AUDIOVISUAL TRANSLATION STRATEGY IN ENGLISH-LANGUAGE DUBBED JAPANESE ANIME WITH VARIOUS DIALECTS

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Abstrak

Bahasa Jepang memiliki banyak variasi dialek, tidak heran dialek Jepang juga memiliki hubungan erat dengan media anime. Alur cerita, lokasi, dan karakter di media anime memiliki hubungan dengan dialek Jepang. Ini membuat terjemahan audiovisual ke bahasa Inggris sangat bergantung pada konteks. Penelitian ini bertujuan untuk mengungkapkan strategi yang tepat untuk menemukan padanan aksen bahasa Inggris dalam anime yang dijuluki bahasa Inggris untuk dialek Jepang yang digunakan dalam anime. Data penelitian ini akan berupa deskripsi konteks yang terjadi di anime, dialog karakter dan transkripsi fonetik, dan strategi apa yang digunakan sulih suara bahasa Inggris untuk menerjemahkannya ke bahasa Inggris secara audiovisual. Melalui analisis data melalui perbandingan konteks dalam anime, dapat diketahui strategi apa yang mereka ambil untuk dubbing bahasa Inggris dan konteks dunia nyata. Hasil penelitian menemukan bahwa perlu adanya peningkatan kualitas terjemahan audiovisual anime dubbing bahasa Inggris dari segi dialek dengan membuat strategi yang lebih baik. Strategi ini melibatkan kesepadanan dalam terjemahan audiovisual untuk bahasa Jepang standar atau dialek Tokyo atau dialek Ibaraki atau Hyojungo menggunakan aksen Amerika Umum; karakter bangsawan pola dasar menggunakan aksen Inggris; karakter dengan dialek Kansai, dialek Osaka, dialek Tōhoku, dan dialek Hokkaidō menggunakan aksen Amerika Selatan atau variasi aksen Amerika Umum; konteks plot, lokasi, asal karakter adalah jangkar untuk memutuskan aksen bahasa Inggris apa yang akan digunakan; memilih pengisi suara yang tepat untuk melakukan aksen secara autentik; memperpanjang atau mempersingkat adegan karakter yang sedang berbicara jika perlu.

Kata Kunci: terjemahan audiovisual, aksen bahasa Inggris, dialek Jepang, anime, dub.

Abstract

Japanese language has many various dialects, it is no wonder Japanese dialects also have strong relation to the anime medium. The anime medium has stories, locations, and characters related to Japanese dialects. This makes the audiovisual translation to English language rely heavily on contexts. This study aims to reveal the appropriate strategy for finding out equivalent of English language accents in English-language dubbed anime for Japanese dialects used in anime. This research's data will be in the form of descriptions of the contexts happening in the anime, the character's dialogues and the phonetic transcriptions, and what strategy the English-language dubbing took to audiovisual translate it to English language. Through analyzing data through comparing the context in the anime, it can be known what the strategy they took for the English-language dubbing and the real-world context. The research found that there needs to be an improvement of quality of audiovisual translation English-language dubbed anime in terms of dialects by creating a better strategy. This strategy involves making equivalence in audiovisual translation for standard Japanese or Tokyo dialect or Ibaraki dialect or Hyojungo using General American accent; archetypal noble characters use British accent; characters with Kansai dialect, Osaka dialect, Tōhoku dialect, and Hokkaidō dialect use Southern American accent or variations of General American accent; the context of the plot, location, character's origin is the anchor of deciding what English language accents to use; casting the right voice actors to do the accents authentically; lengthen or shorten the scene of the character talking if need be.

Keywords: audiovisual translation, English language accents, Japanese dialects, anime, dub.

INTRODUCTION

Dubbing refers to the act of adding or replacing spoken dialogues (voice over) from another language into a certain language, usually in film industry (*Dubbing Definition & Meaning*, n.d.; *Dub - Lexicon*, n.d.). The purpose of having a dubbed version of a piece of media from foreign language is to spread that piece of media into

their culture or into their inclusive language speaking community/country or passing through a language barrier (Remael & Neves, 2021; Sánchez-Mompeán, 2021). But of course dubbing needs to consider translating the language properly, lip-syncing/lip movement, the context, and the tone of voice (Díaz Cintas, 2012; Dore, 2017; Yegulalp, 2019). And to add all of those difficulties, a language itself is complicated filled with many variations, jargons, puns, dialects, and many other factors. To convey those differences from speaking normally, a dub would usually make use of different kinds of techniques depending on how they decide what strategy to use (Dore, 2017).

