Use of Comics *Manga* as a Learning Tool to Teach Translation of Japanese

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Abstract

The use of Japanese comic *manga* as a learning tool enhances students' translation competences, cultural knowledge, and motivation. Due to strong interest in Japanese popular culture, the enrollment of college students in Japanese language classes in the United States has been growing since the beginning of the 21st century. This paper will explore the advantages of teaching Japanese through translation via *manga.* This paper will present useful information for translating Japanese *manga* texts, reflecting how Japanese communication choice reflects cultural norms. The characteristics of the linguistic, sociolinguistic and cultural aspects of *manga* texts will also be discussed. Translation procedures will be presented using samples of Japanese sentences, so that the procedures will assist students in translating such texts. Finally, challenges that cause translation difficulties in translating Japanese into English are introduced, and some tips and strategies are offered for aspiring student translators.

Keywords: Japanese translation, teaching translation, comic translation, Japanese *Manga*

1. Introduction

Popular cultures such as *anime* and *manga* that originated in Japan have expanded and become globalized, and such culture has become popular among young adults around the world including North American, Asian and European countries. These original Japanese words, *anime* and *manga,* were directly adopted by those countries: *anime* refers to Japanese animations and films, and *manga* refers to Japanese comic books. This element of Japanese popular culture has been assimilated by other cultures. The selling of *manga* in the U.S. has grown from 60 million dollars in 2002 to 200 million dollars in 2007 (Prough, 2010). Furthermore, local *anime* fan communities throughout the US meet regularly and they connect through local and national conventions (Mckevitt, 2010). "Fan Translators," which are amateur and unofficial translators who translate Japanese *anime*, *manga*, and videogames for strong social networks

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through various media have been increasing (O'Hagan 2008). A range of different Japanese comics is available for all ages and for many different tastes, and the target audience for some *manga* is only males or females. The genres covered in Japanese comics include fictional genres such as adventure, horror, romance, humor, science fiction and non-fictional genres such as essay, biography, journalism, and so on (Zanettin, 2009).

At institutions of higher education in the U.S., there is strong evidence that this form of Japanese popular culture motivates non-Japanese students to study Japanese (Mahar 2003; Fukunaga, 2006). The enrollment in Japanese language classes at U.S. colleges and universities indicates a remarkable increase during the last several years; 43,141 in 1998, 52,238 in 2002, 66,605 in 2006 and 73,434 in 2009 (Furman, Goldberg & Lusin, 2010). These increasing rates revealed a 70.2% growth since 1998, a 40.5% growth since 2002, and a 9.2% growth since 2006, showing a steady expansion of Japanese language class enrollment. Inspiration for the current study was derived from this growing interest and excitement regarding Japanese language and Japanese popular culture. By using materials in which students are already interested, language teachers can expect that students will enhance and improve their language competencies. Thus, it can be asserted that teachers should use *anime* and *manga* resources in a classroom environment where students already have strong interests.

In this paper, the author will focus on the student translators of English-speaking countries since most of her experience has been in an English-speaking country. This paper explores the advantages of the use of translation strategies in language teaching. Compared to traditional grammar-translation methods, these strategies offer several merits for student learning, such as enhancing reading and writing skills, critical thinking, problem solving, decision making, and reasoning (Duff, 1990; Hummel, 1995; Cook, 2010). Although student translators have to translate many kinds of texts, the use of *manga* is the most efficient and effective learning tool for student translators. This paper also investigates how cultural norms and communication styles are reflected in comics. In order to translate these texts, an understanding of the culture behind the words is crucial. In this study, *manga* texts were analyzed from the standpoints of language structure, typographic signs and sociolinguistic issues. The information will be of use in rendering the source text into the target text. Students are also introduced to special translation procedures in order to solve problems when literal translation is not possible (Newmark, 1988a; Vinay & Darbelnet, 1995; Aranda, 2007). This includes transference, transposition, equivalence, compensation, omission, adaptation and paraphrase. The challenges that cause translation errors in student translators are examined through the perspective of my own teaching experience and a review of the appropriate literature, and then, some tips and strategies are offered. After all, an ultimate goal for some language students is to become successful translators. Being aware of translation procedures and approaches is important for student translators, and they can make them ready for working in the real world.

