

A.I. Vs Human: An Assessment of DeepL's Ability to
Translate Like A Human With Fictional Dialogue

by

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Abstract

Progression in AI translation has advanced greatly in the past couple of years, and with companies choosing to use it to translate foreign media, the subject of its use has become a topic of discussion. As a result, this research seeks to discover whether the current state of AI translation (DeepL) can successfully translate fictional dialogue from Japanese to English to the same standard a human translation is expected to have, as well as if the public can identify AI translation from human translation. The media will be analysed based on criteria gathered from previous research: Accuracy, Fluency, Appropriateness, and Expressionism. The public research will take place on a survey where participants are shown both translations side by side and asked which they think is the AI. The findings showed that DeepL does not meet the standard of human translation and can be easily identified by the public when put against a human translation. It not only translates literally and frequently mistranslates cultural and emotional expressions, but the inconsistent names and failure to adhere to the genres and theming of a text prove it inadequate, and in turn allow it to be identifiable in comparison to the human. The translation industry is better to use AI as an assistive tool rather than a singular tool. This research can serve as a basis for a larger exploration of AI translations ability or assist in other's research.

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i) INTRODUCTION

i a) Background

With the emergence of AI and the rise in machine translation, issues of ethics and quality are a matter of debate on social media. An animation series from Japan has recently released onto streaming websites for an international audience, the Japanese dialogue having subtitles for those who require it. As many begin to watch and read the subtitles, something feels off. Characters are referred to by different names, verbs are conjugated strangely for the sentence context, and sentences start and finish at different moments from the dialogue. Translators themselves begin to question the translation choices of the episode – while poor translation in fiction is not uncommon (Bergmann, 2017), this translation appears to be noticeably different. As viewers begin to question the strangeness of the subtitles, information regarding it is revealed to the public – the translation was done by AI.

A streaming service using AI translation leads to controversy and brings up questions as to why it was done in the first place. The ethics of the scenario come into question as many argue about it. Some social media users say this eliminates jobs in the translation field and ruins the integrity of the original media which has been a growing concern as of recent (Kolirin, 2026). Other social media users say the translation was rough, but perfectly conveyed the original meaning of the Japanese dialogue. To some, the idea of always using AI translation comes up as they criticise localisation (VenturaWanderer, 2024). This was about the anime *しかのこのこのここしたんたん* *Shikanoko Nokonoko Koshitantan* or “My deer friend Nokotan” released in 2024 (Hareshi.net, 2024).

From this, the future of translation comes into question. AI translation has made leaps and bounds in its progress, and as companies make their own AIs such as Google’s Gemini or OpenAI’s Chat GPT, it is only going to get more competent as it feeds off more data. An AI could possibly translate by itself, and therefore a need for human translators would not be necessary (Chan, 2017). For that, the AI would need to achieve a level equivalent of a human’s translation to portray everything accurately and up to a standard that the public would not question if it was done by a human. This is where this research comes into play: can an AI translate like a human would, and mislead people into thinking an AI has not done it?

This paper will explore an AI's ability to translate Japanese fictional dialogue from three different pieces of media, a video game, a TV drama, and a book, with comparisons to a human translation and the different approaches both take. From there, a test will be done to see if participants can identify the AI's translation from the human translation. The three pieces of media used will be *Elden Ring* (2022), *精霊の守り人 Seirei no Moribito* or "Moribito: Guardian of the Spirit" (1996), and *スレイヤーズ Sureiyāzu "Slayers"* (1995).

The research questions posed in this paper are:

- Can an AI translate from Japanese to English to the same level of a human in terms of accuracy, fluency, appropriateness and expressionism?
- Does an AI struggle in the same areas a human might when translating from Japanese to English?
- Can an AI translation be so "natural" that when compared next to a human translation and presented before participants, it can convince them that it is the human translation?

For transcribing the Japanese present in this research, *Monumenta Nipponica* will be used. All transcribing on the romaji will be as according to the guides stated in the book. Firstly, the Japanese will be present, then the romaji (a transliteration of the Japanese into English letters) as guided by *Monumenta Nipponica*. An example of this would be 火山館 *kazankan* "Volcano Manor", with 火山館 being the Japanese, *kazankan* being the romaji, and "Volcano Manor" being the English. The few instances this is not committed in this way will be stated as to why it has not been done this way. All romaji will be italicised.

While the use of AI is present in this research, this paper will focus on the translation aspect of both a human and the AI more than how the AI functions and its impact. This regards subjects such as the formula used in AI, how it trains its data, and its ethical impact. The findings in this paper analyse the output of the AI rather than the "how" and functions of it. This paper has deemed the discussions of inner workings of the AI to be unnecessary for the purpose of this research. The furthest extent of inner workings will be some discussion on the source material of AI and a surface-level discussion on why it may do something that is "unnatural", or rather incorrect for the human language or human expression in a given context, be that through incorrect grammar or unnatural tone or other elements, in comparison to a human translator. Additionally, this paper will not comment on the

environmental and ethical side of the AI. While this research will acknowledge the environmental damage AI creates, and the replacement of human workers with AI, it is not relevant to what this paper seeks to analyse. Discussions on these aspects should be reserved for other more relevant research papers on these topics and advises the reader to read them should they be interested. Examples would be Masciari and Napolitano's 'An effective measure for evaluating the environmental impact of AI tasks' (2025), and Yogalakshmi and Maruthavijayan's, 'Ethical challenges in replacing human workers with AI in business: A case study approach' (2025).