Anime refers to an animation style from Japan. But in this study, anime refers to the actual animation produced in Japan. Unfortunately, anime English-language dubbing has a stigma for its bad or average quality work in most anime or has subpar quality compared to the original voicework quality, though of course not in all anime; there are a few anime who standout for its amazing dubbing quality (Dubbed Anime: Its Benefits, Popularity, and Top Picks, 2023; Wilber, 2023; Why Don't People like Dubbed Anime?, 2022; Why Do Some People Think English Dubbed Anime Is Horrible?, 2021). And it does not help that the fact that most of dialogues in anime uses Tokyo dialect (or Tokyo-ben is the most common spoken language in Japan (suffix "-ben" meaning "dialect"), so the English dubbing studios do not have that many experiences with dubbing other Japanese dialects (Cartwright, 2020). The point of this study is to solve these issues by approaching one aspect at a time, in this case with dialects first.

As the anime culture becomes more prominent, normal, and enters the zeitgeist, its influence will continue to spread as the culture will also enter each new generation. English-language is the most prominent language spoken by native and non-native English-language speakers whether in the international or local settings. Thus, it would be impactful to increase the quality of audiovisual translation of English-language dubbing Japanese anime, especially by improving and figuring out how to translate and dub different Japanese dialects in anime.

A previous study by Sánchez-Mompeán (2021) discusses the quality of English-language dubbing work by Netflix on a Spanish TV series *La Casa de Papel* (2017–2021). The study focuses on the quality of the dubbing work, meaning the quality from the perspective of the consumers. The study concluded that although the quality can be increased such as decreasing the "dubby effect" where dialogues sound unconvincing, distracting, asynchronous lip/mouth movement, and unnatural dialogues or jarring dictions, as long as the audience is lacking exposure to dubbed content, it can significantly affect their judgment of the quality.

Another study by Dore (2017) analyze the strategy of Italian dub of British dark comedy drama *Misfits* with translating English British dialogues. Dore found the characters' dialectal inflections have been replaced by standardized pronunciation and losing a lot of connotations in the process. But, Dore also discovered that the translators attempt to make up by making use of Italian slangs and swear words to express the in-group bonding.

Not many studies have been done on the relationship between Japanese dialects, anime, and dubbing specifically altogether. Therefore, the difference between this study and other studies is using different objects. This study still focuses on audiovisual translation through dubbing, but it also focuses on Japanese dialect translation into English language and in the context of anime medium.

This study aims to reveal the appropriate strategy for finding out equivalent of English language accents in English-language dubbed anime for Japanese dialects used in anime.

Dialects and Accents

A dialect refers to a certain manner to speak a language usually related to its region or social group. Usually, those varieties such as nonstandard and subordinate languages are considered as dialects, however sociolinguists would view every variety as dialects (Blommaert, 2010; García, 2009; Wardhaugh & Fuller, 2015). Some also mistakes accents with dialects. Accents refer to a certain manner of speaking in terms of pronunciation only, while dialects can have varying pronunciation and different words for the same meaning in another dialect (Wardhaugh & Fuller, 2015). Accents are also often considered as part of dialects (McKean, 2005).

Japanese Language Dialects

The most common dialect in anime is Tokyo dialect and perhaps because most place in Japan can understand Tokyo dialect (Cartwright, 2020; Yeounsuk, 2010). A common point in multiple variations of a language is in Indonesia. Indonesian language is the standardized, formal, and a compulsory course in schools of Indonesia. So it is no wonder that despite the many variations in Indonesia, Indonesian language serve as the unifying language. However, although Indonesian language is the unifying language, very rarely do Indonesian people actually use Indonesian language to speak in day-to-day basis, which Japanese language also share this situation, where the standard Japanese (Hyojungo/標準語) is taught in schools and similar to Tokyo dialect, but not all Japanese people necessarily use

it on day-to-day basis (Cartwright, 2020; *The Japanese Language*, n.d.).

