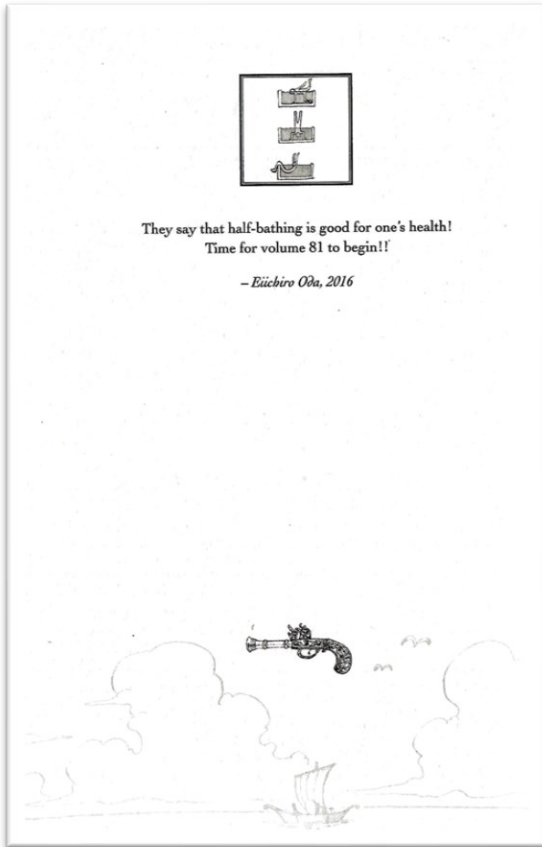
Figure 225 English Volume 81 Page 395

4.6. Resizing, deleting, replacing or adding panels

As already mentioned, while talking about the publication format, the size of the pages is different in the English and the German translation, which leads to the German images, balloons, boxes and panels being smaller in size. This change in panels was already touched upon in 4.3., while talking about Figures 18 and 19. The German onomatopoeia covered parts of the image there, which were not covered in the English translation, due to less space which came about because of the smaller format of Figure 19. In the English panel, which has more space, it was easier to stay faithful to the source panel (see Figure 18) and therefore to adjust the onomatopoeia like it was placed there.

Another example of the change done to panels is visible in Figure 26, where the top was cut out and we only see the bottom part of the letters which spell "MARINE" in the English translation, while in the German translation (see Figure 27) and the Japanese source page (see Figure 28) we see the whole word and a part of the drawing above the word. In this same example the right side of the German panels was cut out. When looking at the bottom right panel in Figure 27 and comparing it to the same panel in Figure 26 and 28, it is visible that a part of the box and the tent are missing.

Figure 236 English Volume 80 Chapter 796 Page 208

Figure 24 German Volume 80 Chapter 796 Page 16

Figure 25 Japanese Volume 80 Chapter 796 Page 18

4.7. Resizing, deleting or adding balloons and boxes

The balloons and boxes were not added or deleted in the target material, but due to the smaller page format the German balloons and boxes had to be shrunk. This also led to a difference to the space provided in the balloons and boxes. This is visible when comparing Figures 29 and 30. Figure 30shows the German translation which is smaller in format. Not only that there is less space, but the sentences are also longer, and the smaller font size does not help. The page looks more cramped with text and therefore takes the reader's attention away from the visual part of the page. In comparison, the same page of the English translation (see Figure 29) is larger but also has less text in the balloons and looks less cramped with more white space. This allows the reader to concentrate more on the visual parts of the page and makes it more balanced than the German translation.
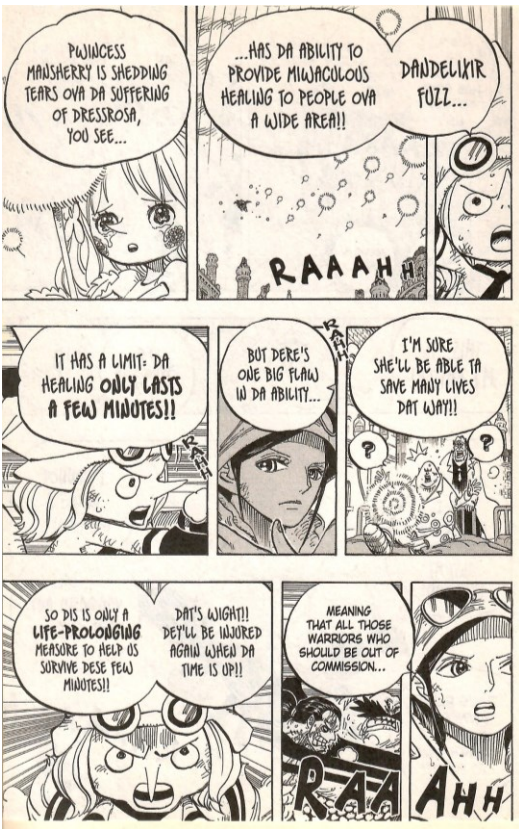
Figure 2926 English Volume 79 Chapter 788 Page 49

Figure 270 German Volume 79 Chapter 788 Page 47

Another example of this are Figures 31 and 32. The balloons are again positioned the same way and there were no changes made to them. Although, the balloons on the English page (Figure 31) have less text and the pages seem less cramped and have a better image-text balance, while the German page (Figure 32) has much more text which takes over the reader's attention.