2. Advantages of Translation Approaches in Language Teaching

Translation has been used for centuries in language learning settings. In foreign language teaching, grammar-translation methods that used to be common are now out-of-date, as this approach did not include self-expression, productive skills, or cultural knowledge (Hummel, 1995; Cook, 2010). However, the use of translation techniques in the classroom can fill the gap between language and culture, developing students' meta-linguistic skills by expecting a high level of understanding of the target language and culture. Translation approaches include accurately expressing concepts, enhancing linguistic proficiency by decoding and re-encoding a text, enhancing the sociolinguistic and cultural aspects of language, and conducting the complicated procedure of finding semantic equivalents (Rivera-Mills & Gantt, 1999). The texts require students to take account of the various aspects of meaning they

have extracted from the source text and to rethink them for the target language. The students are engaged in a mental struggle to select appropriate words for the target text (Porcaro, 1998). The activity of the translation classroom involves self-expression, negotiation of meaning, mediation, communication problem-solving, interpretation of culture, and language knowledge, all of which are totally different from the grammar-translation methods.

Text-to-text translation involves complex cognitive activities such as reading and writing, critical-thinking, reasoning and decision-making, problem solving, memory, and attention (Groot, 2000). First of all, a translator is intensively involved in the reading of the source text and then in the writing of an equivalent in the target language. In the procedures of translation, a student must think critically and choose an appropriate word or phrase that is as close possible in meaning to the original text. When literal translation does not work, a translator chooses another translation procedure in order to solve the problem.

The process of translation demands a complex procedure, but the cognitive activities of decoding and encoding have been demonstrated to give better memory retention to the learning experience (Rivera-Mills & Gantt, 1999). There is psycholinguistic evidence for the gain of cognitive advantage, which could explain memory retention. In the act of translating, two sets of language structures are constantly activated: first, the source language structures from which the meaning or message is drawn, and second, the target language structures that are created to match the message. The extensiveness of language processing and the numerous encoding activities contribute to greater retention of memory. An elaborated set of memory traces connected to the source language maintains and enhances memory retention (Hummel, 1995; Machida, 2008).

As they translate, students can compare structural and cultural components of the mother language (L1) and the second language (L2). The re-encoded message is grammatically and stylistically accurate in the second language, and students develop the cultural and sociolinguistic aspects of suitable communication in both the source and the target cultures (Zojer, 2009). For teachers, the exercise of translation helps to identify the student' strengths and weaknesses in language structures, and it reinforces general language learning.

The use of comics as material for classroom translation has several educational merits. Schwartz and Rubinstein-Avila (2006) argued the educational benefits from the multimodality in comic-book literacy. They suggested that students develop critical and multidimensional thinking through practicing and negotiating semiotics in comic-books. Comic illustrations are visual aids, and these illustrations enhance the translator's comprehension of the source texts. The pictures as visual aids in the comics also help the translator understand and render the source text by revealing who is speaking, who is silent, who hesitates to speak, who shows emotions, and so on.

The use of Japanese *manga* as a learning tool also stimulates students' motivation. Motivation is a crucial parameter for a student to learn anything; it defines the internal processes that give behavior its energy and direction. Students' goals, beliefs, feelings, interest, and perceptions determine their motivated behavior. It is important to stress that students are motivated by their strong interest. Their inquisitiveness, whether to textual materials or task activity, is motivationally essential, and their curiosity affects attention, persistence, and knowledge acquisition. A student's interest triggers his/her motivation, which enhances the interest (Alderman, 2008). In language learning, therefore, the use of *manga* increases student's motivation, and student interest in *manga* helps to promote student learning.

From the standpoint of schema, activation of prior knowledge is very important because it helps students make connections to the new information they will be learning. In the case of *manga*, some students have been reading such comics since their teens. That is to say, relevant background knowledge of *manga* helps students connect with new information as they attempt to translate. Having this background knowledge is the most effective way of learning new information. In addition, when a

student translates a comic which he/she has already read, the background knowledge is useful because it helps to distinguish who is a character or characters in each balloon. It is definitely easier for a student translator to recognize a character's physical appearances such as length of the hair, size of the eyes, clothing, etc. Prior knowledge of comics certainly enhances the readability of the source text and helps in the translation of the target texts.

