



DALARNA
UNIVERSITY

Degree Thesis

Bachelor's level (First cycle)

Fan and Official Translations of *KonoSuba: God's Blessing on This Wonderful World!*

Author: Buster Nilsson

School: Dalarna University

Supervisor: Hiroko Inose

Examiner: Herbert Jonsson

Subject/main field of study: Japanese

Course code: GJP23Y

Credits: 15

Date of examination: 09/06/2023

At Dalarna University it is possible to publish the student thesis in full text in DiVA. The publishing is Open Access, which means the work will be freely accessible to read and download on the internet. This will significantly increase the dissemination and visibility of the student thesis.

Open Access is becoming the standard route for spreading scientific and academic information on the internet. Dalarna University recommends that both researchers as well as students publish their work Open Access.

I give my/we give our consent for full text publishing (freely accessible on the internet, Open Access):

Yes

No

Dalarna University – SE-791 88 Falun – Phone +4623-77 80 00

Abstract:

In the field of manga translation there are official translations and translations by fans, so-called scanlations. Traditionally, official translations tended to use domesticating strategies, while scanlations tended to be foreignized. This study examined potential recent trends in the usage of foreignization and domestication strategies in the official translation and scanlation of *KonoSuba: God's Blessing on This Wonderful World!* to see if there are any changes in these known tendencies. It also attempted to see the connections between the usage of those strategies to the quality of the translations. It did so by collecting cases of onomatopoeia and mimetic words, culture-specific items, honorifics, order of names of people, *ateji* and dialogue that does not fit these categories from both official and fan translations and compared them to the original Japanese version.

It was found that some foreignizing strategies used in official translations can be linked to scanlator's practices, and that the quality of a translation can sometimes be linked to the usage of foreignizing or domesticating strategies. Finally, a unique strategy of combining transference, translation, and leaving the original onomatopoeia or mimetic word intact was found in the official translation. However, it is not possible to determine the origin of this strategy in a case study alone, suggesting the need for further research.

Keywords: Japanese-English translation, manga translation, scanlation, foreignization, domestication

Contents

Introduction	4
Background	5
Foreignization and Domestication	5
Manga Translation	5
Translation Quality Assessment.....	6
Previous Studies	7
Domestication and Foreignization in Official Manga Translation and Scanlation	7
Scanlator's Practices	8
Material and Methodology	9
Material	9
Methodology	9
Results	11
Analysis.....	13
Onomatopoeia and mimetic words.....	13
Handling of dialogue.....	14
Honorifics.....	15
Culture-specific items	16
<i>Ateji</i>	17
Order of Names	17
Translation Quality.....	18
Discussion	19
Onomatopoeia and Mimetic Words	19
Honorifics.....	20
Dialogue	20
Conclusion	21

Introduction

The field of official manga translation is fairly unique, offering various translational challenges to its translators, for example, due to it being a visual medium, the richness of onomatopoeia and mimetic words in the Japanese language, the many registers of the Japanese language and the possibility of its authors to use the three writing systems of Japanese in different ways for different effects. On top of this, it has difficult “competition”, through the illegal, but nevertheless freely available and vastly popular scanlations. Since almost the very beginning of official manga translation, scanlations and the strategies employed by scanlators have influenced official manga translation. There are various studies on this influence from scanlations, such as Dybała (2020) examining opinions of readers towards official manga translations and finding it wrong, judging from their experience with scanlations. As well as studies examining changes in translation strategies because of consumer and fan demand in general by Rampant (2010). Rampant did examine the strategies and approaches by three different groups, today, however, the study is quite old and it examines yet older material. This present study aims to show newer developments in the field, and to attempt to connect the quality of the translations to the foreignization and domestication strategies, this study was conceived.

This thesis is a case study of the manga series *KonoSuba: God's Blessing on This Wonderful World!* and it has two research questions. The primary one is as follows: “What foreignizing strategies are used in the official translation of *Konosuba* and can they be linked to scanlator's practices?” and the secondary question is “How do the two English translations of *Konosuba* differ in quality and can this difference be linked to foreignizing or domestication practices?”.

Background

This section covers relevant key concepts and some background information that is necessary to understand this study. It covers the concepts of foreignization, domestication, translation quality assessment and provides an overview of official and unofficial practices in manga translation, both their history, and current practices. This study examined the effects of foreignization and domestication in official and unofficial manga translation as well as how they are linked to the quality of the translation, which makes these the key concepts of the study.

Foreignization and Domestication

Foreignization and domestication are two different approaches, but not mutually exclusive ones, that a translator may use when dealing with specific translation problems. For example, when these approaches are applied to cultural translation problems, the translator would get two completely different translations of the same phrase, word, etc. The term *samurai*, for example, could simply be transferred, foreignizing the text. Or it may be translated with a classifier like *samurai* warrior, or translated and also completely domesticated simply with the term “warrior”. A translator may choose to use the foreignization approach for some translation problems, for example, the right to left reading order that manga uses may be kept, which is to some degree foreignizing to the translation’s intended readership. On the other hand, a translator may decide to use the domestication approach for a translation problem and bring the text to the readership’s culture, thus making it easier to understand but simultaneously domesticating the text.

The translator and translation scholar Lawrence Venuti (2008) explored these concepts in-depth, and he argued that fluency had become the dominant criteria for judging a translation and criticized this “invisibility” of the translator. Venuti also coined the “foreignization” and “domestication”, although the concepts existed before under different names. For example, Schleiermacher had termed these concepts as the alienation method (foreignization) and the naturalization method (domestication) (Hasegawa 2012:196)

Manga Translation

The history of official manga translation in the West starts with a very heavy-handed domestication approach by its translators. In a study by De la Iglesia (2016), it was found that when the manga *Akira* was adapted for the West in the early 80s the pages were subjected to flipping, the originally black and white pages were coloured, and that speech bubbles containing only sound effects (onomatopoeia and mimetic words) were often removed and transferred into American equivalents that were instead integrated into the panels themselves. Klaus Kaindl, translated and cited in De la Iglesia (2016:10), described this usage of speech bubbles as unusual in Western comics. The flipping practice itself also caused issues. Some characters in *Akira* had numbers on one of their palms and then when flipped they would become mirrored. There would also be some confusion for people who saw the animated film *Akira* before reading the manga, as it was not mirrored like the manga.

On the other hand, manga scanlators have trended towards the usage of foreignizing translation strategies. Fabbretti (2015) found that scanlators attempted to translate Japanese gendered language and problematic culture-specific items in part by transferring

problematic words or honorifics and then explaining them by the usage of translator's notes, instead of omitting them or replacing them with cultural equivalents.

Despite the illegality of the practice, scanlation as a practice is very popular, and despite the vast majority of scanlations being into English, the majority of the readership seems to be located in Asian and European countries (Fabbretti 2014, cited in Fabbretti 2016). This popularity of scanlations affected the official translations of manga as well. Dybała (2020) noted an effect where readers of scanlated manga often criticize the official translation for being wrong when it is different from the scanlation's translation, which is often found to be mistranslations in the first place. The criticism occurs because scanlators are able to release their scanlations almost immediately after new manga begin serialization in Japan and the readership then becomes accustomed to these translations. Historically, official translations of manga have also been affected in other ways too, with its translation strategies being changed. For example, the aforementioned practice of flipping pages to match the Western left to right read order is virtually non-existent today.

Translation Quality Assessment

Assessing the quality of translations is problematic; as Gehrmann (2011) points out, there is no universally applicable means of assessing the quality of any one translation. Newmark (1988:188) wrote that "... you assess the referential and pragmatic accuracy of the translation by the translator's standards." and "After considering whether the translation is successful in its own terms, you evaluate it by your own standards of referential and pragmatic accuracy." Thus, a translation is judged by its *skopos* (goal), the translator's standards, and your own standards. If the *skopos* of the translation is misjudged when assessing its quality, it cannot be correctly assessed as it may interfere with your own standards.

Nida and Taber's (1969) concepts of dynamic equivalence and formal correspondence may also be used as criteria to judge the quality of a translation. The criteria of dynamic equivalence are for the translated text to achieve the same response in its audience as the original source text did for its own audience. The problem with that, however, is that it is simply impossible to measure the same response, as it is dependent on the time of its translation and the ST¹ and TT's² cultures. Formal correspondence is attained when the translation matches the original in form and in semantic content as closely as possible.

¹ Source text, the original untranslated version.

² Target text, the translated version.

Previous Studies

There exist many studies done on manga translation, covering various topics in both official translation and scanlation. In official translation are studies such as De la Iglesia (2016), which covers the early years of official manga translation, discussing various domestication techniques used. Studies such as Hiraishi (2022) focused on the translation of Japanese onomatopoeia and mimetic words (referred to as sound-symbolic words in the study) and found instances of hybridization³ in translation of them.

Like official translation, there are numbers of studies investigating various aspects of scanlation in-depth, such as the works by Matteo Fabbretti. Fabbretti has covered several aspects of scanlation, for example Fabbretti (2015) describes in detail the practices of scanlators when translating gendered language, CSI (Culture-specific items) and honorifics. It was found that scanlators highlight CSI by using footnotes to explain them, making it obvious that it is a translated work. Fabbretti provides an explanatory hypothesis, arguing that it is done for the scanlators to comment on the process of translation, and that the readers would understand it.

Domestication and Foreignization in Official Manga Translation and Scanlation

Rampant (2010) is similar to the present study in some ways, examining both the practices of official translations and scanlations in several manga. Starting with the history, it explains that early translations of Japanese manga, as pointed out by Schodt (1983, cited in Rampant (2010)), were often adaptations that were completely rewritten or even redrawn, because they were treated as merchandise for their respective anime. He then covers the early history of scanlation, explaining that foreignizing methods found in these scanlations were transferring honorifics, romanizing onomatopoeia and mimetic words, and leaving pages unflipped.