The next section of this chapter will discuss what AI is and the history behind AI translation from a collection of academic sources from the past twenty years. Following from that will be an explanation of the AI used for this research. After will be the literature review, the methodology, then the research findings: section a discussing a personal interpretation of the translation, and section b analysing into the results of the questionnaire. Based on the data gathered from this research, the conclusion will determine whether current AI is capable of translating to a human standard and the possibilities for its use in the future as well as its areas for improvement.

i b) Definitions

Artificial intelligence or AI is a system created to replicate human lateral thinking and intelligence to simulate whatever purpose the AI has been created to do. This is done through mathematical, mechanical, and computational formulas (Frankish, Ramsey, 2014, pp.1). The classification and success of an AI is determined depending on how the researcher assessing the system analyses it. For human-like qualities, the Turing Test, an assessment of whether an AI can simulate human conversation where an participant is asked to identify whether the person they are talking to is a real person or a computer, can be done, but others may focus more on the replication of cognition or simulating rationality in a situation (Russell, Norvig, 2022, pp.20-22). One key aspect of AI is its ability to learn through its formulas, taking either the data fed into it or evaluating its past mistakes to create a better response or solution to its problem, much like Meta's AI translator has shown to do (Adelani, 2024, pp.821; Wang et al, 2022, pp.145). As Russell and Norvig describe it, it stores what it knows and hears to draw conclusions, then adapts to new circumstances to detect patterns it can use (Russell, Norvig, 2022, pp.20).

While the origins of general AI can be dated back to the first neural network made by Minsky and Edmonds in 1950 which simulated “a network of 40 neurons” (Russell, Norvig, 2022, pp.36; Frankish, Ramsey, 2014, pp.1), AI translation or machine translation promptly follows it, with the 1954 Georgetown IBM experiment, the first machine translator to translate from Russian to English. IBM 701 was limited in its knowledge, focusing on a more scientific lexis, but its success provided sufficient evidence to justify the need for further research within machine translation (Cooney, 2021; Wang et al, 2022, pp.143; Zhaorong, 2018, pp.2). Progress slowed afterwards, the 1966 ALPAC (Automatic Language Processing Advisory Committee) report showing the 10 years of research into machine translation was a failure, which ultimately led to the “AI Winter” with funding for AI research drying up (Frankish, Ramsey, 2014, pp.1; Wang et al, 2022). No real progress was seen until 1979 with the commercial release of SYSTRAN, a simple rule-based machine translator that provided a basis for most future CAT (Computer Assisted Translation) Tools, and then later in 1999 with the release the SMT toolkits Egypt, GIZA and GIZA ++. Finally, in 2015, the first NMT (Neural Machine Translator) was released by Baidu, promptly followed by Google in 2016, and other companies (Wang et al, 2022, pp.143-144). The rise of NMTs presented a way for those who did not know a language to be able to understand it without external input, as opposed to CAT tools that are typically used and then edited by a translator. Since, NMTs have become common place use in society, in some instances incorporated with other AI functions like with ChatGPT and Google’s Gemini (Wang et al, 2022; Caswell and Liang, 2020).

AI translation, CAT tools, NMTs all contain rules and algorithms that they must follow to create a translation that makes sense in the target language. As Wang et al (2022) states, “A typical NMT model contains two components: An encoder network maps the source sentence into a real-valued vector, from which a decoder network produces the translation.” To simplify, the machine reads the source text, extracts that data into each of its categorised areas, then converts that into the desired language. Part of this contains a variety of formulas and code for each item, for example, RNN or Recurrent Neural Networks to help identify topics (be that a theme, nouns, verbs, etc) in a source text and isolate items accordingly (Wang et al, 2022, pp.144-145). Use of a terminology management system or TM is another key feature. A collection of words and phrases that can be adjusted accordingly allows the system to be consistent and provide consistency for a more specialised lexis. (Bowker, 2002, pp77) This can be amplified using collected data that can already provide the system with examples to draw from as shown in He and Shi’s (2024) study where their Chinese to Japanese AI was trained on social media and used terminology seen in the posts. Additionally, the use of different translation models affects how the system performs and what formulas it uses, Bilingual

and Multilingual models being some of the most common for modern machine translation, comparisons of the superiority of each a recent discussion (NLLB Team, 2024). While Multilingual models are overall better at translation, their use of multiple languages means they are more difficult to train in comparison to bilingual models (Lanz, Pecina, 2025)

Commonly, AIs are created from pre-existing data. This can be social media, as mentioned in the previous paragraph, or books, forums posts, websites, etc. Specific corpus and lexis can be drawn for specific translations too. It is trained on the data fed to it, and then separates that into data, such as nouns, verbs, and specialised lexis, then creates pieces of text from what it has been trained on. This has both its advantages and disadvantages. Depending on what it has been trained on, it can draw from a breadth of data and produce something that matches the original text precisely, or as close as possible. This may lead to it being trained on “toxic” data however (NLLB Team, 2024), that may cause it to produce an incorrect output with grammatical errors and disjointed paragraphs that do not appear natural.

Now that what AI is has been established, this paper will now discuss what choice of AI is intended to be used for this research and its benefits for it.

i c) The AI Being Used And The Algorithms

The AI I plan to use is DeepL, a neural network translator that as of writing has been trained with 28 languages and is regarded as one of the most comprehensive machine translators for public use (Phrase, 2021; DeepL Team, 2021). Unlike other AIs such as ChatGPT, another popular public AI, DeepL origins are that of a translation machine and nothing else, and would as such be better trained than that of ChatGPT. Additionally, in comparison to ChatGPT, DeepL does not require a prompt input for the translation. Although in recent years DeepL have expanded out from their translation origins with DeepL Write, an editing tool, this is separate from the original translation section. DeepL is also one of the frequently used systems that CAT tools such as SmartCat and Trados utilise, DeepL offering a paid professional package for translators to use commercially (DeepL Team, 2024). For the purpose of my research, I will be using the free version. This version has the same capabilities as the paid version.

