**Manga in Translation**

BA Thesis English Language and Culture, Utrecht University

Femke Miedema

4159497

Lette Vos & Anniek Kool

June 2016

**Index**

1 Introduction 2

1.1 On Comic Translation 4

1.2 On Indirect Translations 6

2. Manga VS Comic 7

2.1 Japanese-Specific Elements in Translation 8

3. One Piece 11

3.1 Background information 11

3.2 The Translation of Chapter 1 12

4. Conclusion 16

Works Cited 17

Appendix 1 18

Appendix 2 19

**1 Introduction**

The manga of *One Piece*, written by Eiichiro Oda, had its first chapter published in *Weekly Shonen Jump* in 1997, and has become one of the most popular manga both in Japan and internationally. It is still on-going, with new chapters being published weekly, and currently counts over 800 chapters. The manga follows Monkey D. Luffy, a boy who wants to become the pirate king. To obtain this goal he gathers a crew, and travels the world in search of the greatest treasure ever, called One Piece. Because of the manga’s massive popularity, it has been translated into many languages. The first translations came out in 2002-2003, and include Spanish, English, German, and many other languages. It was only in 2008, eleven years after the first chapters were originally published, that the manga first got translated to Dutch. Because of this the Dutch manga has had several advantages over the earlier translations; it could base itself on the original Japanese, but also on the other translations, and by this time all the main characters also had official names in the roman script due to official artwork that shows their names. These influences from other languages can be seen in the Dutch translation; however, that does not mean the Dutch translation is superior to the other languages. Through analysis of the first chapter of *One Piece,* called *Romance Dawn ―坊家の夜明けー*, also known as *Romance Dawn* in the English translation, or *Avontuur aan de Horizon* in the Dutch translation, these influences from other translations will be made visible, as well as the points where the Dutch translation could be improved. This will be done by first looking at the theory of comic book, or manga, translation, as well as a background on indirect translations and the reasons why a translator would choose for an indirect translation rather than a direct translation, and the difficulties that are specific to manga and the Japanese language, followed by a close look at three different versions of the very first chapter of *One Piece.* The focus of this will be on the Japanese original, henceforth referred to as ST, the English translation by Viz Media, referred to as TT1, and the Dutch translation published by the Belgian Company Glénat, which will be referred to as TT2.

**1.1 On Comic Translation**

There are many elements that are relevant to the translation of comic books and graphic novels that do not appear in translations of other kinds of fiction. However, there is very little research into these elements and the media they appear in; this because they are not considered worthy of research, due to a perceived lack of cultural importance (Frey & Noys 255). Federico Zanettin states several reasons from which this perceived lack can stem: the target audience often consists of children, the works are a hybrid of sorts between the visual and written arts, and a class difference in the target audience; higher classes are less likely to read comic books, for example (25). It is this hybridity between the two forms that causes translation difficulties, says Kaindl, because looking at the text alone, or the images alone, is not going to be enough to create an adequate translation of the text (265). These problems which arise when translating a comic book, manga, or graphic novel, are what Mayoral, Kelly and Gallardo call “Constrained Translation” (XXXIII).