Rampant examines three works in detail, the official translation of Takahashi Rumiko's⁴ *Ranma ½* (JP: 1988, ENG:1993), a scanlation of Kishimoto Masashi's *Naruto* (JP:1999, Scanlation:Unknown date) and the official translation of Tsuda Masami's *Kare Kano: His and Her Circumstances* (JP:1996, ENG:2003). The strategies and methods used for translating them are compared, where *Ranma ½* is considered an early translation of manga, and *Kare Kano: His and Her Circumstances* is considered a recent manga translation by a publisher. In *Ranma ½*, it was found that the manga had been severely adapted. The pages were flipped, honorifics were removed and occasionally onomatopoeia were translated with entirely new dialogue. In the case of the scanlation of *Naruto*, it was found the scanlator chose to transfer honorifics, there was usage of translator's notes and onomatopoeia were often translated but sometimes left untranslated. When *Kare Kano: His and Her Circumstances* was investigated, some new developments compared to the earlier chosen manga were found. Not many onomatopoeia ("sounds effects" in the study) were translated, instead they were transferred or left untranslated. It was also found that the pages had still been flipped and that dialogue was still subject to adaptation, despite the fact that, according to Rampant, this translation was aimed at fans of the scanlation (Rampant 2010:229). In conclusion, it was found that the practices of scanlators, due to

³ Hybridization refers to when Japanese onomatopoeia and mimetic words are combined with the target language's orthography, resulting in the creation of hybrid onomatopoeia.

⁴ All Japanese names are written surname first.

fan and consumer demand, had indeed affected the practices of manga translators, leading to the adoption of more foreignizing strategies.

Scanlator's Practices

Fabbretti (2016) is an in-depth look at the usage of translator's notes in manga scanlation. The usage of translator's notes in scanlation is important, as Fabbretti points out, it can be said to be main difference between official translations and scanlations. The study starts first with a look into the phenomena of scanlation, its process, how the groups generally place recruitment advertisements on their front pages, and how the various groups practices are different from one another. Continuing, CSI are explained and the 4 categories of items that required translator's notes are described as the following:

1. Extralinguistic references: References to cultural items, institutions, sports, and pastimes, food and drink, events, festivities, famous people, personalities, etc.
2. Intralinguistic references: Language variation (idioms, proverbs, slang and dialect), forms of address and endearment, taboo language, etc.
3. Borderline features: Features that cross-cut both category 1 and 2: metaphors, idioms, allusions, songs, rhymes, poetry, gestures, etc.
4. Visual feature: Purely visual elements that are highly culture-specific. (Fabbretti 2016:90).

Fabbretti then proceeded to use the series *Saint Oniisan* and *The Town Where Only I am Missing* to gather examples for the listed categories.

In the end, Fabbretti concludes that translation problems can be seen as opportunities for scanlators in the sense that it allows the scanlator to foreground the translation process and communicate with their readers. Since scanlation is hobbyist work, they have ample reason to want to share their work with their readers, and the notes serve as advertisement for the groups.

Material and Methodology

This section presents the material used for the study and the methodology that was applied in the analysis of the collected data.

Material

This study uses three different versions of *KonoSuba: God's Blessing on This Wonderful World!* as its data sources, the original Japanese version, the official English translation and an unofficial scanlation.

The Japanese version, illustrated by Watari Masahito with character designs by Mishima Kurone and originally written as a web novel by Akatsuki Natsume which was then adapted into a light novel, a manga series, an anime series, multiple video games, a theatrical film and into drama CDs. It first started serialization in 2014 in a monthly manga magazine called *Monthly Dragon Age* with the compiled volumes being published by Kadokawa Shoten starting in 2015. The official English translation is published by Yen Press, with its first translated volume releasing in 2016 and its translator is only credited as "Yen Press, LLC". The scanlation was started by Village-Idiot Scanlations (VIScans) in November 2014, just one month after it first started serialization in Japan. Its translation is credited to a "KB1011" with various editors.

The manga series has several volumes, with each volume consisting of 5-7 chapters in the series. This study uses the first three chapters in the series, covering most of volume 1. For the purposes of this study, it covers enough material to gather trends on translation in the official translation by Yen Press and the scanlation by VIScans. The scanlation is available on the website "manganato"⁵.

Methodology

To answer the research questions for this study, material from all three data sources were collected according to various criteria and then analyzed. Cases were collected and listed with chapter number, page number and panel number (right to left reading order). Cases from all three data sources were written with full context and the case itself is bold. The criteria for cases are as follows:

1. Culture-specific items
2. Honorifics
3. Onomatopoeia and mimetic words
4. *Ateji*
5. Order of Names (of people, full names only)
6. Handling of Dialogue

These criteria were determined as they are ways in which the Japanese and English languages differ heavily. Culture-specific items being unique to their own culture are always subjected to translation strategies causing either foreignizing or domestication. Usage of honorifics in Japan and English-speaking cultures is also different, therefore the way in which they are translated leads to foreignization or domestication. Japanese is a language rich in onomatopoeic expressions and mimetic words, in comparison English is

⁵ <https://chapmanganato.com/manga-sc953159/chapter-1>

not, and thus they pose a particular type of translation problem. The usage of *ateji* can be foreignizing in its native language depending on the type of *ateji*, posing an interesting translation problem. The order of names in Japan is different from the western world, keeping the Japanese order is foreignizing the text, while using the western format is domestication. Adaptation of dialogue to western cultural norms would be domestication, while very literally translating it could be foreignizing. In short, criteria #6 covers cases of general dialogue adaptations, mistranslations or omissions that do not fit the other specific criteria.

The secondary research question uses the same cases collected for the primary research question. Translation errors found in the cases were separated into 5 distinct categories:

1. Omission (Complete omission of a word or meaning of a word)
2. Partial Omission (Some meaning of a word was omitted)
3. Slight mistranslation (Some meaning of a word or phrase was mistranslated)
4. Mistranslation (None of the original meaning was kept intact)
5. Untranslation

The categories are based on Hasegawa (2012:250)'s criteria for translation quality assessment. Which she defined as "The translator makes sure that (i) all information in the TT is accurately transferred, (ii) none of the information provided by the ST has been accidentally omitted, and (iii) no unwarranted information not contained in the SL has been added to the TT."

Along with Hasegawa's criteria for translation quality assessment, a large emphasis was placed on literal translation. Newmark (1988:70) said of literal translation "I believe literal translation to be the basic translation procedure, both in communicative and semantic translation, in that translation starts from there. However, above the word level, literal translation becomes increasingly difficult. When there is any kind of translation problem, literal translation is normally (not always) out of the question." Thus, when something was translated non-literally when it was possible to translate it literally without there being a problem, it was considered a slight mistranslation or even a mistranslation depending on the severity of the error.

Results

In total across the three examined chapters, 164 cases (100%) were found. Of these 164 cases, a large majority (119) were onomatopoeia and mimetic words, a minority (33) were related to the handling of dialogue. Just 5 instances of honorifics were found, 4 CSI, 2 cases of *ateji* and only one instance of the order of names.

Table 1: Total Cases found.

Case Type	Instances	Percentage of total%
Onomatopoeia and Mimetic Words	119	72.6%
Handling of Dialogue	33	20.1%
Honorifics	5	3.0%
Culture-Specific Items	4	2.4%
<i>Ateji</i>	2	1.2%
Order of Names	1	0.6%
Total	164	100.0%

This table displays all discovered cases, their types, amount found and their percentage of the total of cases found.

Table 2: Translation Quality Assurance of Found Cases in TT1

Case Type	Instances	Percentage of total%
Slight Mistranslation	16	50%
Partial Omission	8	25%
Mistranslation	4	12.5%
Omission	3	9.4%
Untranslated	1	3.1%
Total	32	100.0%
Mistranslations found in total of 164 cases	32/164	19.5%

The most common mistake found in TT1 were slight mistranslations, with 16 cases (50%) including wrong word choices or slight grammatical errors. Partial omission was the second most common with 8 cases (25%). In the case of partial omissions, some of the meaning of the text was lost in translation. The third most common type of case was mistranslation, 4 cases (12.5%). Mistranslations are the cases that change the meaning of the text completely, either because of adaptations or misunderstanding the original text. Omissions were found in 3(9.4%) of cases, 2/3 were omissions of honorifics. The single case (3.1%) of Untranslation was an onomatopoeia.

Table 3: Translation Quality Assurance of Found Cases in TT2

Case Type	Instances	Percentage of total%
Untranslated	88	67.7%
Mistranslation	16	12.3%
Slight Mistranslation	16	12.3%
Partial Omission	6	4.6%
Omission	4	3.1%

Total	130	100.0%
Mistranslations found in total of 164 cases	130/164	79.3%

In the case of TT2, a large majority (67.7%) of translation quality issues found were that of untranslated onomatopoeia and mimetic words embedded in the pages. However, not all embedded onomatopoeia and mimetic words were untranslated, occasionally the scanlator would use the margin of the pages for translator's notes to translate onomatopoeia. However, this was applied inconsistently, and they were sometimes mistranslated. Mistranslations and slight mistranslations were equally common in TT2, with 16 cases each (12.3% each). Mistranslations changed the meaning of the cases a lot, grammatically or through word choice. In the case of slight mistranslations, these are cases where the scanlator made slight grammatical or word choice errors. Partial omissions and omissions were found in 6(4.6%) and in 4(3.1%) cases respectively.

Analysis

This section covers the analysis of a few of the 164 cases in total found in the examination of the manga. The example cases include case numbers, for locating in the appendix. They are first listed in their original Japanese version, then TT1 and finally TT2. The names of the characters who made the utterance are included, written in parentheses. Parts of interest are written with a bold font, and if necessary, gloss translations are added. Gloss translations (when added) are provided by the author of this text and attempts to reproduce the form and content of the original as literally as possible to better illustrate the differences between the two TTs.

Onomatopoeia and mimetic words

The vast majority of cases found in the texts were that of onomatopoeia and mimetic words and the strategies utilized in the official translation and the scanlation differed quite heavily. For onomatopoeia and mimetic words integrated in the image⁶, the most common way to translate them for TT1 was to transfer, translate and leave the original onomatopoeia intact. However, for TT2 the vast majority were left untranslated, or omitted in a few cases. Starting in chapter 2, some were translated in a similar manner to a translator's note, using the sidelines of the pages to translate the onomatopoeia.