Using Japanese *manga* as material in the translation activity is effective because the *manga* reflects authentic Japanese language use. These resources are not 'made-up' language, and they refer to a real language (Duff, 1990). It is closer to real life usage than other carefully selected materials (Zojer, 2009). Student translators are able to learn authentic language through the translation activities.

There are some common objections to teaching via translation. The process of translation is very time-consuming and laborious. It hinders the development of an ability to utilize the language automatically. The student translator is immersed in laborious work, focusing more on linguistic accuracy than fluency (Cook, 2010). Current foreign language classroom emphasizes the four language skills, speaking, listening, reading and writing. Translation is mostly viewed as a 'fifth skill,' which does not directly connect to these four other language skills. Rather, the translation skills provide a negative effect on the other four language skills. A translation contains more challenging tasks, lexically and grammatically (Zojer, 2009), requiring higher-order linguistic skills.

Even though translation activities are laborious and are lexically and grammatically difficult tasks, the educational merits of translation are numerous in language learning and teaching. The use of translation in the classroom activates reasoning and decision-making, problem-solving, cultural awareness, and language knowledge, and it helps to create good memory retention. Translation activities help teachers to recognize the weaknesses and strengths of student translators in the source and the target languages. By evaluating students' translation performance, teachers can find the areas in which they need improvement as well as their strong points. This activity also provides the opportunity to identify the translation errors made by the students (Duff, 1990). In their work, teachers can learn from the outcomes of students' translations.

3. Japanese Communication Style & *Manga* Translation

Communication style generally reflects cultural patterns, and Japanese dialogue patterns also reflect Japanese cultural norms. Understanding this fact will facilitate translation work for students. Comics reflect the cultural norms and habits of the target language audience's culture, and the communication choice is well-demonstrated in *manga*. A well-known anthropologist, Edward Hall (1977), explained the cultural forms of communication choice in terms of high-context culture and low-context culture. Japanese culture demonstrates a high-context culture; it is engaged toward an in-group, where similar experiences and expectations take place in the group. The nature of speech in a high-context culture is such that some utterances are left unsaid, word choice is significant, and people in the groups have mutual understanding, there is less verbal, and more non-verbal communication, and so on. Finally, this method of communication is very efficient within a group, but less efficient outside of that group (Ito, 2005).

Japanese dialogues in general are characterized as interactive conversation rather than narrational, and this kind of conversation is often displayed in Japanese comics. Japanese conversation is rather collaborative, and the dialogues also occasionally include fragmented sentences. In this interactive conversation, therefore, negotiated meaning occurs, using devices such as back-channel responses ('Wow!' and 'Really?'), repetition, fillers ('uh' and 'you know'). Japanese dialogues also include a large amount of pause and hesitation, with an overlap of speech. This is very common among Japanese people

of all ages (Jones & Ono, 2005). Thus, when translating comic dialogues, it is crucial for student translators to understand these characteristics.

As Hinds (1987) argued on the topic of reader/writer responsible languages, Japanese texts are typically reader-responsible, whereas English ones are writer-responsible. The central point is that different expectations are involved for reading texts. In reader-responsible languages, it is the readers' responsibility to anticipate the meaning behind the words, while writer-responsible languages expect that it is writer's responsibility to create a logical text. Japanese texts characterize diffuse discourse organization which is inconsistent for English-speaking readers. When students of English speaking countries translate Japanese source texts, they will encounter challenges to decode and encode activities.

Generally, translation of verbal texts (the dialogue text in comics) slightly differs from translation of written texts. Comics deal with spoken language, and spoken language has vivid sounds, syllables, and words. Speech is often an automatic, reaction- type activity, and sometimes it is spontaneous. Narratives in comics therefore occasionally produce less cohesive thought. Verbal texts in comics tend to be less closely related physically and mentally to thought than writing, and less controlled in thought than in writing (Newmark, 1988b).

Many modern societies create texts of visual and narrative art that consist of a series of illustrations with dialogue. *Manga* is a cultural product which provides both aesthetic and expressive content. This is a form of communication that produces aesthetic enjoyment and conveys information (Wong, 2006). Comics utilize story-driven narratives, exaggeration, unique illustrations, sound effect words (onomatopoeia), and linguistic texts (dialogue). They use special visual designs, a choice of fonts, multiple voices, and a range of mental states in narratives. *Manga*, therefore, is a "multimodal text" which hybridizes both linguistic and visual arts (Bryce, Davis & Barber, 2008), and categorizes verbal and non-verbal texts (Kaindl, 1999).