ChatGPT was considered for this research project with research from Partha et al (2023) and Siu (2023) using the ChatGPT 3.5 and ChatGPT 4 models respectively. The use of specific prompts – a phrase or sentence used to create presets the AI will base its actions around – could allow for more lexis specific translations such as asking for it to be translated in old English instead of modern English, which in the case of fictional dialogue may be of use. However, looking at the broader picture for clients using the system to translate, there will be no consistency with how prompts are inputted, leading to inconsistent outcomes. While Partha et al (2023) use multiple prompts, there is no limit in what someone may prompt into the system. The simplicity of DeepL’s translation software allows for an easy copy and paste of the text with far more consistent outcomes than that of ChatGPT. Further testing with ChatGPT is encouraged as it develops, but for the sake of this test, DeepL will be used.

It should be noted that within this paper, specific formulas for DeepL and how it functions will not be discussed. The concept of explaining how an AI functions is not necessary for this research and is better suited for a research paper that has AI data as its focus. This research will focus on the output of the AI for translation purposes.

I will now discuss the research behind the choices of this project, including how the test for the general public was formed, and how a basis criterion of independent analysis was formed.

ii) LITERATURE REVIEW

This section will first discuss the literature that has influenced this research, what previous studies tell us about AI translation, and the nuances of Japanese translation. After this will be an expansion of the point within the literature review mentioning the translation difficulties between English and Japanese, going into detail about how Japanese and English linguistically are very different, and as such, translating between them is not an easy task.

ii a) Literature Review

Literature on AI translation is somewhat sparse as of 2024. This may be because the development of AI has been limited until recently where AI has become more mainstream and large companies like Google are focusing on improving it. As a result of this, research from people like Searle (1980) Dai (2019), and Zhaorong (2018) focuses on hypotheticals based on Artificial Intelligence at that current time. While their research has useful qualities that I can adapt for elements like my assessment criteria, the advancements made to AI since then means that only parts of their research can be adapted.

On the other hand, due to the recent rise in AI, plenty of new research has emerged which discusses AI from a current perspective. This literature review seeks to analyse relevant research within the field of AI, machine translation, and the translation industry as a whole.

Previous research based on similar analysis of this paper presents interesting criterium and ideas that are useful towards setting up my own questionnaire. Wang (2023), He and Shi (2024), and Moneus and Sahari (2023) all provide a comparative analysis of AI models and their uses within translation. The comparisons of human translation and AI translations shared similar concepts for criteria, such as culture and expressiveness (Wang, pp. 1; He, Shi, pp.2; Li, Chen, 2019, pp.46-47), and their concepts of using multiple extracts within a text for multiple analysis provides efficient suggestions for my own research (Wang, pp.2; He, Shi, pp.2). The focus on lexical and language analysis provided similar conclusions for the AI lacking contextual and cultural abilities. Though the consensus was that it was in a state to be “readable and acceptable to readers” as Wang states (pp.5), all agreed it should be used in conjunction to humans, not solely by itself (Wang, pp.5; He, Shi, pp.16-17; Moneus, Sahari, pp.10; Li, Chen, 2019, pp.53; NLLB Team, 2024, pp.844).

According to research so far, AI's ability with a country's customs and dialect, and conveying social and linguistic meanings are lacking. While many researchers expressed that translation AI is good, its lack of understanding regarding context, as expressed by Dai (2019) and Yu (2024), creates disjointed and unusual translations (Yu, pp.13-14; Dai, pp.152). In particular, AI does not understand cultural aspects of translation. Words created for specific regions (Dai, pp.154), accents and dialects (Takiushi, 2024, pp.264, 267; Gyogi, 2019, pp.4-5; Cronin, 2006, pp.47), and expressions of ambiguity (Tenzer et al, 2024), are all limited in the AI's capabilities. For translation, focus on how language is used by different kinds of people plays an important role (Satola, 2021; Cronin, 2006, pp. 130, Gyogi, 2019, pp.4), and time again AI has proven to be inadequate. While human translation can adapt itself to match the situation, AI cannot, or fails to do it suitably (Yu, 2024, pp.13; Dai, 2019, pp.154; Tenzer et al, 2024). An example of this could be an idiom such as 七転び八起き *nana korob iya oki*, literally "fall down seven times, get up eight times". An AI is likely to translate this to English as the literal translate dictates. However, a human may use the similar meaning phrase of "If at first you don't succeed, try and try again" instead of a literal translation. This shows the human adapting, or rather "localising", the phrase for an English-speaking audience, unlike the AI.

Current AI translation models possess positives and negatives to when it comes to translating text. Modern tests on their accuracy and ability prove it to be noticeably less accurate from human translations (Li, Chen, 2019, pp.51; Lau et al, 2024, pp.2, 8), yet are ever developing in what they can do (Siu, 2023, pp.4-19). There's no doubt that modern AI models are far cheaper and faster than humans (Kunst, 2023, pp.2; Yuxiu, 2024, pp.2; Wang, 2023, pp.5; Song, 2021; Siu, 2023, pp.19-20), but its problems such as the possibility of data corruption or "toxicity" as NLLB Team calls it (2024, pp.842), and a consistency of errors when translating (Li, Chen, 2019, pp.50-51; Siu, 2023, pp.22-23) leads to a possibility of poor translations. Additionally, the ideology of the AI comes into question: whether whatever its trained on will contain biases and flaws of human characteristics (Munday et al, 2022, pp.176-182; Siu, 2023). Nonetheless, its progress is revolutionary to the translation industry and provides interesting avenues for the future of translation (Siu, 2023, pp.33-34).