Example 1 (Case #4)

ST: ガヤ ガヤ

TT1: **GAYA(Chatter)**ガヤ **GAYA**ガヤ

TT2: ガヤ ガヤ

This is the first instance of in-page usage of onomatopoeia found in the manga. It shows an interesting combination of translation strategies used in TT1. The translator has chosen to combine the strategies of transference, translation and leaving the original untranslated. In the case of TT2 however, as were done with most in-page onomatopoeia and mimetic words throughout the text, it has been left untranslated.

Example 2 (Case #61)

ST: ゲコリ

TT1: ゲコリ **Gekori(RBBT)**

TT2: ゲコリ **SFX: Croak**

Starting in chapter 2 of the manga, the scanlator began utilizing a new technique in the translation of some onomatopoeia and mimetic words. Similar to a translator's note, the translations of some onomatopoeia and mimetic words were added in the sidelines of the pages, however this was applied inconsistently and mainly appeared in chapter 2. TT1 remains consistent with its strategy of keeping the original intact, transferring it and translating it simultaneously.

Example 3 (Case #72)

ST: (Aqua) すると不思議 水を吸い上げた種はニヨキニヨキと・・・

⁶ Henceforth described as being "in-page".

TT1: (Aqua) Amazingly, the inundated seed will begin to **sprout-**

TT2: (Aqua) Therefore, the seed that has absorbed the wonder water will start **growing...**

This a case of onomatopoeia used in dialogue in an adverbial format, in both cases it has been translated using verbs. However, in the case of TT2 the text has been mistranslated as the scanlator failed to notice a space used between words in the original. The verbs used in the texts are also different the meaning of “ニヨキニヨキ” is to grow rapidly or sprout up, and this meaning was not translated in TT2, just to grow.

Example 4 (Case #31)

ST: (Aqua) ばああ

TT1: (Aqua) Whoo-hoo!

TT2: Omitted

In this example, in TT2, an in-page onomatopoeia was omitted and the scanlation group's editors chose to edit the panel to omit the onomatopoeia and to fully draw Aqua's shoe which was partially blocked by the onomatopoeia. In the case of TT1 it is a slight mistranslation as it is more of a gasp.

Example 5 (Case #37)

ST: (Kazuma) がっつ

TT1: (Kazuma) **GYAAAAAH!**

TT2: (Kazuma) がっつ

A case of a hybrid onomatopoeia found in TT1 of the examined chapters. The Japanese onomatopoeia *kyaa* has been combined with the *gaa* onomatopoeia used in the text to create the hybrid onomatopoeia of GYAAAAAH. TT2 was left untranslated.

Handling of dialogue

This section covers cases of general dialogue adaptations or mistranslations that do not fit the other specific criteria.

Example 6 (Case #57)

ST: (Kazuma) さあ偉大なる魔法使いよ こうなったらアクアもろとも・・・っ

TT1: (Kazuma) **Thanks to our incomparable mage, Aqua and that toad will soon be-**

TT2: (Kazuma) **Well then, o great magician, now that it has come to this, shall we save Aqua togeth...**

For context: Megumin, the mage the text refers to, had just used her great explosion magic to defeat a large number of giant toads but she accidentally missed one. The toad is currently attempting to eat Aqua, and Kazuma then suggests that the mage blow them both up, but as it turns out her magic is temporarily spent until she can rest. He debates leaving them both to be eaten by the toads but ends up saving them both from the toad.

In this case, TT1 has a slight mistranslation whereas TT2 has a mistranslation. In TT1, “偉大なる” was translated as “incomparable”, however, the meaning is what is expressed in TT2 with “great”. In the case of TT2 however, the meaning of the text was

completely flipped, as in the ST, Kazuma is actually suggesting to blow up the toad and Aqua with the magician's magic and not to work together to save her.

Example 7 (Case #27)

ST: (Aqua) 見なさいっ 他宗派の人だけどお金くれたわ♪

(Kazuma)これ以上関わりたくないんだな・・・

TT1: (Aqua) Check it! He belongs to another church, and he still gave me money! ♪

(Kazuma) **I'm gonna pretend I don't know her...**

TT2: (Aqua) Look! Even though he was from another sect, he gave me money ♪

(Kazuma) **He just didn't want to be involved with her anymore...**

(Initial part is added for context) Here, TT1 was mistranslated and TT2 suffered a slight mistranslation. In the case of TT1, the translator did not understand the text and attempted to apply the meaning to the wrong subject. In TT2 however, the verb “関わりたくない” was slightly mistranslated to “didn't want to be involved” which has a similar meaning but is an inappropriate word choice as the priest gave her money to make her go away and didn't want to have anything to do with her anymore.

Example 8 (Case #34)

ST: (Kazuma) よおーし 職も決まったなっ駄女神っっ！！早速仕事だっ行くぞっ！！

TT1: (Kazuma) Well, that does it! Classes are **settled!!** Let's get to work, **you useless goddess!!**

TT2: (Kazuma) Alright, so **you've picked** your job too, **worthless goddess*!!** Hurry up and work! Let's go!! **TLN: he calls her "damegami" which is a combination of "dame" (worthless) and "megami" (goddess)**

Gloss translation: (Kazuma) Allright, your job is decided too. Let's get to work immediately you useless goddess!!

In this case, both translations have made a partial omission in their translations of the joke of combining *dame* (useless) and *megami* (goddess). TT2 however, made use of the common scanlator tool, a translator's note, to explain the joke for its audience, but also made a slight mistranslation in its translation of “決まった” to “you've decided” where the meaning is “to have been decided”. In TT1 “職” was translated as “Classes” while in TT2 it was translated as “job”. This is a term used in RPGs (role-playing games) and historically it has been translated as either class or job. It is possible to view the term “class” as a slight domestication and the term “job” as a slight foreignization.

Honorifics

As the usage of honorifics differs greatly in the West and in Japan, their translation is often a problem. Among the found cases, TT1 had an equal amount of omission to transference of them, and in one case it was translated using an adjective. In TT2 they were transferred in all cases but one, in which case it was omitted.

Example 9 (Case #153)

ST: (Wiz) その・・・この街のプリーストさん達はお金が第一といますか・・・

TT1: (Wiz) Well, you see... The priests in this town, they... they really only care about money.

TT2: (Wiz) Umm...How should I put it...For this town's priests, money comes first...

Both TT1 and TT2 chose to omit the usage of the -san honorific here and thus some meaning was lost in both translations. The usage was meant to be mocking and the translations are then more matter of fact than the original text.

Example 10 (Case #116)

ST: (Kazuma)

こんな極上のバカで運が悪いポンコツのアークプリースト様とは思わなかったな！

TT1: (Kazuma) ...But how was I supposed to know you'd be the dumbest, unluckiest, most useless arch-priest in the whole world!?

TT2: (Kazuma) But, I never thought you were such a first-rate idiot, unlucky piece of junk of an arch-priest-**sama!**

In TT1 the honorific was completely omitted and in TT2 the honorific was transferred, however its ironic meaning has been lost. TT1 has omitted the honorific, thus domesticating the text to some degree while TT2 has then foreignized it.

Example 11 (Case #103)

ST: (Aqua) この最上級職のアークプリースト様に歯向かうなんて10年早・・・

TT1: (Aqua) Who are you to dump water all over a **venerable** arch-prie---?

TT2: (Aqua) You're 20 years too early to bare your fangs against the highest-tier job arch-priest-**sama**...

For this case, in TT1, the translator decided to translate the honorific *-sama* using the adjective “venerable” and therefore domesticate the text, whereas TT2 has decided to transfer the honorific, foreignizing the text. This text was also quite adapted, with a mistranslation in TT1 and a slight mistranslation in TT2, however that is covered in case #104 in the appendix.

Culture-specific items

Because the examined text takes place in a fantasy setting and not in Japan, CSI were quite rare among the cases, and several of them were the same term used multiple times.

Example 12 (Case #17)

ST: (Aqua)

それと一応この世界では崇められてる神の一人なんだからアクアって呼んでヒキニート

TT1: (Aqua) And speaking of goddesses, I am worshipped here, so call me Aqua, you **hikineet**.

TT2: (Aqua) Besides, I'm one of the gods who are worshiped in this world, so for the time being call me Aqua you **hikineet** TLN:**Hikineet is a combination of "Hikikomori" (Shut-in) and "NEET"**

This case is the first instance of the usage of translator's notes by the scanlators, something which is a major difference between official translations and scanlations. The scanlator chose to use a translator's note to explain the Japanese term *hikineet* which has

been transferred in the translation, and its meaning is not immediately obvious. In the case of TT1, the term has likewise been transferred but the meaning of it is not explained.

Example 13 (Case #41)

ST: (Megumin) 紅魔族随一の魔法使い！！我が名は

TT1: (Megumin) I am first among the **Crimson Magic Clan!!** And my name is...

TT2: (Megumin) The greatest magician among **The Crimson Mazoku*!! My name is "TLN:<http://en.wikipedia.org/wiki/mazoku>"**

For this CSI, TT1 chose to translate the meaning of *kou mazoku* literally to Crimson Magic Clan, whereas TT2 has transferred the term and chosen to explain its meaning with a translator's note linking to a wikipedia page about a Japanese type of devils. TT1 is a slight mistranslation, but the strategy of TT2 with using a translator's note to explain the term is unsatisfactory because the readers may be confused into believing that they are devils, rather than it just being a name for their people.

Ateji

There were just two cases of *ateji* found in the examined sections of the manga and they were both translative *ateji*, pairing *kanji* with English words written in *katakana*. These types of *ateji* have a foreignizing effect in the original text.

Example 14 (Case #55)

ST: (Megumin) ^{エクスプロージョン}爆裂魔法！！

TT1: (Megumin) **Explosion!!**

TT2: (Megumin) **Explosion!!**

The above is the first example of an *ateji* found in the examined parts of the manga. The original text says *bakuretsu mahou* "explosion magic" with the *furigana* telling the reader to read it as "Explosion" in Japanese orthography. This is foreignizing in the original, and this effect has been lost in both translations due to the limitations of a language using just one script.

Example 15 (Case #76)

ST: (Chris) まずはあたしの一押しスキルは^{ステール}窃盗をやってみよーっ

TT1: (Chris) Personally, I recommend you start with **steal**.

TT2: (Chris) First off, let's try the skill I highly recommend, **steal**.