The shift from the source texts to the target texts during translation can require exciting and vibrant procedures such as adding and adapting, which must take into account the essential readership of the new version. Translated *manga* is, thus, a product that is a synthesis between the source culture and the target culture (Bryce, Davis & Barber, 2008).

Different cultures often have their own symbols, or graphic signs, which are totally outside of, yet parallel to, the language of the comic. Some graphic signs used in comics are familiar to the audience, but others are not. Graphic signs can represent people's emotions or reactions such as anger, irritation, embarrassment, nervousness, relief, shock or exasperation (Jungst, 2006; Poitras, 2007; Cohn, 2010). In Japanese *manga*, for instance, anger is depicted by a character's sharp fangs and by pointy claws with fire eruption. Embarrassment or nervousness is portrayed by enormous sweat drops; sleep is shown by a balloon from the nose indicating snoring. Thus Japanese *manga* include numerous visual cues that would be easily understood by the Japanese audience.

Technical constraints in the translation of comics and films vary and include the space limitations of the dialogue balloons used in comics, time limitation for film subtitles, and synchronization troubles for dubbing (Zanettin, 2004). In particular, for the translation of *manga* from Japanese into English, the choice of words is a significant issue in changing the source language into the target language within a limited balloon space.

The speech balloons in Japanese *manga* are vertically oblong, and the speech must be written from top to bottom, whereas western comics are typically horizontal oblong balloons. English words fit better in horizontal oblong balloons, while Japanese ones do better in vertical oblong balloons. English speaking readers of *manga*, thus, have to read English words top to bottom down in the dialogue balloon, and the balloons right to left on the page, which is a very unnatural way for them. Additionally, just like a Japanese newspaper, it is fascinating to observe that *manga* books must be read from back to front and

right to left in the text pages. Thus, reading *manga* is like reading an English magazine backwards (Jungst, 2004). All of the features in *manga* are reversed and very different for the western reader.

When translated, Japanese honorific addresses such as '*-san*'and '*-chan'* are normally left in their original form. Onomatopoeia reflects human emotions and motions of objects. These words are left in the Japanese *Katakana* letters, and the size of different fonts of onomatopoeia assists in understanding the context through sound effect words (Jungst, 2006).

Thus, it would be helpful for student translators to be aware of the characteristics of Japanese language itself as well as the features of the comic translation. Comic texts consist of numerous dialogues, and the dialogues have vivid representations, but these tend to be less cohesive in thought. Japanese *manga* translators need to keep in mind special techniques as they render texts top to bottom, right to left.

Finally, it is appropriate to analyze *s*pecific features of language structures such as gender in languages, and formal/informal issues including typographical aspects. *Manga* texts differ from other types of texts like Japanese literature, essays or reports. The following characteristics emerge as important in *manga* texts, based on actual teaching experience, analysis of *manga* texts, and the review of literature:

A: Displaying Informality:
- Casual forms are frequently used for informal speech between similar age groups;
- Contractions frequently occur, and colloquial expressions and swearwords are frequently used;
- Particles (post-positions) are frequently omitted in the sentence, and sentence-ending particles are used for casual speech displaying strong emotions.
  B: Incomplete Sentence, Pause and Hesitation:
- The subject and pronouns in the sentence are omitted frequently;
- Incomplete sentences occur frequently;
- Pause, hesitation and silence during communication happen, using"……….." marks.
  C: Typographic Signs:
- Exclamation marks (!?, !!, and !!!!) are used for emphasizing emotional conditions;
- *Katakana* (used for foreign loan words) is used for emphasizing words;
- Large font and thick bold letters are used for emphasizing words;
- There is no period at the end of the sentence;
- *Hurigana* (symbols for reading Chinese Characters) is placed on the Kanji in many *manga* texts.
  D: Other Characteristics:
- Onomatopoeia (so-called 'sound effect" words) are used frequently, presented it in *katakana* or *hiragana*,
- Males and females use different languages: masculine language tends to be more informal and less polite, and feminine tends to be polite and charming;
- A full sentence sometimes goes over to the next page;
- Cultural norms and lexemes are cumbersome to translate in the source texts; however, cultural notes are added in the side bars to explain customs and the meaning of cultural words (Prough, 2010).