Even with the AI programmed as such however, Japanese is a difficult language to translate for humans, and more so an AI. The frequent omission of pronouns and use of vagueness and ellipsis in Japanese leads to assumptions of meanings and intentions without context (Hasegawa, 2012, pp.112). Additionally, English is less specific than Japanese in terms of meaning and directness. For example, the English verb "To overlook" can refer to deliberate ignorance, or carelessness, but the

Japanese verb 見逃す *minogasu* for “intentionally overlooking” is precise, and any addendum is a different verb, such as うっかり見逃した *ukkari minogashita* meaning “Carelessly overlooked” or 見逃してしまった *minogashiteshimatta* meaning “unintentionally overlooked” (Hasegawa, 2012, pp.140; Tsujimura, 2014). Honourifics and hierarchy present another issue; levels of Japanese formality stem from hierarchy and conveying that nuance in English, a language that does not contain a “formal” way of speaking, is difficult. This will be elaborated on in section ii b. (Stuart et al, 2022; Hasegawa, 2014, Wakabayashi, 2021). English and Japanese are also structured differently with Japanese containing postpositions and English having prepositions. An example of this is the English “At home” and Japanese 家で *uchi de*. The dative particle で *de* and the word “at” serve the same purpose but are placed in different locations relative to the noun (Tsujimura, 2014). A section following this literature review will discuss in greater detail the nuances between Japanese and English, and why translating between them is a difficult task.

Analysing translation requires the assistance of theory and knowledge of translation, and the industry is ever present with that. Not only do translation books discuss the many different strategies and theories, but they also provide examples of the theories and techniques it is discussing (Baker, 2018; Hasegawa, 2012; Colina, 2018). Although many of the books are translation for any language, a few focus on language specifics like Japanese, such as Hasegawa’s “The Routledge Course in Japanese Translation” (2012), and Wakabayashi’s “Japanese-English Translation: An Advanced Guide (2021). The discussion of nuances between Japanese and English, and the difficulties of translating between the two supports books that focus on the linguistics of language. Discussions of onomatopoeia, register, and formality, combined with the structural knowledge of Japanese pronouns, verbs, and conjunctions allow an easy analysis of translations and helps to see the reasons behind why the human or the AI have chosen/are programmed to translate in such a way. (Hasegawa, 2014; Tsujimura, 2014; Iwasaki, 2013). This is elaborated on further in section ii b.

The translation industry has seen assistance from translation AI in various areas. For trainee translators, it has proven efficient to assist in accelerating learning, increasing confidence, especially when combined with a human teacher (Yuxiu, 2024, pp.6-7; Priya, Jayasridevi, 2018). The industry has been able to extend to lesser-known languages, such as indigenous languages, thanks to progression in AI (Adelani, 2024), and the progress of it suggests the possibility of “human aided computer translation” and possibly even automation within the next couple of years (Chan, 2017; Zhaorong, 2018, pp.2). The efficiency and speed of AI has allowed translators to complete work

faster than previously, allowing for more production and more pay towards translators (Yuxiu, 2021, pp. 2; Wang, 2023, pp.5; Song, 2021, pp.2109).

Following from this section will be an expansion of the Japanese to English translations issues, elaborating on items already discussed in the literature review and exploring more nuances between the two languages that make translating as difficult as it is.

ii b) Translation Between Japanese And English

As discussed previously, Japanese and English are very different, and problems arise when translating between the two. While a research paper of this measure cannot address all the differences between the two languages, this section will highlight ones mentioned in the literature review, as well as address others of importance that can cause issues when translating. It is recommended that if further research on the linguistic differences between English and Japanese is desired, other papers and books such as Hasegawa's "Japanese: A Linguistic Introduction" (2014), Tsujimura's "An Introduction to Japanese Linguistics" (2014) or Wakabayashi's "Japanese-English translation : an advanced guide" (2021).

Pronouns like the English I, You, We, Me, all have contextual aspects to them that allow them to be used for specific things. For example, typically a man goes by He, and Woman by She, and both would refer to themselves with I. Japanese on the other hand has a vast vocabulary for pronouns when used; If a man is referring to themselves using the English I, in Japanese this could be 私 *watashi*, 僕 *boku*, or 俺 *ore*, and more, depending on how they wish to present themselves, be that more masculine or of a higher social status (Tofugu, 2025). Hasegawa lists a variety of third-person pronouns that apply to different genders such as the masculine singular 彼 *kare* or the feminine singular 彼女 *kanojō* (Hasegawa, 2012, pp.110). The pronouns become situational and contextual with use, like the pronoun 俺 *ore* is typically used as a more masculine term or someone with a higher status (Hasegawa, 2012, pp.81, 219; Tofugu, 2025). English does not have a way of distinguishing this, and the simple I is not only genderless, but has no level of hierarchy associated (Baker, 2018, pp.102; Tofugu, 2025), so when translating from Japanese the translator would have to use other methods of showing these aspects.

The other side of pronouns in Japanese would be the omission of them, as examined in the literature review. It is not uncommon for Japanese sentences to omit the referent pronouns as it is inferred in the conversation (Wakabayashi, 2021, pp.142,166). An example could be telling a story of something you did; in English you may say “I went to the shops and I bought...”. Japanese would instead remove the I since its obvious the speaker is the subject of the sentence, such as 店で。。。を買った *mise de... o katta* literally “At the shops, ... was bought”. The lack of a referent pronoun can be an issue when translating into English since English tends to require one in the sentence structure (Tofugu, 2025).