The original text says *settou* and the given *furigana* is read as "steal" with Japanese orthography. This is partially foreignizing in the original text, however as the source material is very much inspired by video games, it is reasonable to believe this is a reference to the "Steal" ability from various role-playing games. The meaning and sound of the *furigana* both have been translated, but the *ateji* aspect was not, leading to a partial omission.

Order of Names

At just one case found in the manga, order of names was the rarest type of case.

Example 16 (Case #1)

ST: Aqua 死後の世界へようこそ佐藤和真さん

TT1: Aqua Welcome to the great beyond, **Kazuma Satou-san.**

TT2: Aqua Welcome to the after-life, **Satou Kazuma-san.**

In this case, one main difference was found in the two different translations.. The translator for TT1 has chosen to domesticate the order of the names, putting the family name last as is traditionally done in the West, while TT2 uses the original Japanese name order, foreignizing the text to a degree. Both texts have also chosen to transfer the honorific of *-san* which has no English equivalent depending on the context, also foreignizing the text. However, it is important to note that it is not possible to use an honorific in Japanese while using this Western name order.

Translation Quality

This section analyses a few example cases in detail to illustrate when the usage of domestication or foreignization strategies specifically lead to translation errors.

Example 17 (Case #96)

ST: (Aqua) まー やっとマトモになった程度かしら？

TT1: (Aqua) **Awww, look who's all grown-up!**

TT2: (Aqua) **Well, I wonder if you're finally at the point of becoming honest?**

Gloss translation: (Aqua) Oh my, I wonder if you've finally become respectable?

This case is an example of where the domestication approach used in TT1 ultimately lead to the text being slightly mistranslated. The meaning of “かしら” in the ST was omitted from TT1 and the meaning of *maa* was slightly mistranslated with “Awww”. In TT2, “まー” and “マトモ” were mistranslated. “Well” is a possible translation of *maa* but it is not the appropriate word choice in this context.

Example 18 (Case #150)

ST: (Wiz) やめて——成仏しちゃう——っ！！

TT1: (Wiz) **Stop it! I'm not ready to move on!**

TT2: (Wiz) **S-stop... I'll go to heaven!!**

Gloss translation: (Wiz) Stoop I'll die completelyyyy!

For context: Wiz is a lich, an undead being of great magical power. Being an undead, she's already mostly dead and Aqua's attempt to purify all the lost souls in the vicinity would kill her too, hence the “completely”.

This case is an example of where both foreignization and domestication led to mistranslations. In the case of TT1, there has been an addition of “not ready” which is not expressed in the ST. TT1 was translated with idiomatic speech and is quite domesticated. TT2, on the other hand, choose to translate “成仏しちゃう——っ！！” with one possible meaning of “going to heaven”. This language, however, is clumsy and foreignizing and is a slight mistranslation.

Discussion

This section discusses the findings of the study and their implications. It speculates, and compares its findings to the results of previous studies. The discussion is separated into points that are discussed separately, first onomatopoeia and mimetic words, then honorifics, then dialogue and finally an overview.

Onomatopoeia and Mimetic Words

As can be seen from the results, a large majority of cases found were onomatopoeia and mimetic words (72.6%), and the main difference found between TT1 and TT2 was that TT2 largely left in-page onomatopoeia untranslated. In-page onomatopoeia refers to onomatopoeia that is drawn in the panels as opposed to written in the speech bubbles. It can only be speculated on as to exactly why they were left untranslated. However, since the rare attempts to translate them were done in a similar manner to translator's notes, it is likely that the scanlators did not have the expertise or desire to alter the graphics. However, cases #31, #73 and #99 show that the scanlators would sometimes alter the graphics and omit onomatopoeia to fit more translated text.

Case #31 is perhaps particularly interesting, as it shows the scanlators not only omitting the onomatopoeia, but the panel was also edited to fully draw Aqua's shoe that was partially blocked by the onomatopoeia. It is safe to say that the handling of the onomatopoeia and mimetic words by the scanlators is inconsistent to say the least, but given this case, it seems the scanlators had the expertise but not the desire, possibly due to lack of time.

TT1, the official translation, utilized a particularly intriguing strategy of translating the in-panel onomatopoeia and mimetic words. In a vast majority of cases (Like example 1 in the analysis section), the translator would transfer the onomatopoeia, then translate it within parentheses while still leaving the original Japanese onomatopoeia intact on the pages. In a few cases, such as case #22 and #23 (in the appendix) the same onomatopoeia was used in two consecutive panels and in the latter case the translator decided to omit the parentheses with the translation, simply transferring the onomatopoeia and leaving the original as well. As with TT2, it can only be speculated as to why exactly the translator chose to translate onomatopoeia and mimetic words in this specific manner, but considering the trend of foreignizing strategies being used in official translations such as this one, it seems that there is a desire to utilize more foreignizing strategies in manga translation. In the case of this strategy however, it is not similar at all to how the scanlators of TT2 handled onomatopoeia and mimetic words. If this strategy is widely adopted among translators, it is possible in the future that readers become extremely familiar with Japanese onomatopoeia and mimetic words, allowing the translator to keep more and more of them, in a similar manner to how honorifics are treated in scanlations today.

Case #37 in TT1 is also particularly worthy of discussion, as it uses a hybrid onomatopoeia, a topic which Hiraishi (2022) explored, where the SL and TL orthographies are combined to translate onomatopoeia. In this case, the Japanese onomatopoeia for a shriek, *kyaa*, was combined with the original *gaa* creating a new, hybrid onomatopoeia of GYAAAAAH. The *kyaa* onomatopoeia is well-known to manga readers, but *gaa* is not, the combination of them could allow the reader to understand that this is a scream of sorts without needing to explain it. Only one case of hybrid onomatopoeia was found in the examined material, however, as it is a very new

development in translation strategies, that is not unexpected. Hiraishi (2022) pointed out that the Japanese language is often noted for its richness of onomatopoeia and this is a way to bring that richness to the English language. In this case, the hybrid onomatopoeia was possibly used due to a lack of space in the panel for the other strategy, while also, in a sense, keeping that strategy intact.

Honorifics

Another important point to discuss is the usage of honorifics throughout *Konosuba*. Overall, in the examined material, there were only 5 cases of honorifics found. With only 2 of those cases being used by people to refer to other people, and the characters generally simply use each other's first name or their only name (if they have no other names, for example Aqua), it is safe to say that the language in *Konosuba* is quite casual. In those 2 cases, both TT1 and TT2 chose to transfer the honorifics, foreignizing the translations. That was found to be the case by Rampant (2010) in a manga as well, however, the other cases provide some additional insight. In example 10 (Case #116), the honorific *-sama* was used in an ironic way by Kazuma to mock Aqua, implying that Aqua is not actually all that venerable at all. In TT1 the honorific was removed but in TT2 it was kept, however, its ironic meaning was lost. TT1 domesticated the text, while TT2 foreignized it. It is speculation, but it is not hard to imagine that the ironic meaning of the honorific in this case was simply not possible to translate by transferring it. Surprisingly, it is not always the case that scanlators transfer the honorifics every time, even though sometimes the meaning is lost. In example 6 (Case #153), both the official translation and the scanlation omitted the honorific *-san* that was used there. Possibly the honorific was omitted because the word it was attached to (priests) was plural, making the usage odd sounding in English. It domesticates the text regardless.

Dialogue

Rampant (2010) had previously found that despite the examined recent official manga translation titled *Kare Kano: His and Her Circumstances* being aimed at fans familiar with the scanlation (hence the title), its dialogue was quite adapted and domesticated all the same. That is still the case, to a degree, for the official translation compared to the scanlation of *Konosuba* as well. In quite a few cases, the official translation would be more idiomatic or culturally American than the original text, overall domesticating the text for, probably, the sake of fluidity. In comparison, TT2 is often very literally translated, and it ends up reading quite clumsily. In terms of mistranslations and slight mistranslations, TT2 did have more than TT1 as could be expected from an amateur translation, but TT1 did have surprisingly many as well. And they were occasionally both linked to either the domestication or foreignizing strategies that the translator or scanlator chose to employ for the translation. To give an example of this, previously discussed in the analysis section, in example 5 (Case #27) TT2 chose to translate the verb ”関わりたくない” as “didn't want to be involved”. Technically a possible literal translation of the word, however, the meaning is not accurate to the text, and it sounds odd. It sounds odd because “to be involved with someone” implies being in a relationship with someone, which isn't accurate to the meaning. For TT1, example 17 (case #96), for example, is quite domesticated and translated idiomatically. The Japanese word *matomo*, which means to be proper, was translated with the idiom “look who's all grown up”. The meaning is kept somewhat intact, however it is specifically the choice to domesticate it that lead to the translation being slightly inaccurate in the first place, as a literal translation was also possible, even though it may have slightly changed the form.

Conclusion

This study had two research questions as mentioned in the introduction, primary research question was “What foreignizing strategies are used in the official translation of *Konosuba* and can they be linked to scanlator’s practices?” and the secondary one “How do the two English translations of *Konosuba* differ in quality and can this difference be linked to foreignizing or domestication practices?”. The transferring of honorifics found in TT1 can certainly be linked to scanlator’s practices, the more interesting development of the translation strategies used for in-panel onomatopoeia, however, is less certain. It is a foreignizing strategy, but it is unlike the strategies used by the scanlator of TT2. In general, foreignizing strategies used by official translators of manga have been linked to scanlator’s practices, but more research is needed to determine the status of this strategy.

As for the secondary research question, the two translations do differ in quality, particularly in the case of translation of onomatopoeia and mimetic words as they were almost all left untranslated in TT2. Leaving things untranslated is certainly foreignizing, and thus it can be said that the quality of TT2 is worse as a result of this foreignization. However, in the other types of cases, mistranslations and slight mistranslations were sometimes found to have been due to either domestication or foreignizing strategies having been used.

Further suggested research is to examine various official manga translations and scanlations of the same time period to determine the origin of the onomatopoeia and mimetic word translation strategy used in TT1. It is also possible to conduct further research into reasons for why domestication strategies are sometimes used when it is possible to do literal translations.