4. Translation Procedures

A translator utilizes several processes: comprehending the source text, finding the meaning of the words, examining the language structures, conducting lexical research, grasping cultural background behind the words, creating the target text in writing that sounds natural, editing the target text, and so forth. During these processes, the translator formulates an equivalence for a unit of language in the source text in the target text. As one of the issues of translation procedures, many scholars have discussed

the procedure regarding how the target text is faithful or unfaithful to the source text. We call it literal- or non-literal translation (Newmark, 1988a; Valero-Garces, 1995; Vinay & Darbelnet, 1995; Aranda, 2007; Refsing & Lundquist, 2009). The purpose of these translation procedures is identified as solving problems in order to resolve the challenges occurring in the process of translation (Bardaji, 2009; Refsing & Lundquist, 2009). These are also called overt- and covert-translation, or literal- and oblique-translation (Vinay & Darbelnet, 1995; Cook, 2010). Literal translation is a technique which is a direct transfer from the original text into a target text with grammatical and idiomatical appropriateness; it is 'word-for-word' translation. Literal translation is common where the source language and the target language are in the same family (e.g., between French and Italian), and also when they share the same culture. This approach, however, sometimes limits translation activities. Since Japanese and English are in different language families, and don't share the same culture, translators must often shift their approach toward non-literal translation (Vinay & Darbelnet, 1995; Cook, 2010; Hasegawa, 2011). Several major non-literal translation approaches are useful to translators: transference, transposition, equivalence, compensation, omission, adaptation, and paraphrasing. In Figure 1, definitions and sample sentences from the literal through the various kinds of non-literal translation are provided with samples from Japanese to English, with the more radical translation procedures toward the end of the list:

Translation Procedures	Description of Translation Procedures	Samples from *Japanese to English*
Literal Translation	A direct transfer with grammatical and idiomatical appropriateness; word-for-word translation	*Ima asagohan o tabete iru.*-> I am now eating breakfast.
Transference	The process of transferring a source word to a target language text as a loanword.	*sake*->sake, *karaoke*->karaoke
Transposition	The process of replacing one word class with another one without changing the meaning of the message (noun + adjective ->adjective, noun phrase->verb, passive voice ->active voice, etc.).	*Kantan na koto da*->It is simple. *Kibun ga warui*->I am not feeling well. *Korosareru.*-> He'll kill me.
Equivalence	The situation is translated by completely different stylistic and structural methods, creating equivalent texts (onomatopoeia, phrases, and idioms).	*Koke-kokko*->cock-a-doodle-do
Compensation	Something cannot be translated from the source to the target language, and the meaning that is lost in the immediate translation is compensated in another location in the target text.	<u>*Hajime kara jibun ga inaito omotte kureru houga iiyo.*</u>-> He said things would work out better if he left things like he'd never even been there. <u>And then….</u>
Omission	A number of omissions occur due to lack of one-to-one correspondence between languages and cultures.	<u>*Iikagen*</u> *mitometara dooda.* -> Why don't you just admit to what you did?
Adaptation	The source language message is unknown or unfamiliar in the target culture, and a new situation has to be created, expressed in a totally different way.	*Otoko no kaishoo daro.*-> This is supposed to be one of the things men are good for.
Paraphrasing	Restating or recomposing a text or passage in another form or other words to clarify the meaning. A translator paraphrases the source message in a totally different way, in order to create a close meaning.	*Yatte iku shika nai yo ne.*-> I guess I have no choice. I've got to keep going.

Figure 1. Translation procedure and samples from Japanese to English

Underlying the differences between Japanese and English, linguistic and cultural remoteness in those two languages necessitate totally different techniques. English belongs to Indo-European languages as a subgroup of Germanic languages with heavy influence by Romance languages. Translating from German into Dutch or *vice versa*, consequently, is much easier than from Japanese into English, or German or some other Indo-European language family. Refsing and Lundquist (2009) stressed "reorganizing the whole message, redistributing semantic features across parts of speech and sentence elements, and compensating by other linguistic means for semantic features missing in, for example, morphemes" (p.20). Translation between Japanese and English, as a result, requires radical changes in the procedure.