The two languages are structurally different too. A simple Japanese sentence follows Subject/Object/Verb, such as 私は店に行った *watashi wa mise ni itta* “I shops went”. However, a simple English sentence follows Subject/Verb/Object “I went to the shops.” (JapanesePod101, 2020; Hasegawa, 2012, pp.142-144). This becomes more difficult with more complex sentences, with linguistic elements such as clauses and predicates, and concepts such as similes and metaphors increasing the need to rearrange the Japanese into a comprehensive English sentence (Wakabayashi, 2021, pp.144-150; Hasegawa, 2012, pp.205-206; Hasegawa, 2015). As a result, its likely a translator will choose to omit or replace elements of the Japanese to fit into an English structure (Wakabayashi, 2021, pp.166).

One of the biggest elements of difficulty when translating the two languages is localisation. The culture of English-speaking countries and Japan are very different, both linguistically and traditionally (Takuichi, 2024, pp.265, 267; Gyogi, 2019, pp.5). While loan words such as *kimono* or *sushi* are well known words to English speakers, concepts like honorifics do not translate well to a language that does not contain hierarchical language (Sleeper, Iskos, 2021, pp. 129-132; Stuart et al, 2022; Hasegawa, 2014, Wakabayashi, 2021). Several Japanese words or concepts do not have an English equivalent like よろしく *yoroshiku*, a greeting suffix, or しょうがない *shō ga nai*, a phrase meaning “it can’t be helped”. While translators have established ways of translating these into English such as よろしく *yoroshiku* being “Please treat me well”, and any adaptation of it like よろしくお願いいたします *yoroshiku onegaiitashimasu* “Please kindly treat me well” would be translated appropriately, the meaning in Japanese is too obscure to appropriately convey in English, which even blogs about the language would tell you about (Dağ, 2025). Translators are likely to translate literally, keep the Japanese word as it is, or translate the general meaning into English.

Another element to the cultural differences is how people interact and speak. Ambiguity or “aimai” as many researchers have labelled it means that Japanese people do not speak directly – they will not directly ask for something nor will get told “no” directly should another disagree (Davies, Ikeno, 2002, pp.11). English does not possess such a cultural understanding, or rather it is at times valued for an individual to be open and honest (Davies, Ikeno, 2002, pp.13). A phrase in English such as “You made a mistake” is very blunt and harsh by Japanese standards, and would be framed differently in Japanese in order to prevent insult or harm between people, such as “perhaps this could have been done differently” (Mukhtorov, 2025, pp.63). As Takiuchi (2024) states, “Speech has not only literal meaning, but also determines the tone, choices of vocabulary, and grammatical characteristics that... reflects the speakers cultural background, social status, education, gender, and so on.” (pp.267). Depending on the context, the translator is required to adhere to these cultural norms or lack thereof when necessary, which could mean sentences have to be changed completely to fit into the desired cultural situation.

Linguistically and culturally Japanese and English are very different and any translation between the two must deal with the complications of the structure and culture of them both. These differences will be an interesting thing to look at when seeing how the human and the AI translate the texts for this research, looking at whether they adhere to a more accurate translation, or localise appropriately, or apply cultural adherences where necessary.

This paper will now discuss the premise and outcomes of the research, including the methodology behind the research and the possible findings from it.

iii) METHODOLOGY

This research seeks to answer questions relevant to the translation industry and the public's reception to it. If an AI proves to be successful in being able to imitate and convey nuances and emotion – elements considered to be difficult for an AI to understand – then the qualities unique to a human are not as necessary as previously thought and humans may not be necessary for translation in the future (Dai, 2019). Additionally, the AI's accuracy is another consideration, whether it can convey the original meaning while keeping the culture and syntax in the translation. Previous research shows that AI tends to struggle with this, so this will be an interesting to observe with the current state of AI in 2025 (Tenzer et al, 2024). Finally, the public's reception to an AI translation and, should an AI translation be publicised, if they would be able to identify it as such. All these points will be analysed based around translation from Japanese to English, with the English translation from both the human and AI shown to the public for section b of this research, which will be discussed in during this chapter

iii a) Assessment Criteria

Firstly, I plan to assess the AI's translated texts of three pieces of fantasy media. To do this, a criteria was established based on what previous assessments used, compiling together what I believe to be the most useful to analyse to determine the translations quality. Taking concepts from Wang L. (2023), Zhaorong (2018), He, Shi (2024), and Li, Chen (2019), as well as translation and linguistics books by Hasegawa (2014) & (2012), Baker (2018), Colina (2015), and Wakabayashi (2021) four keys points are highlighted for the criteria:

- Accuracy & Fluency

Accuracy and fluency follow similar concepts, considering if the AI cannot only translate the dialogue correctly, but that it appears, in this case, as legible English with appropriate grammar too. He and Shi dictate that a translation should “be fluent and easy to understand” (2024, pp.2), an idea reiterated by Wang L. (2023, pp.1) and Li and Chen (2019, pp.46-47), when analysing Chinese to English AI translators. Translation textbooks describe accuracy and fluency as coherence and implicature: words in a sentence being connected on a surface level, and on a level that requires either interpretation or contextualisation (Baker, 2018, pp.235, 239; Colina, 2015, pp.133, 253). Accuracy in the case of this research will be defined as how close to the original Japanese a translated sentence is. While the idea of separating these ideas from each other was entertained,

many instances of inaccurate translation or non-fluency were stemmed from the other being the reason, for example a translation may be more fluent due to the lack of accuracy from the original. As to not repeat the analysis in two separate sections, accuracy and fluency were combined.