Figure 28 English Volume 81 Chapter 816 Page 579

Figure 29 German Volume 81 Chapter 816 Page 183

4.8.Changing the character (lettering)

When looking at the lettering of Figure 14 (reproduced below) of the English translation of Chapter 797 of *One Piece*, the name of the chapter is written in capital letters, compared to Figure 15 (reproduced below) which depicts the same chapter in German, the name is written in a sentence case. Not only that, but the font is different, and the German lettering is smaller in size.
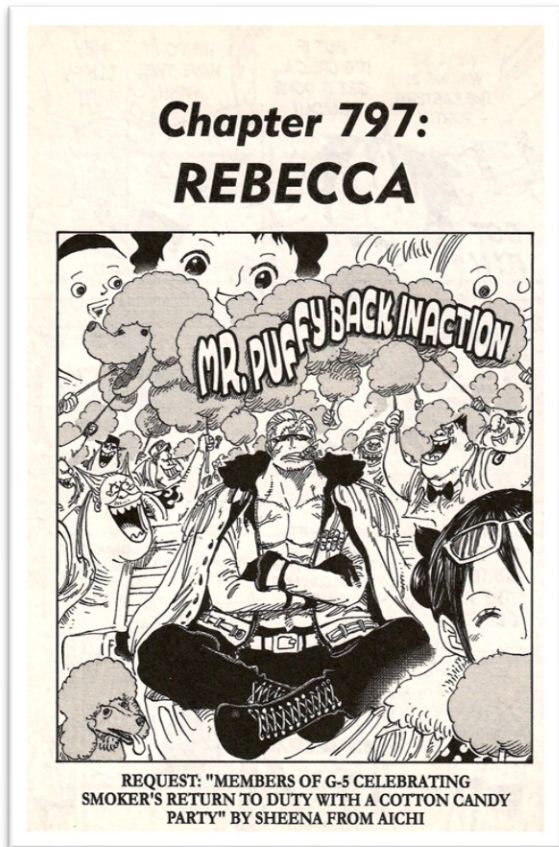
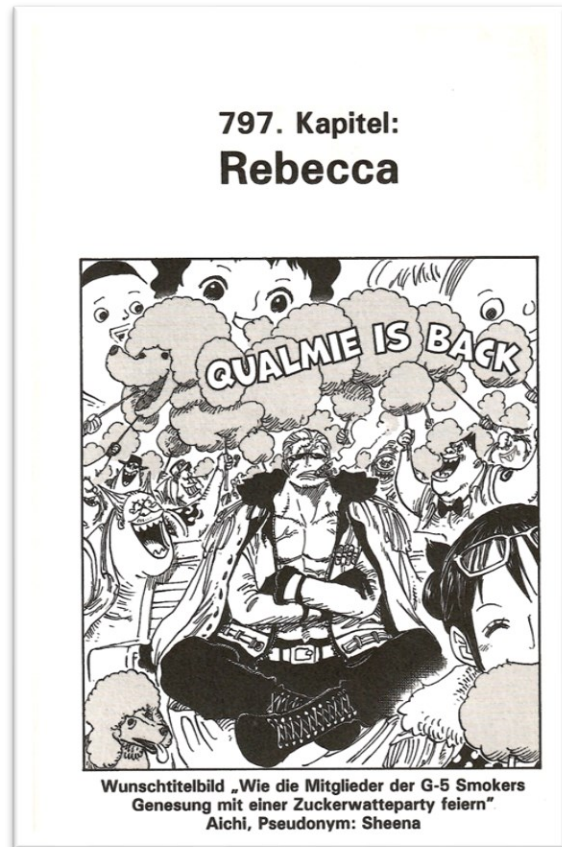Figure 14 English Volume 80 Chapter 797 Page 219