One of the elements that is more clear with comic books than it is with works that consist only of one art form, is that they have more elements from their original culture that cannot be erased that easily; one of these is the format in which they are originally published, but it is also the choice for use of colour, or merely black and white, the rate at which they are published, and even the price at which they can be bought (Zanettin 81). Because, as Zanettin states, it is less expensive to translate a work than it is to make a new one (79), these influences will always remain inside the work that was published; the translator cannot redraw pictures in order to to adapt them to the target culture (Mayoral, Kelly, Gallardo, 359). So what are these elements? Mayoral, Kelly and Gallardo note that one of them is the amount of space that is given to a single line of text (360), while the connection to the image that surrounds the text bubble is also important to pay attention to (Kaindl 266). These two elements make sense; if too much text is put inside a single speech bubble it will become more difficult to read. On the other hand, leaving an entire speech bubble empty will also look strange on a page. This is what is also referred to as spatial synchrony: this would be the concept that the message in one language cannot take more space than the same message in another language (359). Very similar, and very relevant in the translations of comics, is the use of phonetic synchrony (359): this because there are often sound effects written outside of the speech bubble. In *One Piece* the most notable example would be どーん, or Don; this is an onomatopoeia without meaning, other than as a manner of emphasis, and it is by far the most common one in *One Piece*, which appears at least once in every chapter, and sometimes up to ten times. It is most often translated as “Wham” (TT1 9), which would be a different onomatopoeia but is still the closest possible translation. Another concept Mayoral, Kelly and Gallardo discuss is that of noise, where the message can be misinterpreted due to differences between the source and the target cultures (Mayoral, Kelly, Gallardo 357); this could be due to a translator misinterpreting a word, and then translating it as said misinterpretation, which would lead to the message being changed for the target audience. In the cases of relatively simple translations, such as those that exist in only one art form, such as the written word, there is only one possible location where this noise could occur, and that would be the location where the translator comes in (357).

**1.2 On Indirect Translations**

The amount of research that has been done so far on the topic of indirect translations is very little, and according to Ringmar this is also related to the taboo that seems to exist among translators to even consider such a thing (3). This is also what is more or less said by Toury: he states that because of the goal of translation, namely to translate one item into another item as directly as possible, it would be counterproductive to translate in an indirect way because of the different approaches the previous translator could have used (205). However, while Toury seems to be against all forms of indirect translations, Ringmar gives some situations in which they are accepted; these would include situations where there is no translator available who speaks the language of the original work, or where the translated version is old enough to have had an impact on the culture, making it a sort of original work in terms of cultural influences (4). Lee notes that while in the western world this is not often the case, because there is historically a high level of multilingual speakers, this is not the case in Korea and other Asian countries, where many works can only be read as indirect translations through either Japanese or English (71). In fact, he notes, the main problem with indirect translations would be the so-called “Xerox-effect”, where a copy of a copy can become distorted (73). Toury does note that despite the many arguments against indirect translations, they do occur when there is a well-known work in a language that the translator already speaks; this is especially common in intralingual translations, and because of the influence that some of the earlier translations have upon the original work it would be impossible to completely ignore them (205).

**2. Manga VS Comic**

The main difference between a manga and a normal comic book or graphic novel, is the order in which it is read. While westerners read books from left to right, top to bottom, the Japanese read from right to left. This is reflected in their works as well; a manga should be read from right to left, and many translated works reflect that by adding a message at the very end of the book, which would be the left-most page, often including a warning that this is the end of the book, as well as showing a small picture of how the manga should be read (Oda, TT2 208). While early manga, such as those of Osamu Tezuka, were mirrored during the translation process, so that the reading order would fit with the western way of reading (Kaindl 282), this is no longer the case with most modern translations, as can be seen in the both the Dutch and the English translations of *One Piece*.

A second difference between the two is the way they are published; the Japanese manga is first published in a serialised magazine, with a new chapter coming out either weekly or monthly depending on the magazine. *Shonen Jump*, the magazine in which *One Piece* was originally published, follows a weekly schedule, while there are other magazines that only publish monthly. After enough of these chapters have been gathered, they will be touched up and published in tanköbon, or volumes, consisting of seven or eight chapters a piece (Zanettin 83). Zanettin also states that it is possible to vary upon this basic outline, which is what *One Piece* does; while the earlier volumes of the manga contain seven or eight chapters a piece, the later ones contain up to ten or eleven chapters per volume.