- Appropriateness

Appropriateness considers previously mentioned instances of accents and localisation, if the AI will create an accent for an individual who has one, or if it will translate 'izakaya' to the more generic 'bar' or 'pub', respectively. Another example would be translating the hierarchical language of Japanese into English such as taking phrases like どうもありがとうございます *dōmo arigatō gozaimasu*, a term of high gratitude, and translating it as "Thank you so very much" instead of just "thank you". Wang L describes this concept as "ideology [and] cultural background" alluding to the historical and regional basis that translations must draw from (2023, pp.1). Hasegawa describes this as "Register", emphasising the focus on social stereotyping, subject-specific lexis, and cultural expectations (2012, pp.85-86, 90-91).

- Expressionism

Expressionism follows a less concrete concept – whether the subjectivities involved in an emotion is conveyed in the translated text and is able to be identified through the lexis and tone used. It will then be compared to the human text based on the same criteria. Zhaorong expresses this as "style analysis" (2018, pp.5), while Wang L. categorises it as "expressiveness" (2023, pp.1). Hasegawa classifies this as "Expressive meaning", discussing how words like にぎやかな *nigiyakana* (loud) and うるさい *urusai* (Loud) are the same in English, but possess different emotional meanings; the former being positive, the latter being negative (2012, pp.73).

Texts will focus on dialogue with the idea that accent, slang, and genre nuances will change how one could interpret the original meaning of the text. For example, a tv show containing a Kansai dialect, a dialect with more focus on emphatic language and vocab specific to the area (Using アホ *aho* for "idiot" instead of the Kanto dialect's ばか *baka*), and colloquialisms will be translated differently depending on the person – or in this case, an AI – that does it. Fantastical words or neologisms such

as spells and mythology is another aspect of focus. In Japanese, fantastical lexis can come from things such as compound words. An example of this is found in the title for the video game *ダンガンロンパ* *Danganronpa*, a title containing the words 弾丸 *dangan* meaning “bullet”, and 論破 *ronpa* meaning “refutation” or “repel” (Spike Chunsoft co, Ltd, 2024). While the title has remained the same in English, an AI may translate it as “bullet refutation”.

The following sections will provide information as to what types of analysis will take place, discussing both the self-analysis of the texts, and the public analysis.

iii b) Section a: Independent-Analysis

Analysis and comparison of the translations will be done by a text-by-text basis which was selected based on previous research by Wang (2023). Within each text analysis will be focused on subtitles based on the four categories of criteria as stated before, analysing how the human translation and the AI translation compare between each other and the original Japanese text. Where appropriate, additional analysis sections will be created, should something of discussion be necessary to talk about from the perspective of a Japanese translation researcher. More complicated translation analysis will have tables situated above the paragraph that discusses them. This is to make clear how the sentences and the translation is broken down. As part of the analysis, mentions of the results of the public assessment, which is discussed in section 2, will be included where appropriate to support the findings of the research.

iii c) Section b: Public Assessment

After each piece of media’s translations – both human and AI – have been analysed and compared, the external analysis of the research will begin.

For this, a similar logic to Alan Turing’s “Imitation Game” or “The Turing Test” as previously mentioned in Section i will be implemented. Alan Turing was a computer scientist who helped decode messages during the war, and theorised the possibility of a computer thinking, developing the Turing Test as a result. This test determines whether an AI can convince a human it is a human itself based on a conversation (Shieber, 2004, pp.67-68). In the same way, using a questionnaire made on Microsoft Forms, I will present the translated dialogue before English speakers and ask

them to identify the one that was created using AI. The desired total of voluntary participants is between five to twenty. Once stated which they think, they will be prompted as to their reasons why. The test will continue until all text comparisons are looked at. Once complete, the total will be collected: the quantitative data of which people believed was AI, then the qualitative data of their reasons why. The results should show if AI has been convincing enough to trick the evaluators in relation to these specific genres and texts. These evaluators will be voluntary participants from any background with English as a first or second language. The inclusion of bilingual individuals who would previously studied English's structure and grammar more than a native English person could allow for more detailed explanations for their choices. Preferably participants will not have prior knowledge of the texts nor knowledge of Japanese, however care will be taken to reduce the impact of bias through the use of vague questions before the test. These questions will ask about the participants' Japanese proficiency level, and if they are knowledgeable about the source material. The results from this test in the context of this research and these texts will determine whether an AI can translate to the same capacity as a human enough to trick a person into thinking otherwise.

I chose a questionnaire as the method due to the ability to access it from anywhere the participant may be, and the ease of sharing it via a network. The nature of the test does not require face-to-face contact, nor direct communication. I did consider the use of In-person tests but concluded them to be ineffective and add unnecessary time use to participants, adding the tedious nature of showing up to do a questionnaire that could be filled out to the same capacity via an online questionnaire from home. Some participants may also find difficulty in travelling to a location to do a questionnaire, furthering the reason for the use of an online questionnaire via Microsoft Forms. The questionnaire was shared via the university network and posters in shared spaces throughout campus.

By doing both my own evaluation of the translated texts with prior knowledge and a voluntary assessment of the public without prior knowledge, I can approach the comparison from a professional perspective and a lay perspective. This approach benefits the outcome of the research as it prevents bias from my previous knowledge of the texts. A larger viewership of the texts will also mean that a consensus about which is better can be established, rather than just my own opinion. Multiple perspectives will display differing opinions that will share similarities which can be compiled and compared to create a final result that everyone who took part would agree with. For the purpose of presenting participants with a more analytical level of text, obvious errors like inconsistent naming and missing punctuation will be dealt with accordingly from the AI text either by changing or negating errors, or including what the AI has missed. While this method does not

present the translation in its raw unedited form, it allows the participant to choose based on linguistics rather than minor errors. Grammar and overall sentence structure will not be altered, even if errors are present. My own evaluation will contain the minor errors present still and will be discussed and analysed.