As dialects cannot be removed from their relation of regional context, Japanese language dialects is not an exception (Wardhaugh & Fuller, 2015). Japanese dialects are divided into two groups, east and west, and though the dividing line between different linguistic features (isoglosses) is fuzzy and changes depending focus, the line is supposedly from the Pacific coast in central Japan through the Aichi prefecture western border, then through Gifu prefecture to Japan sea coast between Niigata and Toyama prefectures (Clarke, 2009).
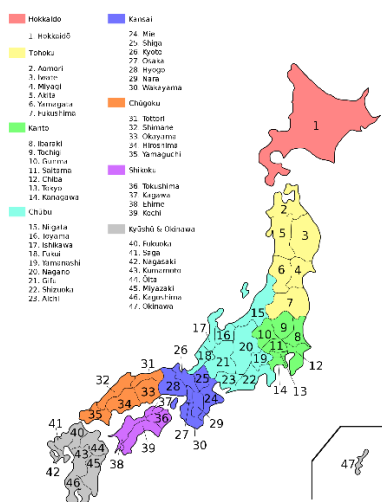

Figure 1. A map of Japan with prefectures named and colour-coded by region by Montydrei

The Japanese and Ryukyukan and their dialects are divided into three major dialectal groupings, known as isoglosses, the Mainland dialects, the Hachijōjima dialect, Ryukyuan. The Mainland dialects divide again into Eastern Japanese which includes Hokkaidō, Tōhoku, Kantō, Tōkai-Tōsan; Western Japanese which includes Hokuriku, Kinki, Chūgoku, Shikoku; Kyūshū Japanese; Ryukyuan which divides into Amami, Okinawa, and Miyako, Yaeyama and Yonaguni (Hirayama, 1968; Shimoji, 2022; Tōjō, 1966). Those subgroups or subdivisions contain many dialects that are related closely to one another, the differences can be as minor as just from one village to another village, or in terms of pronunciation and grammar/vocabulary.

Figure 2. Japanese and Ryukyukan major dialectal groupings/divisions (Clarke, 2009; Tōjō, 1966; Uemura, 2003)

Japanese Language Dialects in Anime

Supposedly, the most common dialects in anime are four: Tokyo dialect or Ibaraki dialect or Hyojungo (these are similar), Kansai and Osaka dialects, Tōhoku dialect, Hokkaidō dialect (Cartwright, 2020; May, 2014) Hyojungo, Tokyo dialect, and Ibaraki dialect being similar to each other are also the most used dialects among the other three in anime as Hyojungo is the standard Japanese taught in schools (Cartwright, 2020; May, 2014; *The Japanese Language*, n.d.). Perhaps as the location of the story nor the origin of the characters matter in the story, most anime use strategy based on the audience by choosing the majority, meaning to gain more universal audience this way. Kansai and Osaka dialects are the second most common dialect in anime usually used in the context of comedy and loud or rough characterization; most probably stems from the people or the place of Osaka is famous for being loud, carefree, and how their dialects sound harsher and opposite pitch to Hyojungo/Tokyo/Ibaraki (Cartwright, 2020; May, 2014). Anime with rural settings would usually use Tōhoku dialect to help distance the feeling of the story away from city settings, and this stems from the Japanese people's perception that people living in Tōhoku region is considered bumpkins or traditional villagers, and that their dialects have sounds not found in the central dialects or common language or kyōtsūgo (Clarke, 2009; May, 2014). Hokkaidō dialect was an island settled by immigrants from Kantō region during Meiji era (1868-1912), though the language is close to the language of Tokyo because of it, it is also affected by the Tōhoku dialect from the long history of fishman and coastal region and the native

language *Ainu itak* or just known as Ainu (Cartwright, 2020; Clarke, 2009). As Figure 1 and 2 show, Hokkaidō is located in the most northern part of Japan, the settings of the anime would usually take place in cold weather, winter, snowing, etc. (May, 2014).