Figure 15 German Volume 80 Chapter 797 Page 27

Also, both have divided the text into two rows, contrary to the source page (Figure 33) which stayed in the same line. The English translation for this image used condensed spacing because it was longer, but this made it harder to read because of almost no spacing, while the same text translated for the German image is expanded and clear and easier to read. The difference is also visible when looking at Figures 16 (English) and 17 (German), where the image is bigger and therefore a smaller font was used for the Chapter name in both examples, the German one still being much smaller than the English one. The English size of the font is also approximately the same as the source one (see Figure 34).
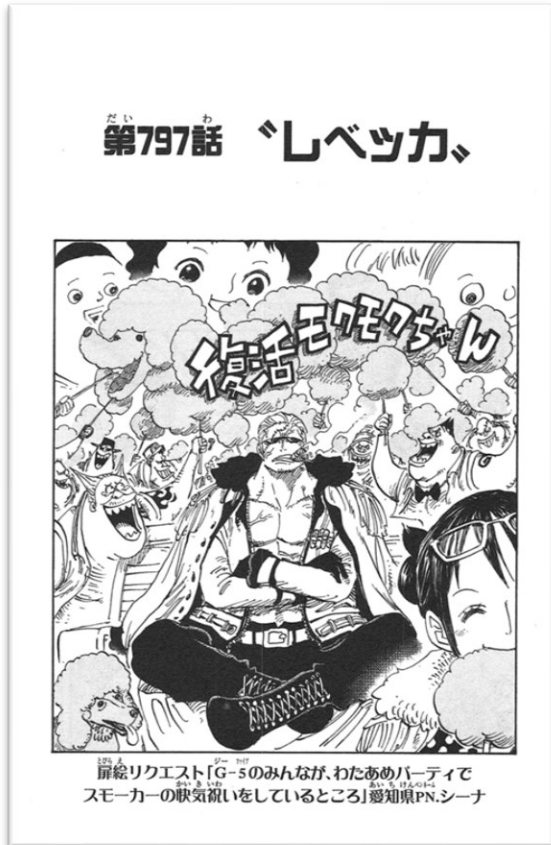
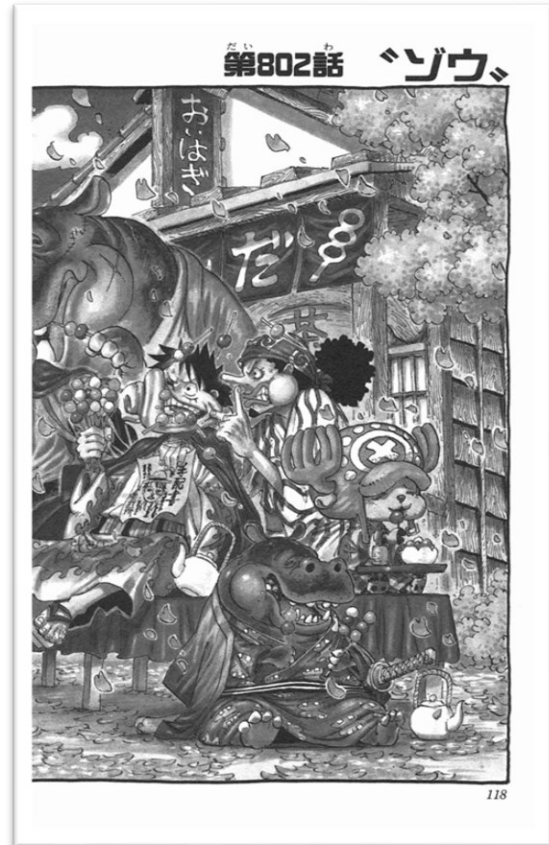Figure 30 Japanese Volume 80 Chapter 797 Page 29　　　Figure 31 Japanese Volume 80 Chapter 802 Page 118

When comparing Figure 18 and Figure 19 to the Japanese Figure 20 (all three reproduced below) a difference that first catches the eye is the different font for onomatopoeia, the German one being rounder than the Japanese and English. Also, another difference in the lettering is visible at the lower left balloon, when looking at the exclamation points. The Japanese (Figure 20) and English exclamations (Figure 18) have a hard shadow, while the German ones (Figure 19) do not have one and are only bolded. The hard shadow in both Japanese and English is only added to the alone standing punctuation.

Figure 32 English Volume 81 Chapter 816 Page 574

Figure 33 German Volume 81 Chapter 816 Page 178

Figure 34 Volume 81 Chapter 816 Page 176

Then there is also Figure 26 where the third panel from the right of the second line has the English onomatopoeia "SSP…" in the same font and style as in Figure 27 of the same panel and balloon the German "SSSS" has. This font is also used in the source panel (see Figure 28). Looking at that same example, but second panel from the right of the last line, the same font and style is used for the German onomatopoeia "SLLL". The source balloon and the English "NYURRM" used another font and style.

Looking at Figure 29, it is visible that only parts of the text are bolded, which are half the text of the balloon in the third panel of the second line and the very last panel the word "life-prolonging". Compared to Figure 30 where the text is mostly bolded, the only exception being the first balloon from the right in the last line of panels. The German font is visibly smaller in these two examples, and it seems to be italicized. One more thing to notice when looking at these two figures are the question marks. The English ones having again, like the exclamation points, hard shadows, visible in the first panel of the second line (Figure 29), while the same question marks in German do not have such shadows (see Figure 30).