By seeking radical changes in the translation procedures, especially between Japanese and English, the target text has to be sound natural, which is a very complicated task for the translator. Literal translation causes unnaturalness in the target text, and depending on literal translation makes unnatural-sounding text. Based on my teaching experience, I can say that student translators tend to utilize more literal translation than professional translators as is pointed out by scholars (O'Hagan, 2008; Refsing & Lundquist, 2009).

5. Some Pedagogical Tips & Strategies in Translating Japanese Texts

Student translators face the intellectual challenge of understanding and producing authentic language. The message transferred from the original text has to be a natural-sounding translation. The intellectual challenge also prepares students with a skill needed for the real world (Duff, 1990). Several tips for student translators will be examined based on my teaching experience and review of the literature for this paper. Through the theory of contrastive analysis, the larger the dissimilarity of two languages, the more language transfer, especially negative transfer, is predictable. The more similar the two languages are, the more positive transfer is expected. Based on this theory, therefore, more negative transfer is expected between English and Japanese translation (Odlin, 1997). In translating Japanese into English, negative transfer is anticipated; as a result, some linguistic and sociolinguistic challenges should be investigated for the student translators.

Certain Japanese socio-cultural aspects such as social status, in-group and out-group concepts, and gender difference, are significantly different from those in English-speaking countries. For the translation of Japanese to English, it is particularly difficult to render the pragmatic meaning (such as dialect and gender) of the Japanese language into English because those kinds of Japanese sociolinguistics do not have a direct correspondence to English. The student translator's challenges vary in morphological issues, lexicons, semantic features, syntax and discourse features, and these challenges demand some solutions as translation strategies and procedures.

The challenges in translating languages cause errors, and errors made by student translators derive from several causes (Valero-Garces, 1995): 1) an insufficient knowledge of the source language, 2) deficient knowledge of the subject matter, 3) a superficial reading of the source text to be translated, 4) failure to select a right equivalent for the target language in its context, and 5) unnatural or inappropriate creations in the target language. Through my experience of teaching translation courses, it is also sometimes difficult to detect specific translation errors because of the complicated procedures and technological advancements and because of the vast linguistic distance between the two languages.

An additional issue in translation activity occurs between skilled and unskilled translators. The professional, or skilled, translator pays more attention to discourse-level analyses than the student, or unskilled translator, while the unskilled translator, on the other hand, relies heavily on morphemic and syllabic analyses. Skilled translators edit more than one time, whereas unskilled translators rarely go through the whole source text twice (Gerloff, 1987; Refsing & Lundquist, 2009). The following

occurrences are major challenges that the author anticipates, and some pedagogical tips and strategies are offered:

1) Natural-sounding translation for the target texts is more significant than anything else. Unnatural literal-translation sometimes makes the texts awkward. Considering the reader, the target texts should be translated so as to flow naturally to make sense in the target language. In order to maintain natural-sounding writing, student translators should have opportunities to revise their texts more than once.

2) Professional translators tend to pay more attention to discourse-level analyses and to edit more than one time in comparison to student translators. Student translators tend to go through the entire text less. Teachers can suggest that student translators focus on the discourse-level of translation, consistently viewing an entire text.

3) Student translators have a tendency to utilize more literal translation, and some translated texts become awkward and uncoordinated. Teachers can suggest that they use other approaches to solve these challenges.

4) Cultural lexemes and norms are occasionally more difficult to render from the source text into the target text, and there are technical constraints about balloon spaces in the comics. Student translators are able to provide explanatory notes in the side bars in the comics to help readers better understand the meaning of the words and concepts (Prough, 2010).

5) Long and stretched out Japanese sentences cause serious translation errors for students, occasionally including several different topics in one sentence. Cognitively speaking, however, there is a limitation on the ability to process the meaning all at once in our brain, and we must acquire the information through one-by-one, step-by-step successive sentences (Refsing & Lundquist, 2009). A principal strategy on this issue would consist of dividing the longer sentences into smaller segments, related to the content.