**2.1 Japanese-Specific Elements in Translation**

The Japanese language is different from most western ones in many ways. One of the most visible differences between the two is the use of several kinds of writing; while the western world uses the Roman script, the Japanese have three different scripts that are used under different circumstances. The first kind of writing is kanji; this is the writing system that the Japanese took from the Chinese. It contains full words in a single character, and contains most characters (Makita 6). The other two are both kana; hiragana, which was created to fill up the gaps that were created as time created a need for new words, and katakana, which is mostly used for foreign words as well as sound effects (Iwata 290). These three different kinds of writing are used interchangeably, as can be seen in the manga *One Piece*, and combinations between these kinds of writing are also possible. The name of one of these combinations is furigana, or full-kana, and it is the kind that is used in *One Piece*; this writing is recognised by its use of kanji, but the kana of these symbols is written beside it, to signify the correct pronunciation (Oda, ST, 5 ). Another combination of these is when the roman script is used and the katakana is put above or to the right of the words, depending on the direction of the writing (Oda, ST); this can be seen in the title of *One Piece*, as above it is written in katakana as ワンピース, or *wan piisu*.

The problem with these three kinds of scripts, and especially with the furigana that is used in *One Piece*, is that it allows for a level of playfulness that cannot be copied into a different script; an example of this can be seen in volume 2 of the manga; here the character Roronoa Zoro, called Zoro, uses his sword to attack a member of a rival pirate crew. This attack is written down as 鬼斬り, which uses the kanji of Demon and Slash. However, next to this the kana is written, showing the pronunciation is おにぎり, or onigiri (ST 188). Onigiri is the Japanese word for riceball; this leads to a dilemma in the translations, namely if the kanji should be adhered to or the pronunciation. Here a difference in approach can be seen between the two translations; the English translator has opted to keep the name of the attack as “Onigiri” (TT1 188), while putting in a note on the side of the text that says “Demon Slash” (TT1 188), while the Dutch translator has opted to directly translate the kanji, leading to Zoro’s attack being called “Duivelshouw” (TT2 188), losing the extra layer in the translation, and possibly creating a problem with later attacks that keep the same name pattern.

Another difference that exists between Japanese and English is the lack of certain consonants, the most notable of which is the l/r distinction which does not exist in Japanese. This should under normal circumstances not be a problem, but with the names that are being used in *One Piece* it has become one; the protagonist’s name is モンキーD.ルフィ (Oda, ST. Vol 1. 9), which has been translated as Monkey D. Luffy in both the English and the Dutch translations (TT1 9, TT2 9). However, the German translation has changed this to Monkey D. Ruffy, while other languages have opted for Rufi. However, as in later chapters his name appears in roman script as well in the manga, it has been shown that Luffy is indeed the correct translation.

A third element, which is relevant enough to be noted, is the use of honorifics in Japanese. These are used to show the power dynamics that two people, or characters, have in relation to each other. While the manga of *One Piece* does not contain many honorifics, this only serves to make the few that do appear more important, as they were put in with a reason. There is one character that the protagonist runs into early on who demands to be spoken to with honorifics, and that is Alvida (Oda, 63). She is a pirate captain herself, and コビ (ST 70), or Koby (TT1 70), always refers to her as アルビダ様, or Alvida sama (ST 63). The sama implies that she is in a position of power over him, or that he looks up to her. This sudden difference in rank between two characters is made more explicit by the lack of honorifics in the first chapter where another pirate captain known as Shanks features. In fact, a large part of the second chapter is about Koby learning to stand up to her so that he does not have to speak to her with honorifics any longer, meaning that the honorifics have to be translated in some way. As a result of this the translations have opted for titles commonly used to denote titles of nobility; in the English translation Alvida has become “Lady Alvida” (TT1 63), while the Dutch translator has instead opted for the slightly more awkward sounding “Dame Alvida (TT2 63).