English Language Dialects and Accents

Supposedly, every individual has their own unique accent which can be known from their specific consonantal and vowel features; this is called idiolect. However, idiolect is unlikely to only be part of one single individual's accent alone because variations in speech is a function of regional, social group, and situation (Honey, 2007). Therefore, it is possible to tell the individual's regional or social group origin from their particular pronunciation of certain words by approximating their generalized sound features or known as a standard accent (Honey, 2007).

Unfortunately, the history of American English does not start from their arrival in the New World (current North and South America), because characteristics can still be found in British Isles' English language (Wolfram & Schilling-Estes, 2015). This is because emigrants from the different parts of the British Isles established themselves in also different areas of New World at the time (Soukup, 2001). By the time of the American Revolutionary War (1775-1783), the distinct dialects have already established in the unconscious mind and practice of the people (Soukup, 2001; Wolfram & Schilling-Estes, 2015). Most emigrants first settled in the Eastern part of New World at the time, then the people expanded westwards, thus creating Northerners, Southerners, and Midlanders, where intermixing with the natives and other emigrants caused their language more distant away from the British English (Soukup, 2001; Wolfram & Schilling-Estes, 2015). Besides from the British Isles, influences from Spanish, French, German, and West African languages making New World have such a distinct language (Soukup, 2001; Wolfram & Schilling-Estes, 2015).
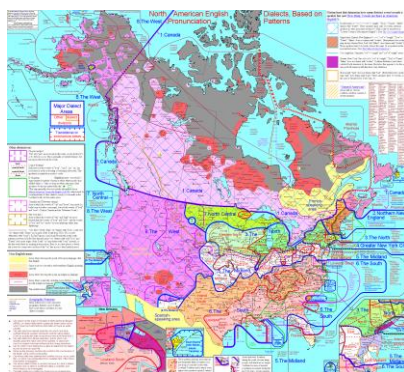

Figure 3. A map of North American English dialects based on pronunciation patterns (Aschmann, 2018)

Figure 4. A map of languages of South America by Giggette/Eddo

British Isles refers to a group of islands at the northwestern continent of Europe which consists of Great Britain and Ireland as the two main islands and many other smaller islands. Not the entire population of British Isles speak English language, but it is their main language. Native languages like Irish language affects the dialect of their English language, and one can imagine how the other native languages can affect the dialects and accents in their English-speaking language (Stuart-Smith & Haddican, 2009). However, unlike the case in Northern America, native languages already existed prior to the coming of English language. For example, in the case of Irish language, English language came to Ireland which would later on became the dominant language in the late 17th century (Kallen, 2012; Stuart-Smith & Haddican, 2009). The native/indigenous and urban languages of the British Isles have all affected the English language in each of their region to the point that many variations exist currently (Grabe et al., 2003; *Languages of the United Kingdom*, n.d.; NicDhùghaill, 2013). Not to mention the long history of Britain's colonies and the effects it has on the English language dialects both to the Britain the colonies (Trudgill & Hannah, 2017).

Figure 6. A map of dialects of UK and Ireland (Hansen, 2015; Hughes, 1966)
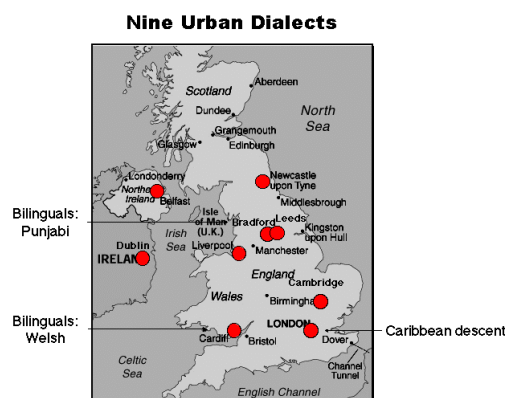
Figure 7. A map of urban dialects in the British Isles
(Grabe et al., 2003)

English Language Accents in English-language dubbed Anime

As has been mentioned previously, the British Isles contain many different dialects and accents. Therefore, there is a need to represent the quintessential accent for people outside of the British Isles. Received Pronunciation, not to be confused with Standard English (formal language) (Robinson, 2007). British accent became standardized back in the 18th century where a preparatory school or prep school became a normality for most sons of upper, upper-middle, and professional classes in Britain to attend from the age of seven, and the school system would later on be adopted to the lower class in the form of public school, thus standardizing English/British accent throughout British society (Honey, 2007; Leinster-Mackay, 1984).