The next section will detail the texts that will be used for this research.

iii d) What Texts Are Being Used

Choosing the dialogue used for the data elicits questions regarding what is the most appropriate and will provide the least bias for my research. Reviewing relevant research by Wang L. (2023), Zhaorong (2018), He and Shi (2024), and Li and Chen (2019) where assessments of translated texts were done using AI, multiple texts were used for each experiment, in the case of Wang L. (2023), using multiple passages from the same text – Wang used information texts such as business details and news articles - to separate context (pp.2). As a result, three texts are planned to be used in total, each with a focus on fictional dialogue from Japanese into English. Fiction was selected as, from my own previous experience with translation, fiction tends to contain more fantastical utterances and lexis than non-fiction, be that through rare real-world events like apocalypses, or the unrealistic nature of genres encompassing fiction. The three texts will be from different forms of media to see if the AI has faults in one area in comparison to another, these being a fictional book, a video game, and a TV drama. To display consistency between the three texts, the genre will be fantasy as previous studies show even for human translators, fantasy can be difficult to convert from one language to another. Matters of place and character names, fantastical languages, even cultural idioms and utterances based on a real-world location of the fantasy setting (Such as Rowling's *Harry Potter* being set in England) are a challenge (Bergmann, 2017, pp29-42; Takiuchi, 2024).

Next is the matter of choosing a text that has an approved translation already or not. By approved translation, this research refers to a text that has already been translated, reviewed and publicised. Using an approved translation for the human element would be far less time and cost consuming for a smaller research project such as this. It would also eliminate any possible errors a human translator could do given a new text in as short of a time frame this project will take place in. An approved translation will be public for some years already once published and could be viewed by the subjects in the test, leading to a bias and incorrect data if the subject already knows which is the real translation. As for a translation based a newly translated texts, it would reduce the possibility of prior

knowledge of the subjects, as well as limit the possibility of the data collected by the AI to be from the source. Yet, as stated prior, translating 3 texts, even segments of them, is costly and time consuming, and without previous approval, the quality of the human translated source may be less than desired. Based on this consideration, this research will be from 3 approved translated texts. To eliminate the possibility of test subjects knowing the text, lesser situations will be used from the sources, be that a lesser Non-Playable Character (NPC) in a video game, or an unimportant conversation in a TV drama.

For the video game, the 2022 game 'Elden Ring' will be used; a high fantasy action roleplaying video game developed by FromSoftware that sees the player, the Tarnished, fighting to become the Elden Lord. For this there will be two conversations: one with the NPC 'Knight Bernahl', and the other with the NPC 'Rya'. These conversations focus on a more sophisticated register and dated lexis using historical words, as well as neologisms (Fantastical words for magical spells and creatures) such as "the Tarnished" or "Erdtree" in the context of the publicised English Translation. For the transcripts, player dialogue choices will be included too. While the name of the video game is originally in English, so it is marketable for an English-speaking audience, the dialogue was created in Japanese first before being translated into English by humans. As such, the original dialogue is Japanese and the analysis will be based around the translations by the human and the AI from Japanese into English.

In regard to the book, the 1996 精霊の守り人 *Seirei no Moribito* or "Moribito: Guardian of the Spirit" by 上橋 菜穂子 *Uehashi Nahoko* and translated by Cathy Hirano (2008) will be used; a high fantasy novel following Balsa, a bodyguard tasked with protecting the 13-year-old, Prince Chagum in a world based in feudal Japan filled with spirits and magic. The two instances of dialogue from this will focus on neologisms and conversations between different age and class groups.

Finally, the high fantasy TV drama anime スレイヤーズ *Sureiyāzu "Slayers"* (1995) will be used; based on the book by the author 神坂 Hajime Kanzaka. This story follows the sorceress Lina as she recalls her battles against the Lord of Nightmares. These two conversations selected for this research focus on dialect and colloquialisms, and neologisms. The dialogues chosen in particular contain conflicting parties (protagonists vs antagonists), and a recalling of a legend within the universe of

Slayers. Slayers also contains elements of humour and sarcasm which will be interesting to see how the human and the AI approach it.

iii e) Limitations

Research into AI translation cannot discuss all the issues and advantages it possesses. This research seeks to answer key questions related to an AI's ability to translate and a human's ability to recognise that in the context of a fantasy genre. However, even with this endeavour, this research has limitations.

Regarding Section a: the independent analysis; the research is around an individual's findings based on industry expectations. With expectations changing as years go on, and techniques changing names, the analysis of the translations will be based on my knowledge and conclusions. This will be based in the perspective of someone who has done prior research and is aware of the current standard and expectations of translations but still may conflict with other's opinions and thoughts over which they believe to be either the "better" translation or what techniques are used. Those with conflicting perspectives are invited to present their own analysis, but the analysis in this paper is based on as much previous research and findings as possible in relation to the translation of these texts from Japanese to English.

Due to the neologisms, idioms, and specific lexis in some texts, I am required to do external research through online dictionaries and previous research. As a result, the precise meanings of certain phrases and words, as well as translations of them may be limited or misjudged from their more appropriate meaning (see section ii b for examples of phrases that have no precise translation from Japanese to English). As stated prior, I took care to get this as accurate and factual as possible through previous research but acknowledges that inaccuracies are possible.

As discussed prior, published translations for each piece of media will be used for the human side of the analysis. These translations would have gone through extensive quality checking and rewrites before being released to the public and therefore will be in the best form a translation could be – unlike the AI translation (Demlová, 2026; Thayer, Kolko, 2004). This presents the AI at a disadvantage in comparison; all its translations are in a raw form and are only edited minimally for section b of this

research. The AI has not had the same level of checking and help provided that the publicised human translation has. While this is a limitation, it is also a key part of this research. To provide a translation good enough to be publicised without human input and trick the participants it is human, the AI is required to meet that level of a publicised translation. Its disadvantage is what is being analysed, and whether it is capable of doing the same quality of translation despite it – whether it can meet the desired level of a quality checked, context notes provided translation.