**3. One Piece**

**3.1 Background information**

The manga of *One Piece* deals with the story of a young man called Monkey D. Luffy, who ate the ゴムゴムの実, or *gomu gomu no mi* (ST 24), translated as the Gum-Gum fruit (TT1 24), and has become a rubber human (TT1), or *gum mens* (TT2) as a result of this, giving him the ability to stretch out his body at will. With this strange power he aims to assemble a pirate crew and become the pirate king. This will be accomplished by finding the legendary treasure One Piece, which is at the end of the Grand Line, the most dangerous ocean in the world. The manga was adapted into an anime, or animated tv-series, that been running for many years, and has new episodes coming out weekly. Knowing about the existence of this anime is important for our understanding of the manga; while the manga has come first and the anime has been adapted to that, there is often a connection that appears between the two where the anime influences the manga in return. In the manga *Pichi Pichi Pitch*, by Pink Hanamori, this is shown most clearly; as the anime was released weekly and the manga was released monthly, there was a large amount of filler episodes needed to avoid getting ahead of the source material; this has led to the manga referencing elements that were only seen in the anime (Hanamori, vol 6. 34), as well as quoting songs that had appeared previously in the anime (Hanamori, vol 6. 191). A very similar thing has occurred in the English translation of *One Piece*; while the manga was first published in 2003 (TT1), the anime had been first translated and aired in 2002 (TT1 1). Due to consistency the translation choices made in the 4kids dub of the anime were also carried over to the manga; this has led to the character ロロノア　ゾロ(ST 69) being called Roronoa Zolo (TT1 69), rather than his official name of Roronoa Zoro (TT2 69). As the anime *One Piece* has never been translated to Dutch, there was no need for an internal consistency with the anime.

**3.2 The Translation of Chapter 1**

The first chapter of the manga shows the protagonist’s backstory, and his departure from his home town. This chapter shares its name with the volume itself; *Romance Dawn* *―坊家の夜明けー* (ST)*,* or simply *Romance Dawn* (TT1) or *Avontuur aan de Horizon* (TT2). While the English version leaves out the second part of the title, the Dutch version has fully departed from the original, used an adapted version of the second part of the title. 坊家の夜明け, or *bouken no yoake*, would translate to “Dawn of adventure”, or “Adventure’s Dawn”, which could explain the Dutch version, when idioms are taken into account.

As a contrast to the names of the titles, the opening page is more loosely translated in the English version than in the Dutch version; while in the original version he says “おれの財宝か？欲しけりゃくれてやるぜ。。。探してみるこの世の全てをそこに置いてきた” (ST 5), which would translate to “My treasures? If you want (them) I will give (them)…. Go look for it. I left this world’s everything in that place”. The English version, however, translates it as “My treasure? Why, it’s right where I left it… It’s yours if you can find it… but you’ll have to search the whole world!” (TT1 5). Where in the first version the location of the treasure has been implied, the English version decides to keep the location vague. Later in the volume the location is told, so there is no explained reason why the location would have to remain vague in this first chapter. The notable differences between the two different translations can be found in appendix 2, but a few of these will be explained in this chapter. The first is when a few pages into the story the protagonist, モンキーD.ルフィ(ST 9) is introduced. Both versions of the manga have kept the Japanese name order, and translated this name to Monkey D. Luffy. The Japanese word order means that Luffy is his first name and Monkey is his family name, while the D seems to function as a middle name that is also shared by the family. Not much later another character is introduced: 海賊頭赤髪のシャンクス (ST 11), kaizoku kaishou akagami no shankusu, which is translated as “Pirate captain: Redhaired Shanks” (TT1 11) or “Piratenkapitein: Rooie Shanks” (TT2 11) in English and Dutch respectively. Here it is the Dutch translation that differs from the original, as there is no mention of red hair in this one, but instead he is mentioned as Red Shanks. As his nickname comes from his red hair, the epithet *Roodharige* would perhaps have been a better alternative. However, there are also many cases where the English version seems to be more free with the text than the Dutch translation; an example of this would be on page 13, where the pirates say “さあ話わ終わりだ飲もう！！！” (ST). Here the Dutch translation “Genoeg gepraat, zuipen!” (TT2 13) is more accurate than the “Sorry, laddy, you’ve been beached! Let’s drink!” (TT1 13) that is used in the English translation of the text.