References

- Bizinger, Tetsuro Joseph. "Interview With "KonoSuba" Creator Akatsuki Natsume | #InterviewMeSenpai" *Youtube*, uploaded by The Anime Man, 24/04/2017, https://www.youtube.com/watch?v=nn_J14D5Pg8
- De la Iglesia, Martin. "The Task of Manga Translation: Akira in the West". *The Comics Grid: Journal of Comics Scholarship*, vol. 6, no. 1, 2016, pp. 1-18.
- Dybała, Paweł. "The Translator is Wrong!: Readers' Attitudes towards Official Manga Translations Biased by Fan-Made Scanlations". *Relacje Międzykulturowe*, 2020, pp. 54-67, <https://doi.org/10.12797/RM.02.2020.08.03>
- Fabbretti, Matteo. "The Translation Practices of Manga Scanlators." *International Journal of Comic Art*, vol 17, no. 2, 2015, pp. 509-529.
- Fabbretti, Matteo. "The Use of Translation Notes in Manga Scanlation." *Transcultural: A Journal of Translation and Cultural Studies*, vol. 8, no. 3, 2016, pp. 86-104.
- Gehrmann, Christoffer. *Translation Quality Assessment: A Model in Practice*. 2011, Halmstad University, School of Humanities (HUM), Independent thesis Advanced level, diva2:437770
- Hasegawa, Yoko. *The Routledge Course in Japanese Translation*. Routledge, 2012.
- Hiraishi, Noriko. "Japanese sound-symbolic words in global contexts: from translation to hybridization." *F1000Research*, vol. 10, no. 1024, 2022, pp. 1-20. <https://doi.org/10.12688/f1000research.55546.2>
- Huang, Cheng-wen, and Arlene Archer. "Fluidity of modes in the translation of manga: the case of Kishimoto's Naruto." *Visual Communication*, vol. 13, no. 4, 2014, pp. 471-486. <https://doi.org/10.1177/1470357214541746>
- Inose, Hiroko. "Translating Japanese onomatopoeia and mimetic words." *Translation Research Projects 1*, edited by Pym, A., and Alexander Perekrstenko, Intercultural Studies Group, 2007, pp. 97-116.
- Lewis, Mia. "Painting Words and Worlds." *Columbia East Asia Review*, vol. 3, no. 2, 2010, pp. 28-45.
- Newmark, Peter. *A Textbook of Translation*. 1st ed., Pearson Education, 1988.
- Rampant, James. "The Manga Polysystem: What Fans Want, Fans Get." *Manga: An Anthology of Global and Cultural Perspectives*, edited by Toni Johnson-Woods, Bloomsbury Academic, 2010, pp. 221-232.
- Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. 2nd ed., Routledge, 2008.
- Watson, Matthew. "Translation Studies: Shifts in Domestication and Foreignisation in Translating Japanese Manga and Anime (Part One)." *Kagoshima junshin jyoshitankidaigaku kenkyuu kiyou* 鹿児島純心女子短期大学研究紀要, vol. 47, 2017, pp. 129-137.

Data sources:

Watari, Masahito 渡真仁, et al. *Kono subarashii sekai ni shukufuku wo!* (1) 【denshi tokubetsuban】 (doraon komikkusu eiji) この素晴らしい世界に祝福を！ (1) 【電子特別版】 (ドラゴンコミックスエイジ) [God's Blessing On This Wonderful World! (1) 【Special Electronic Edition】 (Dragon Comics Age)], Kadokawa Shoten, 2015, pp. 1-182.

Watari, Masahito, et al. *KonoSuba: God's Blessing on This Wonderful World!*, translated by Yen Press, LLC, Vol. 1 (manga), Yen Press, LLC, Vol. 1, Yen Press, LLC, 2016, pp. 1-170.

Watari, Masahito, et al. *Kono Subarashii Sekai Ni Shukufuku O!*, Village Idiot Scanlations, 2014. Retrieved from <https://chappanganato.com/manga-sc953159>

Appendix

Case #	Category	CH, PG, PN #	Case(JP)	Case(TT1)	Case(TT2)	Gloss translation (if necessary)	TQA (TT1)	TQA (TT2)	Comments TT1	Comments TT2
1	5	01,04,01	死後の世界へようこそ 佐藤和真さん	Welcome to the great beyond, Kazuma Satou-san.	Welcome to the after-life, Satou Kazuma-san.				TT1: Order of names westernized	TT2: Japanese order kept
2	2	01,04,01	死後の世界へようこそ 佐藤和真さん	Welcome to the great beyond, Kazuma satou-san.	Welcome to the after-life, Satou Kazuma-san.				TT1: Honorifics kept	TT2: Honorifics kept
3	6	01,09,01	あっちには獣耳っ！ うおっ あれエルフ かっ！？	That girl has cat ears! And-Omigawd! Is that an elf!?	Animal ears! Oooh! Is that an elf!?		3	4	TT1: Slight mistranslation of 獣耳 and domestication of うおっ	TT2: mistranslation of うおっ
4	3	01,10,03	ガヤ ガヤ	GAYA(Chatter)がや GAYAガヤ	ガヤ ガヤ			5	TT1: Onomatopoeia has been transferred, explained and kept untranslated all at the same time,	TT2: Left untranslated
5	3	01,10,03	そんな簡単にホイホイ 帰れたら苦労しない わよ！	If it were that easy, I wouldn't be so upset, now, would I?!	If I could just return that easily, I wouldn't be having such a hard time!				TT1: Translated as a noun	TT2: Translated as an adverb
6	3	01,14,02	ドオン	ドオンDOON(BA-DUM)	ドオン			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
7	3	01,14,03	ズーンズーン	ズーンZUUUN(Throb)ズ ーンZUUUN	ズーンズーン			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
8	3	01,15,02	バリバリ	バリBari(Munch)バリBari	バリバリ			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
9	3	01,17,01	ブンブン	ブンBun(Shake)ブンBun	ブンブン			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
10	3	01,17,04	ポイポイポイ	ポイPoi(Toss)ポポイPoi ポイPoi	ポイポポイ ポイ			5	TT1: Transferred, explained, untranslated, spelling error?	TT2: Left untranslated
11	3	01,19,02	カツ	カKa(Fwoosh)ツ	カツ		2	5	Partially transferred, explained and untranslated	TT2: Left untranslated
12	3	01,19,03	パアア	パアアPaaa(Shine)	パアア			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
13	3	01,19,04	キラキラ	キラKira(Sparkle)キラK ira	キラキラ			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
14	2	01,19,05	アクア様・・・今度の お仕事はこのわたくし が引き継ぎますので	Aqua-sama... I shall tend to your duties henceforth.	Aqua-sama, I shall take over your work here from now on.				TT1: Honorifics kept	TT2: Honorifics kept
15	3	01,20,01	ズズ・・・	SHOOM	ズズ・・・			5	Translated	TT2: Left untranslated
16	3	01,20,02	バタバタ	バタBata(Flail)バタBata	バタバタ			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
17	1	01,21,03	それと一応この世界では 崇められてる神の一人 なんだからアクアって 呼んでヒキニート	And speaking of goddesses, I am worshipped here, so call me Aqua, you hikineet.	Besides, I'm one of the gods who are worshiped in this world, so for the time being call me Aqua you hikineet TLN:Hikineet is a combination of "Hikikomori" (Shut-in) and "NEET"				Transferred (hiki) and translated (neet)	Transferred (hiki) and translated (neet) and then a translator's note was added to explain its meaning
18	6	01,21,04	わかったもう聞かぬ 一よクソビッチ	Huh, see if I ever ask you for advice again, you... Dumb jerk.	Okay, guess I won't ask you anymore. Damn bitch.				Domestication of the text in general, softening of クソビッチ, possibly for age rating reasons?	Addition of "guess"
19	3	01,21,05	ザワザワザワ	ザワZawaザワZawa(Mu rmur)ザワZawa	ザワザワザ ワ			5	TT1: Transferred, explained, untranslated	Left untranslated
20	3	01,21,05	ギギギ	ギギギGigigi	ギギギ		5	5	Transferred, untranslated	Left untranslated
21	3	01,21,05	ギギリ	ギギリGigiri(Grrrr)	ギギリ			5	TT1: Transferred, explained, untranslated	Left untranslated