Although Received Pronunciation is widely known, the more accurate function it has is being the foundation of the phonemic transcriptions and not many people use it on day-to-day basis (Robinson, 2007). Received Pronunciation is in a similar vein with the Japanese dialect Hyojungo. As the function of dubbing in anime is referring to dubbing characters, Received Pronunciation accent would sound stiff and not natural. In fact, Received Pronunciation is not exactly the accent used in English-language dubbed anime to represent characters with British accent. When people outside of the British Isles refers to British accent, they are most likely be referring to the narrow interpretation of British English which is the English language/accent in England, instead of the broad interpretation where all the English languages of the British Isles are included (McArthur, 2002).

Just as the British Isles have Received Pronunciation and Japan has Hyojungo, North America has Standard American English as the language spoken in formal settings (Kretzschmar & Meyer, 2012). Standard North American English or General North American or Mainstream American usually encompass all English language speakers of North America, but General American English or General American often describes any Americans English speakers in United States (Blodgett et al., 2018; Boberg, 2021; Kretzschmar & Meyer, 2012; Pearson et al., 2009). Though very rare, foreigners with African-American ethnicity in English-language dubbed anime do speak with African-American English, which refers to African-American Vernacular English and standard American English (Edwards, 2004; Paolo & Spears, 2014). Just as is the case with Received Pronunciation often being unviable usage of accent in English-language dubbed anime, Standard North American English would often sound rather stiff, of course unless the settings demand it to be used, General American therefore would represent the American English accent in English-language dubbed anime.

Similar case to the anime voiceover industry where they prefer to use standard Japanese to voice the characters in order to reach as wide range of audience as possible. In fact, besides the anime voiceover industry, companies would also often use this strategy. For example, in the mid-19th century, Received Pronunciation accent continued from the preparatory and public schools to television which means spreading to the public and being accepted as the "authentic" accent (Honey, 1985, 2007).

METHOD

There would be multiple objects to be analyzed as the aim of this study was to reveal the appropriate strategy for finding out equivalent of English language accents in English-language dubbed anime for Japanese dialects used in anime. To do that, many objects in the anime sphere were observed first because of how large and diversified they are.

The object of the study would be the English-language dubbed anime released in the past ten years. In order to see how they decided to use a certain strategy in their audiovisual translation attempt at the different Japanese dialects to English language.

As the objects relied on different English language accents to differentiate Japanese dialects, it would be difficult to put them into the text form to be observed. However, something else that was important that could be described was the context of the story, and how the Japanese dialects used and English language accents used were different than the standard dialect and accent. Those standards are standard Japanese or Tokyo dialect or Ibaraki dialect or Hyojungo for Japanese dialect, while General American accent and British accent is generally for English language accent used in anime medium.

The goal was to look for which strategy had better quality, seemed reasonable, logically made sense compared to other strategies, and possibly improved the strategy.

The sources of data were anime tv series taken from internet. Information surrounding the data needed to be

observed to see how recent and the background of the English-language dub was done for the context of the real-world situation revolving the work.

The data needed to be listened as the speech and voice matters to the analysis. The analysis revolved around determining what Japanese dialect was used and then what English language accent was used in the English-language dubbed version. After the determining, look for reasonings why the quality of English-language dubbing was good or bad depending on the context happening in the anime.

FINDINGS AND DISCUSSION
Dubbing Japanese Dialects through Accents

Japan is a nation of long history of feudal system with mountains, seas, and islands. Naturally, the Japanese language diversified more compared to America, where the differences are mostly related to accent rather than dialects. A character speaking American English and another speaking Australian English in the context of anime would not make much sense as most characters in anime come from the same country. The solution that the English-language dubbing anime companies came up with is through differentiating Japanese dialects with also different English language accents as their equivalence (May, 2014).