Furthermore, on this same page are the first instances of kana that are written outside of the text bubbles; Shanks’ laughter as well as some onomatopoeic sounds are written on the panels as extra information, and it is here that the difference between the two translations can be seen; in the English translation the “だっはっはっはっはっは” (ST 13) from Shanks is changed in the art itself; rather than the hiragana that is used for his laughter, the translation has changed the art to instead say “hahahahahaha” (TT1 13), even superimposing over some of the art. The Dutch translation however, has kept the hiragana unchanged, but has instead typed the translation floating above it (TT2 13); this can be seen in Appendix 1. The approach for the English translation would take more work; after all, the art would have to be changed, and elements that become exposed by the roman script that were hidden under the hiragana have to be drawn in by an artist. The Dutch version however, does not need an artist to fix up these elements; however, it has as a downside that the amount of white space in the panel gets reduced, which could lead to pages having less white space than before, which could diminish the quality of the art by throwing off the balance between black and white. Interestingly enough, what both translations miss, is that between this laughter and the laughter on page 10, the characters have a different way of laughing; in the manga every single character has a different style of laughter, but in the translations these are often erased for a simple hahaha. An example of this is Shanks’ laughter, which would translate to “Dahahaha” (ST 11), while that of the unnamed crewmate is “Gahahaha” (ST 10), and that of the crew would become “Gyahahaha” (ST 10), while Luffy’s again is “shishishi” (ST 80). Notably, on page 12, a page before this happens, there is a strange Anglicism that has appeared in the Dutch translation; regardless of the accuracy with the original, the Dutch translation here says “Hey, Luffy! Waarom zo’n lang gezicht?” (TT2 12), which is a literal translation of an English idiom. This would already be a strange element in a translation, as this is not the correct Dutch phrase, but it becomes a mystery where this translation came from as the original simply says he doesn’t look too well (ST 12), and the English translation says “Calm down, Luffy!” (TT1 12). This could be explained by edits that would have occurred between different editions of the English translations, or the use of a different English translation, such as the illegal fan-made one, but it is a strange choice for the Dutch translation nonetheless.

Later on, on page 18, the mountain bandits appear on the scene; they request something to drink, and it is here that both translations appear to have chosen an entirely different translation. In the Japanese original the owner of the bar they’re in says “ごめんあさいお酒は今ちょう切らしてるんです” (ST 18), stating that they are out of sake, because the pirates had drunk it all. In the English version of the text, this has become “I’m sorry… we just ran out of liquor” (TT1 18), while in the Dutch version it has become “Mijn excuses, de wijn is net allemaal op” (TT2 18). While in the English version it can be explained by a more generalising term, because the children may not know what sake is, the Dutch translation has changed the sake into wine. While this difference may seem insignificant, it becomes more significant when taken into account that this manga is about pirates, so that giving them a drink that is associated with the upper class seems to be a strange change in the story. If the translator had not wanted to use the word sake, they could instead have gone for a drink that is more associated with pirates. This difference is only underlined when the wine has magically transformed into beer in the Dutch translation, as the mountain pirates leave after having covered Shanks in alcohol that the pirates were drinking. It is said in the Dutch version: “Maar ik moet toch niemand aanvallen, gewoon omdat hij bier over mij kiepert?” (TT2 23). The English version instead speaks of grog (TT1 23), while the Japanese original still refers to sake (ST 23). Here is where it has paid off for the English version to remain vague, as the difference between liquor and grog is only a minimal one, whereas the change from wine to beer is more distinct.

A final element that has to be mentioned is the change in the devil fruit that Luffy ate; in the Japanese original it is the ゴムゴムの実, or *gomu gomu no mi* (ST 24), which would be the rubber-rubber fruit. The English translation has made a compromise; to keep the sound of the original fruit they called it the Gum-Gum-fruit (TT1 24); it does change a person into a rubber-man (TT1 24). The Dutch translation has also gone for gum-gum-fruit but it changes the people who eat it into an “elastieken mens! Een gum-mens!” (TT2 24). It is interesting to see the difference that has taken place here; while the original has simply kept with rubber all through, the change to gum-gum has meant that the connection between the fruit and the powers it give have changed. As an added difference, the Dutch translator has opted for elastic and gum, which could either be short for chewing gum, or for an eraser, making the powers and the name of the fruit completely different from the original.