22	3	01,22,03	ガヤ ガヤ	GAYA(Chatter)がや GAYAガヤ	ガヤ ガヤ			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
23	3	01,22,04	ガヤ ガヤ	GAYAがや GAYAガヤ	ガヤ ガヤ			5	Transferred, untranslated (Interesting development)	TT2: Left untranslated
24	3	01,23,03	ヒソ・ ・ ヒソ	ヒソHiso(Whisper) ・ ・ ヒソ	ヒソ・ ・ ヒソ			5	TT1: Transferred, explained, untranslated	TT2: Left untranslated
25	6	01,23,06	まったく頼りがいの ないヒキニートね 見てなさい女神の本 気を見せてあげるわ !	If your little hikineet brain can even handle it... ...Allow me to demonstrate what it means to be a goddess!	Good grief, you're an unreliable hikineet. Behold, I'll show you what happens when a goddess gets serious!	You're truly an unreliable hikineet, aren't you? Watch, I'll show you the truth of a goddess!	4	4	The first speech bubble is completely altered, only hikineet was kept. The 2nd speech bubble was also altered but the meaning is kept intact	Mistranslation of 女神の本気
26	6	01,24,03	私はアクシズ教団の崇 める女神アクア! 汝 私の信者ならばっ・ ・ ・ ・ ・ ・ お金を 貸してくれると助か ります	I am Aqua, worshipped by the Axis Church! If you be among my followers, it would... help a lot if you would... lend me some cash.	I am the goddess worshipped by the Axis cult, Aqua! If thou art a believer of mine... I would appreciate it if thou lent me some money.		3	3	Strangely casual translation, the meaning of 汝 is lost	Slight mistranslation of 教団
27	6	01,24,05	見なさいっ 他宗派の 人だけどお金くれたわ ♪ これ以上関わりたく ないんだな・ ・ ・	Check it! He belongs to another church, and he still gave me money! ♪ I'm gonna pretend I don't know her...	Look! Even though he was from another sect, he gave me money ♪ He just didn't want to be involved with her anymore...		4	3	Complete mistranslation, translator probably didn't understand the sentence	Slight mistranslation of 関わる
28	3	01,26,02	パツ	Shimmer	パツ			5	Translated	Left untranslated
29	3	01,26,03	ズン	ズンZun(Whump)	ズン			5	TT1: Transferred, explained, untranslated	Left untranslated
30	3	01,26,04	ズズン	ズズンZuzun	ズズン			5	TT1: Transferred, untranslated	Left untranslated
31	3	01,28,02	ばああ	Whoo-hoo!	Omitted		3	1	ばああ is more of a gasp and less of a whoohoo	Strangely omitted, inconsistent
32	3	01,28,04	ギギリリ	Gigiriri(Hrrrrnn)ギギリリ	ギギリリ			5	TT1: Transferred, explained, untranslated	Left untranslated
33	3	01,28,05	バァン	バァンBaan(Slam)	バァン			5	TT1: Transferred, explained, untranslated	Left untranslated
34	6	01,28,06	よおーし 職も決まっ たなっ駄女神っっ! ! 早速仕事だっ 行く ぞっ!!	Well, that does it! Classes are settled!! Let's get to work, you useless goddess!!	Alright, so you've picked your job too, worthless goddess*!! Hurry up and work! Let's go!! TLN: he calls her "damegami" which is a combination of "dame" (worthless) and "megami" (goddess)	Allright, your job is decided too. Let's get to work immediately you useless goddess!!	2	2、3	TT1 has simply translated it to "useless goddess", omitting the joke in the process, unsurprisingly	Like TT1, however the joke was explained using a translator's note
35	3	01,29,02	ゲコ ゲコリ	ゲコGeko(RB) Gekori(R RRBBT)ゲコリ	ゲコ ゲコリ			5	TT1: Transferred, explained, untranslated	Left untranslated
36	3	01,29,04	ビュッ ビュッ	ビュッByu(Woosh) ビュ ッByu	ビュッ ビュッ			5	TT1: Transferred, explained, untranslated	Left untranslated
37	3	01,29,05	がっ	GYAAAAAH!	がっ			5	Interesting, looks like a hybrid onomatopoeia was applied	Untranslated
38	3	01,30,01	ギロリ	GLANCE	ギロソ			5	Translated	Left untranslated
39	3	01,30,02	ザッ	Za(Step)ザッ	ザッ			5	TT1: Transferred, explained, untranslated	Left untranslated
40	3	01,33,04	スッ	SSK	スッ			5	Translated	Left untranslated

41	1	01,34,04	紅魔族随一の魔法使い!! 我が名は	I am first among the Crimson Magic Clan!! And my name is...	The greatest magician among The Crimson Mazoku*!! My name is "TLN:http://en.wikipedia.org/wiki/mazoku"		3	5	TT1 translated the term Mazoku, a term for demons with supernatural power into magic clan which is a slight loss of meaning. It would be tough to explain without a translator's note	TT2 however simply added a translator's note with a link to wikipedia, which might give readers the wrong impression
42	6	01,35,02	冷やかしならお帰りください	No looky-loos	If you're here to tease us, please leave.			4	TT1 translated it idiomatically, although it isn't originally, the meaning is intact though	Mistranslation of 冷やかし
43	3	01,35,03	へな . . .	へな . . . Hena(Slump)	へな . . .			5	TT1: Transferred, explained, untranslated	Left untranslated
44	3	01,35,04	きゅうう	Gurrrgle...	きゅうう			5	Translated	Left untranslated
45	3	01,36,01	もく もく	もく Moku(Munch) もく	もく もく			5	TT1: Transferred, explained, untranslated	Left untranslated
46	3	01,36,02	もく もく	もく Moku もく Moku	もく もく			5	Transferred, untranslated, same as case #23, it seems to be standard for when the onomatopoeia occurs twice in a row	Left untranslated
47	6	01,36,02	このロリっ娘仲間にしていいの?	Are you sure this is a good idea? Taking on some jail-bait spell-caster?	Is it really okay to have this loli join us?		3	2	ロリっ娘 was domesticated to the american term of "Jailbait" and in general the dialogue has been domesticated, adding in "spell-caster" not seen in the original	A more literal translation, however there was a slight omission of the meaning of っ娘 but keeping the "loli" part
48	3	01,36,04	んく んく	Nku(Glug) んく Nkuんく	んく んく			5	TT1: Transferred, explained, untranslated	Left untranslated
49	3	01,36,05	プフー	プフーPufuu(Phew)	プフー			5	TT1: Transferred, explained, untranslated	Left untranslated
50	3	01,37,01	ゲコリ ゲコリ ゲコ ゲコ	ゲコリGekori Gekori(RB BT)ゲコリ Gekoゲコ Geko(RB)ゲコ	ゲコリ ゲコリ ゲコ ゲコ			5	TT1: Transferred, explained, untranslated	Left untranslated
51	3	01,37,02	ゲコリ ゲコリ	Gekoriゲコリ ゲコリGekori	ゲコリ ゲコリ			5	TT1: Transferred, explained, untranslated	Left untranslated
52	3	01,37,05	パリ パリ	パリPari(Crackle) パリPari	パリ パリ			5	TT1: Transferred, explained, untranslated	Left untranslated
53	3	01,38,01	ビリ ビリ	ビリBiri(Fwash) ビリBiri	ビリ ビリ			5	TT1: Transferred, explained, untranslated	Left untranslated
54	3	01,38,02	カッ	カッKa(Flash)	カッ			5	TT1: Transferred, explained, untranslated	Left untranslated
55	4	01,39,01	爆裂魔法!! エクスプロージョン (the katakana is furigana for an ateji)	Explosion!!	Explosion!!		2	2	First instance of ateji, unsurprisingly the nuance of the ateji is lost and is just translated	Same as TT1
56	3	01,39,01-2-3	オオオオ	オオオオOOOO(Fwoosh)	オオオオ			5	TT1: Transferred, explained, untranslated	Left untranslated
57	6	01,42,03	さあ偉大なる魔法使いよ こうなったらアクアもろとも . . . っ	Thanks to our incomparable mage, Aqua and that toad will soon be-	Well then, o great magician, now that it has come to this, shall we save Aqua together...	Come now, great magician! If it is in this way Aqua together with the Toad...	3	4	偉大なる became incomparable, which is a slight mistranslation	The scanlator didn't understand the meaning of the sentence, Kazuma is suggesting to blow up the toad and Aqua
58	6	01,43,04	二人ともカエルに食わせて帰ろうと思った	I considered just feeding them both to the toad and knocking off.	I thought of leaving them to be eaten by the toads and going back.	I thought I'd let the frogs eat them both and then return home	3	3	In the original it says that he will let the toads eat them, not feeding them to the toad which is a more active action, and knocking off is an adaptation	There was only 1 toad left and the original text doesn't say anything about leaving them
59	3	02,48,01	ガヤ ガヤ	ガヤGaya(Chatter) ガヤGaya	ガヤ ガヤ			5	TT1: Transferred, explained, untranslated, there has been multiple occurrences of this onomatopoeia now but it is still explained	New development was skipped here
60	3	02,48,02	ふう	Phew!	Sigh			4	Translated	Mistranslation
61	3	02,48,03	ゲコリ	ゲコリGekori(RBBT)	ゲコリSFX:Croak				TT1: Transferred, explained, untranslated, there has been multiple occurrences of this onomatopoeia now but it is still explained	New development in chapter 2, Translation for some onomatopoeia has been added in the sidelines like a TN, but not for the previous onomatopoeia

62	3	02,48,05	プル・ ・ プル・ ・	プル・ ・ Puru(Shake) プル ル・ ・ Puru	プル プルSFX: Shake.. Shake..				TT1: Transferred, explained, untranslated	Same as previous
63	3	02,49,01	ズーン	ズーンZuuun(Gloom)	ズーン			5	TT1: Transferred, explained, untranslated	New development was skipped here too, probably because it is a mimetic word?
64	3	02,49,03	バクバクと・ ・	Lookit them stuff their faces...	They just keep munching...		3	3	The onomatopoeia here was adapted into very casual, idiomatic domesticated speech	In this case バクバクと may rather mean "heartily"
65	6	02,50,04	私はアーケプリース トの魔法全部習得し たわよ 宴会芸スキ ルと一緒に	When I became an arch- priest, I learned all the available spells... Not to mention some wicked party tricks.	I have acquired all of the arch- priest's magic. As well as the "enkai- gei*" skills. TL Note:Enkai-gei means party tricks.	I learned all of the arch priest magics! Along with some party tricks.	3	3	Strangely adapted speech. When, become, available, not to mention and wicked are all additions.	Learn would be a better translation than acquire. Also strange usage of a translator's note, unnecessary
66	6	02,51,01	そんな我への報酬は わずかな生活費で結 構！！なんて経費の かからないエコアー クウィザード！こん にちはカズマさんこ れからもどうぞよろ しく！	What need have I of vast rewards? I am a most economical arch-wizard! And now you know who I truly am, Kazuma-san-How is that for a re- introduction?!	Rewarding me with nothing but living expenses is fine!! What an eco-arch wizard, that doesn't cost much! Hello, Kazuma-san! Nice to meet you! Note: Eco=Economic	Rewarding me with just living expenses is fine for someone like me!! Such a cost- effective economical Arch Wizard! Hello Kazuma, please take care of me from now on too!	2	2,4	Somewhat of a domestication of the end, however the meaning of the text has been translated well, attention was paid to the language used by the character, however like TT2 the meaning of そんな我 is somewhat lost, although the feeling of it is translated	A note was to explain the meaning of eco instead of translating it. The text was also translated quite literally so the meaning isn't fully there and the meaning of そんな我 is lost, mistranslation of これからもどうぞよろしく！
67	3	02,51,02	キラッ	Kira(Shine)キラッ	キラッ			5	TT1: Transferred, explained, untranslated	Untranslated, no note, mimetic word
68	3	02,52,02	あの男・ ・ ・ もう一 人の女の子粘液まみれ のヌルヌルにしてた わよ！ヘンタイよっ	I saw him earlier... He got that other girl all covered in toad slime too! What a perv!	That man... He had that other girl covered with mucus until she was slippery too!				Translated using a noun	Translated using an adjective, the sentence is strange though
69	3	02,52,04	カエルを使ったヌル ヌルプレイにだって 耐えてみせ・ ・ ・	Even your beloved "slime play" is not beneath m-	Even if it's slippery play using frogs, I'll bear with i-				Translated using a noun	Translated using an adjective
70	3	02,53,02	ピッ	Ding!	Beep		3	4	Translated, however ピッ is not the traditional spelling of Ding, and there was no ! originally	Translation of onomatopoeia this time, because it's in a speech bubble, however it's a mistranslation ビープ would be beep
71	3	02,53,02	パンバカパーン♪	Ba-ba-baaa!♪	Tah-daah♪		3	4	Similar to the original but altered	Complete adaptation
72	3	02,54,04	すると不思議 水を吸 い上げた種はニヨキ ニヨキと・ ・ ・	Amazingly, the inundated seed will begin to sprout-	Therefore, the seed that has absorbed the wonder water will start growing..			4	Translated using verb	Same as TT1
73	3	02,54,05	ズーン	ズーンZuuun(Gloom)	Omitted			1	TT1: Transferred, explained, untranslated	Completely omitted, possibly to fit other text
74	3	02,55,01	やはり粘液ヌルヌル というのは本当だった のか！	I knew it was true what they said about you and slime!	So the talk about getting slippery in mucus was true after all!				Translated using a noun	Translated using an adjective, however the sentence is very strange
75	3	02,57,04	オオオオオオ	Oooooo(Rumble)オオオオ オオ	オオオオオオ SFX: Wind howling			4		Mistranslation, wind howling sound is ビュービュー
76	4	02,59,03	まずはあたしの一押し スキルは窃盗(ステイ ール)をやってみよっ	Personally, I recommend you start with steal.	First off, let's try the skill I highly recommend, steal.		2	2	Like the previous ateji, only the meaning has been translated, however it is equal to the sound given.	Like the previous ateji, only the meaning has been translated, however it is equal to the sound given.
77	3	02,59,04	シュパーン	シュパーンShupaaan(Who oosh)	シュパーン			5	TT1: Transferred, explained, untranslated	Untranslated