Context-related Strategy

Funimation (now known as Crunchyroll) did the English-language dubbing of anime *Azur Lane (2019-2020)* (originally created by Shanghai Manjuu and Xiamen Yongshi) (*Watch Azur Lane Sub & Dub | Action/Adventure, Fan Service Anime*, n.d.). Funimation did not rely on what Japanese dialects they use, they paid attention to the context of the characters instead. The characters in the show are humanized ships based on ships from real life history (as can be seen from their names). For example, Prince of Wales, based on HMS *Prince of Wales* built in England, has a British accent in the anime (see Table 1) (*HMS Prince of Wales (53) - Wikipedia*, n.d.).

Table 1. HMS Prince of Wales's dialogue and phonetic transcription on episode 1

Despite all that happened, they managed to get away. But I am grateful to her for saving us.
dɪsˈpaɪt ɔːl ðət ˈhæpənd, ðeɪ ˈmænɪdʒd tə ɡɛt əˈweɪ. bət aɪ əm ˈɡreɪtfʊl tə hə fə ˈseɪvɪŋ ʌs.

Moriarty the Patriot (2020-2021) (*Yūkoku no Moriāti* written by Ryōsuke Takeuchi and illustrated by Hikaru Miyoshi) follows the main character, William James Moriarty from the *Sherlock Holmes* series by Sir Arthur Conan Doyle. The English-language dubbing work is done by Funimation/Crunchyroll (Harding, 2019; *Moriarty the Patriot - Wikipedia*, n.d.). From the context of the character and the settings of the place the story takes place in, it is obvious from the start that the English-

language dubbing would use accents from the British Isles. But thanks to the settings taking place in the late 19th century and the plot depends on the class stratifications, the English-language dubbing work can play around with subtleties of accents, as in upper-class and lower-class speech, British accent, Scottish accent, and other accents in the British Isles as well.

Table 2. William James Moriarty's dialogue and phonetic transcription on episode 1

Most people don't want to think a man capable of this; it's a natural response.
məʊst ˈpiːpl dəʊnt wɒnt tə θɪŋk ə mæn ˈkeɪpəbᵊl əv ðɪs; ɪts ə ˈnætʃrəl rɪsˈpɒns.

Diary of Our Days at the Breakwater (2020) (Hōkago Teibō Nisshi by Yasuyuki Kosaka), like the title implies, is an anime set in a countryside about recreational fishing. The English-language dubbing is done by Funimation/Crunchyroll and Command Central Studios (Mateo, 2021). This is one of the examples of English-language dubbed anime where they chose to use Southern American accent as its equivalence of the countryside Japanese way of speaking. The plot takes place around Ashikita, Kumamoto Prefecture, a prefecture in Kyūshū, south of Japan (Louis-Frédéric, 2002; Zenith, 2020). Some characters do speak with General American accent, but because it is relevant to the plot, for example, the main protagonist moves from Tokyo to Ashikita. Other characters may not have obvious Southern American accent, and sound like slight variations or casual/modified General American accent.

Table 3. Natsumi Hodaka's dialogues and phonetic transcription on episode 9

You need to work on your timin' more!	You're gonna get yourself in trouble with that potty mouth.
jʊ nidtə wɜrk an jər ˈtaɪm ɪn mɔr!	jʊr ˈɡɑnə ɡɛt jərˈsɛlf ɪn ˈtrʌbəl wɪðæt ˈpatih mæʊθ

Table 4. Yūki Kuroiwa's dialogues and phonetic transcription on episode 2

Woo, would you look at that. Lemme guess, you thought it was gonna be a fish, shoulda told you these lures are actually for the octopi.
wu, wət jʊ lʊk ət ðæ. ˈlɛmə ɡɛs, jʊ θɔt ɪt wəz ˈɡɑnə bi ə fɪs, ʃʊdə toʊld jʊ ðiz lʊrz ər ˈæktʃuəli fər ði ˈɑktəpa.