6) The use of onomatopoeia is very common in most comics (Kaindl, 1999; Zanettin, 2004; Prough, 2010), and this is no exception in Japanese *manga*. The Japanese language itself is full of onomatopoetic expressions, and is part of informal daily conversation (Makino & Tsutsui, 1989). Seldom does Japanese onomatopoeia have exactly corresponding counterparts in English, so translators must find solutions in translating them, using adaptation, omission, or paraphrasing.

7) Co-referential marks such as English pronouns which give a cohesive text tend to be absent in Japanese texts. Linear progression also which occurs repeatedly to discuss a same theme or topic is apparent in an English paragraph. Linear progression, however, is sometimes not clear in Japanese paragraphs. Thus, translators have to figure out who or what is the subject, what pronouns are missing and what are the main themes in the source texts.

8) Student translators tend to overlook the morphemes, due to a long series of auxiliaries following main verbs; several morphemes are involved in one word, and some morphemes are hidden and partially omitted. For example, '*Inakunareba iinda.*' contains several morphemes (*i-na-ku-nare-ba*: *I* (to exist); *na* (negative); *ku* (to become phrase takes *ku* for *i*-adjective); *naru* (to become); *ba*(conditional). So this sentence is translated into 'I wish you could be gone'. Some morphemes are untranslatable, and therefore omission sometimes occurs.

9) Most conversations in the comics tend to develop with very casual expressions, and some are extremely casual with the use of slang, casual sentence-final particles *ze, zo,* and so on. Student translators should be aware of how to express dialogues and they must consider the degree of casualness that is displayed in the target language. Additionally, English has gender differences in speech, but this is not apparent and formalized as it is in Japanese (Refsing & Lundquist, 2009).

On this matter, it is maybe slightly easier for translators to translate Japanese into English due to less apparent gender language differences in English.

10) In completing a comic book translation, self-evaluation for the entire project is important for student translators. A student translator can identify what has been learned from the translation experience. By analyzing the information, a student translator can also improve his/her critical thinking through translation experience. Possible questions for the students to answer for the self-evaluation are: "What kinds of communication styles occur in Japanese narratives?," "What kinds of linguistics and sociolinguistic aspects are displayed?," "What are the characteristics of Japanese cartoons?," "What are the cultural issues learned from the story?," "What are the themes in this story?," and the like.

6. Conclusion

Presently, many "Fan Translators (amateur translator)" for Japanese popular culture are engaged in translating the texts of *anime*, and *manga* for strong social networks and technology media. Some student translators can quickly become "Fan Translators." For student translators, translating Japanese *manga* is a learning experience that is not only effective for improving translation skills, but it is also enjoyable.

This paper allowed the author to gain much knowledge of translation approaches in teaching language. Students' translation activity, through its exercise of cognitive activities plays important role for enhancing critical thinking, problem-solving, reasoning and decision-making, and memory retention. Their translation work also fosters foreign language competencies like reading and writing skills, reading the source texts and writing the translation in the target texts and vocabulary building. The use of *manga* is an effective learning tool, and it becomes an efficient visual aid. It also activates student motivation in the learning environment. Recognition of prior knowledge is very important, because students use knowledge from previously reading *manga*. For teachers, the weaknesses and strengths are recognized from the student's translation performance, and these analyses will help in teaching a translation class, or even regular language courses.

Comic translation can be performed in any culture, but *manga* translation needs special instructions, paying attention to the features of communication style in the country, cultural differences, linguistic remoteness in two languages, apparent distinctions in formal and informal languages, gender differences in the language, and the like. Understanding the translation procedures such as transference, transposition, compensation, omission and paraphrase will definitely facilitate the student translation process. Because of the linguistic distance between the Japanese and English languages and cultures, more radical translation procedures will be recommended. Student translators will, finally, find solutions to the challenges which occur during the procedures of translation.

In conclusion, some pedagogical tips and strategies were discussed for teachers and student translators. I use these suggestions to facilitate student translation tasks in the classroom. The research on translation teaching in this study explores many advantages of *manga* for both student translators and teachers. Student translators benefit from using Japanese *manga* as an important element of Japanese popular culture. They will come to understand the characteristics of each comic, the activity of translating comics, the different types of texts and the translation procedures that are possible, the significance of natural-sounding writing in the target texts, and most importantly, an understanding of the Japanese language and culture itself.

Acknowledgment

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