**4. Conclusion**

There seems to be a different translation approach between the Dutch and the English version; while the English version has decided to move farther away from the original Japanese text at times, they still take effort in producing a text that is in essence the same. The Dutch translator of *One Piece*, however, seems to have gone the other way, and has chosen to remain mostly accurate to the words of the original text, rather than the original meaning behind it. This desire to keep to the original text in words as closely as possible does create moments where sentences sound awkward, or where they are so far removed from the original intent of the text that these sentences make almost no sense in context. Despite the English text having several mistranslations, it can still be considered the superior translation of the two simply by keeping the original intent of the text behind it. While there are some influences from the English text in the Dutch translation, these also seem to be tempered by the Japanese version of the manga, creating a version that stands in between the English and Japanese versions of *One Piece*, while at other times it seems to go into a completely different direction from both the original and the earlier translation. More research could be done to see if the Dutch translation is the only one that is based on translations that came before it, or if this same approach is also used in other languages. Furthermore, more research could also be done with other Dutch translations of manga, where these can still be found, as many are out of print, to see if they show similarities to this single case.

**Works Cited**

D'Arcangelo, Adele, and Federico Zanettin. "Dylan Dog goes to the USA: a North-American translation of an Italian comic book series." *Across Languages and Cultures* 5.2 (2004): 187-210.

Frey, Hugo, and Benjamin Noys. "Editorial: History in the graphic novel." *Rethinking history* 6.3 (2002): 255-260.

Hanamori Pink, *Pichi Pichi Pitch*, vol. 6. Trans. William Flanagan. Del Rey. 2007. New York. Print.

Iwata, Makoto. "Kanji versus Kana: neuropsychological correlates of the Japanese writing system." *Trends in Neurosciences* 7.8 (1984): 290-293.

Kaindl, Klaus. "Thump, Whizz, Poom: A framework for the study of comics under translation." *Target* 11.2 (1999): 263-288.

Lee, Hyung-jin. "Survival through Indirect Translation: Pablo Neruda’s Veinte poemas de amor y una canción desesperada into Korean." *Journal of Language & Translation* 9.2 (2008): 71-93.

Makita, Kiyoshi. "The rarity of reading disability in Japanese children." *American Journal of Orthopsychiatry* 38.4 (1968): 599.

Mayoral, Roberto, Dorothy Kelly, and Natividad Gallardo. "Concept of constrained translation. Non-linguistic perspectives of translation." *Meta: Journal des traducteursMeta:/Translators' Journal* 33.3 (1988): 356-367.

Oda, Eiichiro *One Piece: Romance Dawn*. Trans. Andy Nakatani. Viz Media. 2003. San Francisco. Print.

Oda, Eiichiro. *One Piece: Avontuur aan de Horizon*. Trans. Nele Noppe. Glénat Benelux. 2008. Brussel. Print

Oda, Eiichiro. *One Piece: Romance Dawn* ―冒険の夜明け―. Jump Comics. 1997. Japan. Print.

Oda, Eiichiro. *One Piece: Tegen de Crew van Baggy*. Trans. Nele Noppe. Glénat Benelux. 2008. Brussel. Print.

Oda, Eiichiro. *One Piece: Versus!! The Buggy Pirate Crew*. Trans. Andy Nakatani. Jump Comics. 2003. San Francisco. Print.

Oda, Eiichiro. *One Piece:* VERSUS!! バギー海賊団. Jump Comics. 1998. Japan. Print.

Ringmar, Martin. "Roundabout Routes: Some remarks on indirect translations." *Selected papers of the CETRA research seminar in translation studies*. 2006.