No Strategy at All or Just General American Accent

From time to time, there are accent choices that does not make sense in the context of the story or settings of English-language dubbed anime. One of the examples of this is the anime *Lord El-Melloi II's Case Files {Rail Zeppelin} Grace note (2018-2019)* (*Rōdo Erumeroi Nisei no Jikenbo {Reru Zeperin} Gureisu Nōto*) adapted from the Japanese light novel *The Case Files of Lord El-Melloi II* written by Makoto Sanda and illustrated by Mineji Sakamoto, and the English-language dubbing is done by

Aniplex of America with Bang Zoom! Entertainment (Aniplex of America & Sanda, 2020; *Lord El-Melloi II's Case Files {Rail Zeppelin} Grace Note (2020 TV Show) - Behind The Voice Actors*, n.d.). The anime tells a story of fantasy and mystery primarily located in London, United Kingdom of Great Britain. Naturally, one might think of course the characters have accents related to the location, but unfortunately, the English-language dubbing studio audiovisual translate the anime with American accent. Gray, one of the main characters in the anime, canonically speaks with slight Welsh accent as mentioned in volume 6 of the novel, yet the character in English-language dubbed anime version speaks with American accent.

Table 5. Gray's dialogues and phonetic transcription on episode 2

How do you know?	How awful. Do you think Mary knew about it?	What?! Why not?!
haʊ dʊ jʊ no ʊ?	haʊ ˈafəl. dʊ jʊ θɪŋk ˈmɛri nu əˈbaʊt ɪt?	wɑt?! waɪ nɑt?!

Many of anime with English-language dubbed used no strategy at all or just General American accent equivalence for different Japanese dialects because perhaps it is cost-effective for the dubbing studios with readily available American voice actors. This happens because most anime English-language dubbing studios are in America, specifically in Los Angeles, in Texas, and sometimes in New York (Sevakis, 2016). And perhaps it is better this way rather than forcing American voice actors to do accents that they probably cannot do well. Another reason to not use any strategy at all is because Japanese dialects in the original work might not be relevant to the plot, though different Japanese dialects in the original voice work is meant to convey some artistic meanings (May, 2014). And perhaps another reason for the English-language dubbing of *Lord El-Melloi II's Case Files {Rail Zeppelin} Grace note (2018-2019)* did not audiovisual translate the anime with British accent was most likely for the same reason that the original Japanese voice work also did not put importance to the location context with using another Japanese dialect other than the standard Tokyo dialect. Most anime also uses Tokyo dialect for their characters' voice no matter the context of the location, so it is also no wonder the English-language dubbing take the General American accent as their equivalence, as is the case with the anime *Lord El-Melloi II's Case Files {Rail Zeppelin} Grace note (2018-2019)*.

Re:Zero − Starting Life in Another World (2016) (*Re:Zero kara Hajimeru Isekai Seikatsu* written by Tappei Nagatsuki and illustrated by Shin'ichirō Ōtsuka) is an anime adapted from a Japanese light novel with the same name (Hodgkins, 2015) The anime tells a story of the protagonist, a Japanese boy, falls into a fantasy world with knights, monsters, and magic. One of the characters in that world is the native inhabitant of that world who speaks Kansai dialect, even though Kansai dialect originates from Japan, where that nation does not exist there. The main protagonist surprised by the fact she speaks with Kansai dialect, comments on it and he is told by a different character that where she comes from, everyone talks like that. In the English-language dubbed version, Bang Zoom! Entertainment and Crunchyroll/Funimation changed the main protagonist's comment from "Kansai dialect" to "attitude" though in the anime that dialect only serves as characterization purpose, in the light novel version, it appears to be related to her ancestor who arrived a long time ago from Japan, supposedly someone who have Kansai dialect (*Bang Zoom! Entertainment - Wikipedia*, n.d.; Ressler, 2018). Fortunately, or unfortunately, the anime adaptation decided to cut out that piece of information, therefore also cutting the need to fulfill the necessary context of the story. Thus, making it seem like the world just have aspects of similarity to Japan for no discernible reason in the original Japanese version of the anime. Therefore, it is understandable that English-language dubbing of this anime does not necessarily feel the need to supplement the Kansai dialect with a different English language accent, but just with "attitude" as its equivalence.