Lastly, the lettering of the English page depicted in Figure 31 is similar to the lettering of the source page (see Figure 35). The balloon of the first line has ellipsis and exclamations with hard shadows, the same font and style is used for the two balloons in the third panel from right of the third line and for the question marks and exclamations in the balloon from the first panel of the second line. This emphasizes the pause indicated by the ellipsis and surprise indicated with the exclamation points. The German lettering (see Figure 32) again does not have the hard shadow. The ellipsis, exclamation point, and question mark are bold, which also shows that they are emphasized, but the impact on the reader is not as big as when reading the source text or the English translation of the source text. The German text is, like in Figure 30, smaller, bolded and italicized, with again more text, which takes the reader's attention. The English text is more balanced with the images.

Figure 355 Japanese Volume 81 Chapter 816 Page 183

4.9.Discussion

The previous chapters show that both versions of the translation had visual changes done to them in the translation process. The changes started from the publication format, where the English volumes have a bundle of three volumes, while the German Volumes are only available separately. Also, the German volumes have a smaller format than their English counterpart, and with that less available space.

The smaller format of the German manga had a big impact on the visual adaptation steps. First, the pages had less space and therefore changes to their layout had to be made to be able to put the story so far and characters on the same pages. The smaller size also meant that the panels, and therefore the balloons and boxes, had to be downsized. This also led to a change in the lettering,

making it smaller, bolder, italicized and all in all seeming more cramped. The English format had more space and therefore the panels, balloons and boxes had a more spacious overview, with bigger letters. This gave a much better visual-text balance and made the English target adaptation more faithful to the source.

Due to this manga being black and white there were not many examples of change of colour, but some changes could be seen on the covers and the backgrounds in both adaptations. On the other hand, there were multiple changes to the drawings which were partially done due to the decisions of the publisher, but also needed because of the Japanese text translated and edited from the images itself. These changes to the drawings had multiple solutions: translating the words and editing the drawing, not translating the text if the translation was not needed to understand the visual part, or, for the German adaptation in one example, adding asterisks to the drawing and putting the translation as footnotes. The changes done in the spectrum of adapting the drawing because of the translation, had an impact on the image - the visibility of some parts of the image became restricted, while other parts became visible. There was also a need in both adaptations to add a page to inform the Western audience about the correct way to read, due to Japanese manga being read from right to left instead of the Western left to right way, and also the first page being the Western last page.

Even though the research was limited to only the Volumes 79 to 81 of the manga *One Piece*, it provided enough examples that occur in the visual adaptation while translating comics and manga. While translating the manga different choices had to be made regarding the images and the visual aspect of the manga, which proves that it is not enough to concentrate on the text alone but also on those visual parts. The audio part of audio-visual translation is not included in the process of comics because it is still written media and there are no sounds due to that; therefore, it cannot be fully seen as part of this translation process. But the need for a change in the visual part can also not be ignored.

5. Conclusion

Even though there is no clear definition of comics, because it comes to the problem of including things in the definition that also include non-comics, or if we do not include something, it comes to the problem of excluding certain types of comics. One thing that is common in the attempts to define comic translation is that comics need not only the visual part but also the written one. Manga is a general term for comics in Japan, but also contains specific metaphors and methods that are not depicted in Western comics in the same way. The digital era had a big impact on the translation and adaptation of manga, due to the possibility of being released for the Western audience soon after the release in Japan. One big impact on the translation was also due to the target audience, they preferred the foreign look and therefore manga does not get adapted to be read from left to right, but instead stays faithful to the Japanese reading direction from right to left.

Audiovisual translation and localisation collide with each other and are merging together because of the new media since the same practices are used. When translating comics not only the written text is important, but also the visual part, therefore an adaptation of the visual part is often needed. Even though comics are not audiovisual in nature, they are watched and read at the same time which makes them more similar to audiovisual media than literature. The connection to prose translation. like the possibility to add a preface, footnotes or glossary, is still there when translating comics, but the limitations such as space for the translation of audiovisual translation still occur.

Chiaro and Dwyer exclude comics from being a part of audiovisual translation because there is no sound to be translated, even though there is the visual part that must be taken into consideration. The analysis in this master's thesis shows that there are indeed a lot of visual parts that need to be adapted, so that comics and therefore also manga should not be excluded completely from the audio-visual translation process. They indeed have common characteristics with the movie translation process, but we also cannot ignore that they are written media. Therefore, comic translation should be at least seen as multimodal translation, involving two modes – written text and images.

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