78	3	02,60,01	プラン プラン	プランPuran(Flop) プランPuran	プラン プラン SFX:Flop Flop				TT1: Transferred, explained, untranslated	Untranslated and explained
79	3	02,60,03	スカッ	スカッSuka(Swipe)	スカッ SFX:Miss		3		TT1: Transferred, explained, untranslated, slight mistranslation though possibly because a miss might not have an onomatopoeia in English	Left untranslated and translated
80	3	02,61,01	コキン コキン	コキンKokin(Crack) コキンKokin	コキン コキン SFX:Crack Crack				TT1: Transferred, explained, untranslated	Untranslated and explained
81	6	02,61,02	OK!ちなみ残念賞はその辺で拾った石だよ!	Okay! By the way, there's a consolation prize- These rocks I found around here!	OK! By the way, these sounds I picked from over there will be booby prizes!			3		The meaning of 残念賞 is consolation prize, though it's likely a joke
82	3	02,61,03	ゴソ・・	Rustle	Bonk			4	Translated using an onomatopoeia	Complete mistranslation
83	3	02,65,01	はらり	Harari(Fwip)はらり	It's gentle			3	Translated using an onomatopoeia	Translated using a noun, while gentle is the meaning of this mimetic word, the format is wrong
84	3	02,65,02	あの・・・スースーするから返して下さい・・・	Ahem... I feel rather cold now. Please return those to me...	Um... The breeze makes me feel cold, so give it back please...		2		Translated as a noun, but partially omitted, it's like a cold breeze.	Translated using 2 nouns
85	3	02,66,01	ブルッ	ブルッBuru(Shudder)	ブルッ SFX:Shiver			3	TT1: Transferred, explained, untranslated	Using a note to translate, slight mistranslation, shudder is more correct
86	3	02,66,03	ブーーーー	Jerrrrrk!	ブーーーー SFX:Booo!		3		The meaning but not the sound was translated	Note used to translate
87	3	02,70,01	シャキシャキ歯ざわりのいい繊維質はクセになり	...crunchy and full of fiber...	Their crispy, nice textured fibers are addictive.			3	Translated using an adjective	Translated using an adjective, crunchy seems like a better fit though
88	3	02,71,01	ドバアン	ドバアンDobaan(Vwaaam)	ドバアン SFX:Ta-da					
89	6	02,73,3	私の爆裂魔法は何者にも抗う事敵わず	No one can stand against my explosion spell.	My magic is not suited to fight against anybody			4		Completely flipped meaning
90	3	02,73,4	シャク シャク	Shaku(Crunch)シャク シャクShaku	シャク シャク			5	TT1: Transferred, explained, untranslated	Untranslated
91	3	02,73,02	ズダムッ	ズダムッZudamu(Slam)	ズダムッ			5	TT1: Transferred, explained, untranslated	Untranslated
92	3	02,74,01	ブラーン	Buraaaan(Daaangle)ブラーン	ブラーン SFX:Dangle				TT1: Transferred, explained, untranslated	Untranslated, explained
93	3	03,77,02	ジャン	Jan(Ta-daa)ジャン	ジャン			5	TT1: Transferred, explained, untranslated	Untranslated
94	6	03,77,02	見違えたのではないかずい	Clothes really do make the man...	I didn't recognize you at all!	Hardly recognizable, right?		3	Domesticated and translated with idiomatic speech	Slight mistranslation, the verb is in the potential past form
95	3	03,78,01	まー やっとマトモになった程度かしら?	Awww, look who's all grown-up!	Well, I wonder if you're finally at the point of becoming honest?	Oh my, I wonder if you've finally become respectable?	1,3	4	Domesticated and translated using idiomatic speech, some loss of meaning (かしら), slight mistranslation of まー	Mistranslation of まー and マトモ
97	3	03,78,02	くりん くりん	Kurin(Fwp)クリン クリンKurin	くりん くりん			5	TT1: Transferred, explained, untranslated	Untranslated
98	3	03,78,04	びしょー	Bisho(Splash)びしょー	びしょー SFX:Soaked				TT1: Transferred, explained, untranslated	Translated using a note
99	3	03,79,03	ゲコリ	Gekori(RBBT)ゲコリ	Omitted			1	TT1: Transferred, explained, untranslated	The scanlator removed this onomatopoeia to use the space for some text that was in a nearby speech bubble
100	6	03,79,03	うおお	Yaaaah!	うおお SFX:Uooo!				Translated, it's a battle cry	It's part of the picture so the scanlator used a note to transfer it
101	6	03,79,04	おりゃー!	Haaaaah!	おりゃー! SFX:Oryaa!				Translated, it's a battle cry	Transferred using a note

102	3	03,80,01	チャー	Cha(Click)ちゃー	チャー		3	5	TT1: Transferred, explained, untranslated, slight mistranslation, the sound of a sword sheating (shing)	Untranslated
103	2	03,80,03	この最上級職のアー クプリースト様に歯向 かうなんて10年早...	Who are you to dump water all over a venerable arch-prie st--?	You're 20 years too early to bare your fangs against the highest-tier job arch-priest- sama ...				Honorific translated using an adjective	Transferred
104	6	03,80,03	この最上級職のアー クプリースト様に歯 向かうなんて10年 早...	Who are you to dump water all over a venerable arch-prie--?	You're 20 years too early to bare your fangs against the highest-tier job arch-priest- sama ...	You're 10 years to early to (be able to) do something like strike back at the highest tier of job, the venerable Arch-priest...	4	3	The text was adapted and domesticated to what was happening in the story, probably because the text is very clumsy in English	10 years was translated to 20?
105	3	03,80,04	ざばあ	Zabaa(Fwoosh)ざばあ	ざばあ			5	TT1: Transferred, explained, untranslated	Untranslated
106	6	03,81,02	神具の羽衣が...	Aww. My holy feather dress...	My Shingu no Hagoromo* TLN:Shingu are ritual articles used in Buddhist shrines		2	5	Text was adapted	Transferred then explained using a translator's note, however it only explained Shingu and not Hagoromo
107	6	03,81,03	ガン見。	Ogleガン見。	ガン見。 SFX: Deep stare				It's not an onomatopoeia but a similar strategy was used to translate it, but it wasn't transferred, probably due to being too embedded in the page	Translated using a note
108	3	03,82,01	ズオッ	Zuo(Daaa)ズオッ	ズオッ			5	TT1: Transferred, explained, untranslated	Untranslated
109	3	03,82,02	ぐりぐり	Guri(Squish)ぐりぐり	ぐりぐり			5	TT1: Transferred, explained, untranslated	Untranslated
110	1	03,82,02	紅魔族は売られたケ ンカは買う種族です	Start a fight with The Crimson Magic Clan , and they will always finish it!	The Crimson Mazoku are a race that "buys fights that are sold" ... *T/N: Won't back down from any fights or challenges					
111	6	03,82,02	紅魔族は売られたケ ンカは買う種族です	Start a fight with The Crimson Magic Clan , and they will always finish it!	The Crimson Mazoku are a race that "buys fights that are sold" ... *T/N: Won't back down from any fights or challenges				The idiomatic speech in the original was translated into idiomatic speech in English	The idiom used in the original was translated and then explained using a translator's note, pointlessly. Previously 魔族 was also included in a translator's note, but not this time
112	6	03,82,04	カエルはやめよう! ! No!	No more toads!! No!	Let's stop with the toads!! No!				Text was domesticated, and the "No!" in the original version was left in-tact	Foreignizing translation, the "No!" was also kept
113	3	03,83,01	ぬらぬら	Nura(Liick)ぬらぬら Nur a	ぬらぬら			5	TT1: Transferred, explained, untranslated	Left untranslated
114	3	03,83,01	ぐう...	Hrk...	ぐう...			5	Translated using an onomatopoeia	Left untranslated
115	3	03,83,03	もっと難易度の高いク エストをバシバシこ なしてレベルを上げて ...	We just need to knock out a few tougher quests, raise our levels a bit...	Let's go *Smack smack* , crushing a high-difficulty quest, and increase our levels...				Translated using an idiom	Translated using an onomatopoeia