Table 6. Anastasia Hoshin's dialogue and phonetic transcription on episode 12

Listen, I get that you want to talk things up and put on a good show here. But I'm kind of busy, you know? You may not have heard it, but we have a saying back in Kararagi: time is money.
ˈlɪsən, aɪ gɛt ðət jʊ wɑnt tə tɔk θɪŋz ʌp ənd pʊt ɑn ə gʊd ʃoʊ hir. bət aɪm ˈkɪndə ˈbɪzi, jənoʊ? jʊ meɪ nɑt həv hɜrd ɪt, bət wi həv ə ˈseɪɪŋ bæk ɪn kararagi: taɪm əz ˈmʌni.

Characterization Purpose

In the same anime *Lord El-Melloi II's Case Files {Rail Zeppelin} Grace note (2018-2019)*, there is one character whose origin is Finland, but the English-language dubbing audiovisual translated this with British accent. This is because it is also suitable to her characterization to evoke a sense of nobility that is also present in the original Japanese voice work. Other noble lady archetypes in other anime also received the similar kind of treatment/strategy. Perhaps it stems from public's perception of the fact that Britain is a monarchy and their long history related to the royalty. Another reason could be from the underlying unconscious realization of British accent's origin usage in upper class/greater social nobility back in the 18th century (Honey, 2007).

Table 7. Luviagelita Edelfelt's dialogue and phonetic transcription on episode 6

It would be impossible to escape it by using brute force.	I am honored to received such warm compliments. To be honest, I doubt even someone like the princess of El-Melloi would be able to find a way out.
ɪt wəd bi ɪmˈpɒsəbᵊl tu ɪsˈkeɪp ɪt baɪ ˈjuːzɪŋ bruːt fɔːs.	aɪ əm ˈɒnəd tə rɪˈsiːvd sʌʧ wɔːm ˈkɒmplɪmənts. tə bi ˈɒnɪst, aɪ daʊt ˈiːvən ˈsʌmwʌn laɪk ðə prɪnˈsɛs əv ɛl-mɛloj wəd bi ˈeɪbᵊl tə faɪnd ə weɪ aʊt.

Despite having a British accent, this character was actually voiced over by an American voice actor (*Lord El-Melloi II's Case Files {Rail Zeppelin} Grace Note (2020 TV Show) - Behind The Voice Actors*, n.d.; *The Birth of Lauren Landa*, n.d.). This is likely due to the dubbing studio, Bang Zoom! Entertainment is an American company and its headquarters is located in California, United States (*Bang Zoom! Entertainment - Wikipedia*, n.d.).

The original Japanese voicework themselves would not usually resort to using different Japanese dialects just for characterization purpose, for reasons such as risking terrible dialect voice work, requiring casting authentic voice actor who has that dialect, risking alienating the majority audience, and many other invisible reasons.

CONCLUSION

It is concluded that a specific strategy is needed to improve the audiovisual translation English-language dubbing of anime in terms of Japanese dialects. To transfer certain Japanese language dialects to English language, the equivalence would be accents: 1) standard Japanese or Tokyo dialect or Ibaraki dialect or Hyojungo is equivalence with General American accent; 2) archetypal noble characters use British accent; 3) characters with Kansai dialect, Osaka dialect, Tōhoku dialect, and Hokkaidō dialect use Southern American or variations of General American accent, the severity or how slight or how heavily it is leaning on the accents depend on the context of the story and character. What matters the most to choosing what accents to use as the equivalence needs to match the context of the story, the plot, the location, and the character's origin. Casting the right voice actors to do the accents authentically is another important point. It is not worth risking doing a different accent that the voice actor would probably not able to do well. Perhaps it is even better to lengthen or shorten the scene of the character talking if need be; a necessary cost to improve the quality and enjoyment. And it would not really be much of a problem since anime is an animation; they are just mimicking characters talking by animating opening and closing their mouths.

Suggestion

This research can be used as a reference to voice actor directors or ADR (Automated Dialogue Replacement/Additional Dialogue Recording) directors to look for solutions regarding what English language accents to use in dubbing anime. While this research may be able to offer the equivalence for different Japanese dialects, other subtle Japanese dialects that were not mentioned in this research may actually come up in anime or other media besides anime. In those cases, this research can be used as a reference to find the necessary equivalence. This research also does not delve deep into the undoubtably real problems that exist with English-language dubbing anime industry.

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