Toury, Gideon. "The nature and role of norms in translation." *The translation studies reader* 2 (2000).

Zanettin, Federico, ed. *Comics in translation*. Routledge, 2015.

**Appendices**

**Appendix 1**

Shanks’ Laughter in the Japanese original



Shanks’ Laughter in the English Translation



Shanks’ Laughter in the Dutch Translation



**Appendix 2**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Page | Japanese | Translation of Japanese | TT1 | TT2 |
| 5 | おれの財宝か？欲しけりゃくれてやるぜ。。。さがしてみる  この世のすべてをそこに置いてきた | My treasures?  If you want (them) I will give (them)….  Go look for it. I left this world’s everything in that place | My treasure? Why, it’s right where I left it…. It’s yours if you can find it… but you’ll have to search the whole world! | Mijn schat? Wie ze wil mag ze hebben… zoek ze maar! Alle rijkdom van de wereld heb ik daar verborgen. |
| 9 | おれは遊び半分なんかじゃない！！もうあったまきた！！証拠を見せてやるっ！！！ | I am not playing!! Get this in your head!! I will show you how tough I am! | I’ve had it with you guys!! Now you’ll have to take me seriously!! This is how tough I am!!! | Voor de laatste keer, ik ben niet klein!! En ik zal het bewijzen!!! |
| 9 | だっはっはおう！やってみる何するか知らねがな | Dahaha, okay! Just show us whatever it is you are going to do! | Ha ha ha! Get it over with! Whatever it is! | Gwahahahaaa! Laat maar zien! Wat ‘het’ ook is. |
| 10 | がははは飲め飲め酒酒酒！足りねよ | Gahahaha, drink drink! Sake, sake, sake! Not enough! | Har har har har! Drink up! Grog! Grog! Grog! More Grog! | Gahahaah!! Zuipen, zuipen! Wijn, wijn, meer wijn! |
| 11 | カナツチは海賊にとって致命的だぜ！！ | You’re a hammer! That is lethal for a pirate! | Luffy, do you know why we call you “anchor”? Because you can’t swim—you just sink!! What good is a pirate who can’t swim? | Jij zwemt als een strijkijzer! Twee dagen en je bent verzopen!! |
| 11 | カナツチでも船から落ちなきやいいじゃないか！！それに戦ってもおれわ強いんだ | Even if I’m a hammer, so long as I don’t fall off the ship it’s fine, right!! And besides that, I’m strong in fights! | But if I don’t fall overboard, then it doesn’t matter if I’m an anchor!! And I’m a strong fighter! | Ik moet gewoon niet van het schip vallen!! En ik kan vechten! |
| 12 | おうおうルフィ！なんだかごきげんナナメな | Hey, hey, Luffy! You don’t look so well! | Calm down, Luffy! | Hey, Luffy! Waarom zo’n lang gezicht? |
| 13 | さあ話は終わりだ飲もう！！ | The discussion is over, let’s drink!! | Sorry, laddy, you’ve just been beached! Let’s drink! | Genoeg gepraat! Zuipen!! |
| 17 | 邪魔するぜ | Let’s cause trouble | Make way for the scourge of the mountains! | Een goeie dag. |
| 20 | もうとも山と海じゃもう遭う事もなかるうがな | Though the mountains and the sea won’t meet each other again. | If you’re smart you’ll sail away from here so I never see you again | Hoewel ik niet denk dat de Bergen en de zee elkaar nog vaak gaan tegenkomen |
| 23 | 気持ちはわかルンでもないが。 | I understand how you feel, but… | When you grow up maybe you’ll understand, kid. | Ik begrijp wel waarom je boos bent. |
| 27 | 邪魔するぜ | Let’s cause trouble | Make way for the terror of the highlands! | Goeie dag. |
| 37 | お前らの目の前にいるのはかいぞくだぜ | In front of you are pirates. | We’re pirates! And we don’t play by the rules! | Jullie staan tegenover echte piraten. |