116	2	03,84,02	こんな極上のバカで運が悪いポンコツのアーケプリースト様とは思わなかったな！	...But how was I supposed to know you'd be the dumbest, unluckiest, most useless arch-priest in the whole world!?	But, I never thought you were such a first-rate idiot, unlucky piece of junk of an arch-priest-sama!	1	2	Completely omitted the honorific sama	The honorific sama was kept here but its ironic meaning is lost
117	6	03,84,02	こんな極上のバカで運が悪いポンコツのアーケプリースト様とは思わなかったな！	...But how was I supposed to know you'd be the dumbest, unluckiest, most useless arch-priest in the whole world!?	But, I never thought you were such a first-rate idiot, unlucky piece of junk of an arch-priest-sama!		3	Clumsy because it's ポンコツの...	ポンコツの was slightly mistranslated, clumsy in TT1 is accurate
118	3	03,84,03	ドカ	ドカDoka(Slam)	ドカ		5	TT1: Transferred, explained, untranslated	Left untranslated
119	3	03,84,04	わーわんわん	Boo-わーHoo-わんHoo!わん	わーわんわん SFX:Crying			Translated and left untranslated	Left untranslated and translated with a note
120	3	03,85,01	ドム	Domu(Ta-dun)ドム	ドム		5	TT1: Transferred, explained, untranslated	Left untranslated
121	3	03,85,03	ぐわっ	Guwa(Grab)ぐわっ	ぐわっ		5	TT1: Transferred, explained, untranslated	Left untranslated
122	6	03,86,01	いやなヒビキ・・・	Don't like the sound of that.	Gives me bad vibes...		4		Mistranslation, she was talking about the sound of the undead
123	3	03,86,01	オオオオオオ	Ooooo(Wooo)オオオオオオ	オオオオオオ	4	5	Wooo is a mistranslation, it's supposed to be the sound of the undead, a moaning sound	Left untranslated
124	3	03,86,02	ブス・・・	ブス・・・ Busuu(Hrrm)	ブス・・・		5	TT1: Transferred, explained, untranslated	Left untranslated
125	3	03,87,03	ヒュオオオオ	Hyuoooo(Fwoooo)ヒュオオオオ	ヒュオオオオ		5	TT1: Transferred, explained, untranslated	Left untranslated
126	3	03,88,01	オロロロー-----ン	オロロロー-----ンOrororoon(Who)	オロロロー-----ン		5	TT1: Transferred, explained, untranslated	Left untranslated
127	3	03,88,01	パチ パチ	Pachi(Crackle)パチ Pachi	パチ パチ		5	TT1: Transferred, explained, untranslated	Left untranslated
128	3	03,88,01	むぐ むぐ	Mugu(Munch)むぐ Mugu	むぐ むぐ		5	TT1: Transferred, explained, untranslated	Left untranslated
129	3	03,88,02	サアアア	Saaaa(SSSHH)サアアア	サアアア		5	TT1: Transferred, explained, untranslated	Left untranslated
130	3	03,88,03	パシャー	Pasha(Sploosh)パシャー	パシャー		5	TT1: Transferred, explained, untranslated	Left untranslated
131	6	03,88,04	ティンダー！※火の初級魔法	Kindle! ※Low-level fire magic	Tinder! ※A fire elementary-level magic			Domesticated	Clumsy language, foreignizing
132	3	03,88,04	ボウ・・・	Bou(Fwoosh)ボウ・・・	ボウ・・・		5	TT1: Transferred, explained, untranslated	Left untranslated
133	3	03,88,05	ズズ・・・	Zuzu(Siip)ズズ・・・	ズズ・・・		5	TT1: Transferred, explained, untranslated	Left untranslated
134	3	03,89,01	パシャッ	Sploosh	パシャッ		5	Translated using an onomatopoeia	Untranslated
135	3	03,89,02	ポッ	Bo(Fwoo)ポッ	ポッ		5	TT1: Transferred, explained, untranslated	Untranslated
136	3	03,90,01	ぶわ	Buwa(Fooo)ぶわ	ぶわ		5	TT1: Transferred, explained, untranslated	Untranslated
137	3	03,90,02	ごろり ごろり	ごろりGorori(Roll) ごろりGorori	ごろり ごろり		5	TT1: Transferred, explained, untranslated	Untranslated

138	6	03,90,02	紅魔の里でも初級魔法覚える人居ません が便利そうです	In the village of The Crimson Magic Clan, no one bothers with low-level magic but it seems quite practical.	Even though there are not many people who learn elementary-level magic in Kouma* Village, but this seems useful. T/N: Megumin's race, "Crimson Mazoku" is read "Koumazoku". It means "Crimson Demon Race". "Kouma Village"	Even in the village of The Crimson Magic Clan no learns low-level magic, but it seems useful.	3	4	Addition of "quite" and was altered to practical instead of useful, learn was also altered to bother	Grammatical mistranslation of 紅魔の里でも, also another note for 紅魔族
139	3	03,90,03	ブルッ	ブルッBuru(Tremble)	ブルッ			5	TT1: Transferred, explained, untranslated	Untranslated
140	3	03,93,02	きゃーっ！！	Eeeek!!	Kyaaaa!!				Translated with an onomatopoeia	Transferred
141	3	03,94,01	ゲシッ	Geshi(Whomp)ゲシッ	ゲシッ			5	TT1: Transferred, explained, untranslated	Untranslated
142	3	03,94,01	ぐり ぐり	Guri(Stomp)ぐり ぐり	ぐり ぐり			5	TT1: Transferred, explained, untranslated	Untranslated
143	1	03,94,02	それが無いと墓場が成 仏できない魂で溢れ 返っちゃいますー！！	Without it, this cemetery will be overrun with the restless deaaaad!!	Without that, the graveyard would be full of spirits that are unable to go to heaven!!			3		This meaning is included in 成仏 but the translation is clumsy and foreignizing, slight mistranslation
144	6	03,94,03	そんな善行リッチー のくせに生意気よっ ！	You put on a pretty good nice-girl act, lich!	Such a good deed... You have got some nerve for a lich!	Such a good deed, cheeky even for a lich!		4	Quite domesticated	This is also a mistranslation, 生意気 means cocky, cheeky, impertinent etc
145	3	03,94,04	カカツ	Kaka(Fwash)カカツ	カカツ			5	TT1: Transferred, explained, untranslated	Untranslated
146	3	03,95,02	バアア	Paaa(Peewww)	バアア			5	TT1: Transferred, explained, untranslated	Untranslated
147	3	03,95,04	ジュッ	Ju(vwoosh)ジュッ	ジュッ			5	TT1: Transferred, explained, untranslated	Untranslated
148	3	03,96,02	スウ・・・	Suu(Fwww)スウ・・・	スウ・・・			5	TT1: Transferred, explained, untranslated	Untranslated
149	3	03,96,03	きゃーっ！！	Eeek!!	Kyaa!!				Translated with an onomatopoeia	Transferred
150	6	03,96,03	やめてー成仏しち やうーっ！！	Stop it! I'm not ready to move on!	S-stop... I'll go to heaven!!	Stoop I'll diiee!	3	3	Additions, translated with idiomatic speech	This meaning is included in 成仏 but the translation is clumsy and foreignizing, slight mistranslation
151	3	03,97,01	ゴイン	Goin(Whack)ゴイン	ゴイン			5	TT1: Transferred, explained, untranslated	Untranslated
152	3	03,98,04	プイッ	Hmph!	プイッ SFX: Turn away					Untranslated and explained with a note
153	2	03,99,01	その・・・この街のプ リーストさん達はお金 が第一といいますか・ ・・・	Well, you see... The priests in this town, they... they really only care about money.	Umm...How should I put it...For this town's priests, money comes first...		1	1	The honorific -san was omitted here	The honorific -san was omitted here
154	3	03,99,02	じー	Jii(Glare)	じー SFX: Stare				TT1: Transferred, explained, untranslated	Untranslated and explained with a note
155	6	03,99,02	拝金主義の背徳者ば かりですね	Followers of the almighty Eris, huh?	They're nothing but money-worshiping corrupts, huh.			3	Text is quite heavily adapted	Interesting adaptation, also spelling error
156	3	03,100,05	チュン チュン	Chun(Chirp)チュン Chu nチュン	チュン チュン			5	TT1: Transferred, explained, untranslated	Untranslated
157	3	03,100,06	ガンッ	Gan(Wham)ガンッ	ガンッ			5	TT1: Transferred, explained, untranslated	Untranslated
158	6	03,100,06	納得いかないわっ！	I do not believe this!	What a pain!	I won't accept this!			Adapted	Also adapted, differently

159	6	03,101,02	あのアンデッド次合 わったら必殺のゴッ ドブローをお見舞い してやるわーっ	That stinking lich! If I ever see her again, I'll give her a taste of my special God Strike Attack!	When I meet that undead again, she'll be saying Hi* to my certain kill!!! God blow!!! TLN: The expression used literally mean "she'll be paying a visit to my certain kill God Blow"	Next time I see that I undead I will give her my Certain Kill God Blow!	4	Slightly adapted, undead became stinking lich and certain kill god blow became special god strike attack. 必殺技 is a term that is used in games for special moves, this is likely a reference.	Translator's note was used to explain the meaning of お見舞, however in this instance it actually means to give someone something undesirable and is as such a mistranslation
160	3	03,101,02	キーツ	Yaaargh!	キーツ		5	Translated using an onomatopoeia	Untranslated
161	3	03,101,02	ガス ガス	Gasu(Whack)ガス Gasu ガス	ガス ガス		5		Untranslated
162	3	03,102,01	スチャツ	スチャツSucha(Nod)	スチャツ		5	TT1: Transferred, explained, untranslated	Untranslated
163	6	03,102,01	私の爆裂魔法もどれ だけダメージを与え られるか試したいで す	It makes me wonder how much damage my explosion would have done...	I would like to test how much damage my explosion magic can deal...	2		Slight adaptation and omission of 試したいです and 魔法	
164	3	03,103,04	ブルルッ	ブルルッBururu(Whinny)	ブルルッ		5	TT1: Transferred, explained, untranslated	Untranslated