In some ways, it is possible the AI has an advantage over the human translation. Not only are some of the human translations two decades old (See Slayers) and would likely possess limited access to the internet or dictionaries for things like neologisms, but they were done with limited knowledge of the text, only having the context notes to create a translation (Thayer, Kolko, 2004). The AI on the other hand has had access to forums, social media, and also the media itself to create its translation due to being trained on the internet, as He and Shi displayed in their own research (2024). Its translation post-release of the media means that it likely all context and knowledge of the media is available to find, and should therefore be able to create a high-quality translation with little issue. This presents a limitation as its up-to-date information would be far superior to the human, and give it an unfair advantage when comparing the two. Once again though, this advantage is something to be analysed. If it does possess this advantage, then it should theoretically create a high-quality translation that should convince the questionnaire participants that it is a human, and the inferiority of the human translation should show.

Section b's use of academia participants creates a limited scope of people to assess the translations. People from academia or at least work within tend to be more educated than the general public, and as a result, likely possess higher reading capabilities than that of the general public too. AI within academia is also a topical subject, and participants might be more experienced with spotting AI texts due to this. Naturally these are hypotheticals and I have found little research to prove this so far, but this could mean that the AI is easily spotted in the questionnaire, creating results that may not reflect that of the populous. While people in academia may be able to identify AI better, this limitation presents the opposing possibility: If those participants cannot identify the AI correctly, then it suggests the AI has created a good enough translation to trick AI experienced participants. Once again, this limitation presents an interesting part to analyse, and possible further research into whether a person's educational background helps them to identify AI better, though this will not be analysed or focused on within this research project.

Another limitation presents itself in the relationship between the texts used and the participants. As previously mentioned, using publicised translations means the participants may possess prior knowledge of the texts translated. This means that the AI text may be identified more easily by those people, distorting results. Acknowledging this is an issue, a note in the introduction has been left advising those who are familiar with the texts not to participate, but this may still happen. If this research had more time, translation by a human translator of non-previously seen Japanese texts would be completed instead, and would eliminate this limitation, but for now, a discouragement to knowledgeable participants is the most a research project of this scale can provide.

A limitation was presented previously in section i c regarding the choice of which AI to use. Many AI or NMT translators exist, but DeepL was chosen for this research. While DeepL is regarded as one of the best in the industry (Phrase.com, 2021), it is an NMT meaning although it can provide a quality translation, it mainly translates and does not possess the same level of sentence understanding and structure than that of something like ChatGPT: A generative AI. Previous research on ChatGPT show it to translate at a human-like level, although its frequent mistakes still make it inferior to a human. (Lau et al, 2024). Reasons as to why generative AI like ChatGPT have not been chosen to be used were previously stated, but the lack of using a generative AI or anything that is not DeepL introduces a limitation of research. A small study such as this does not possess the time to properly analyse each AI translator individually and whether a specific translator does better on the public analysis than others. Further research into this topic with different AI translators would be worth analysing in the future.

As acknowledged in section iii d about what texts are being used, the texts themselves are part of a limitation with this study. This research focuses on three pieces of media, and while three is plenty for something of this scale, this amount cannot convey the breadth of situations and genres that are required to truly assess the AI's capabilities. It is possible that it may do poorly with fiction and/or fantasy, but may excel with non-fiction and other genres. As such, further research in this is required. This paper will analyse fictional dialogue in a feudal fantasy genre to the best of its ability so that future research may benefit from the findings.

The next section will begin the discuss the first analysis of the research: an independent study on the translations of the texts by both the human and the AI.

iv) SECTION a: INDEPENDENT ANALYSIS

During this section, the translation done by a human will be referred to as “human” or “HT” (Human Translation) interchangeably. This is to ensure the analysis is clear and concise, while not repetitive.

As mentioned previously in section iii b, for complicated translation elements, a table will be present prior to the analysis paragraph to assist with understanding. These tables will have the Japanese sentence broken down into its pieces (nouns, verbs, etc) or phrases (for example a noun and a verb together like 髪を撫でる *kami o naderu* “To brush hair”) along the top, then below each of those pieces will be the corresponding piece of both the human translation, and the AI translation. Some tables will be different, such as only containing the AI translation or human translation, or a different format such as displaying the connection between one sentence or lack thereof of another. Any differences will be defined in the analysis paragraph.

iv a) Hypotheses

Looking at previous research has established what levels of translation quality both the AI and the HT possess. The human is capable of conveying emotions and the themes of texts accurately, although at times lacks on their accuracy to the text as a result as they attempt to adhere to the Target Audience rather than just translate literally. They can understand the context well, and fluency is rarely an issue. The AI on the other hand has successes and failures in many of the same topics, being inconsistent with its outcomes. It can translate the same source well one time, and poorly another time. The HT may incorrectly translate the source some times, but never the same source again and again.

Due to the contents of the media selected and what the research has shown on AI/human comparisons already, it is possible to hypothesize that the AI will translate worse than the human. While it may be fine with translating the words, the AI’s inability to understand the context and situations within these dialogue scenes will lead it to produce mistranslations (Wang, 2023, pp.4; Zhaorong, 2018, pp.5). As Dai (2019) states, the issue is not a technical one, but a philosophical one. An AI could have code that translates the sentences without errors and completely legible, but struggles adhere to a target audience’s culture or speech tone, or dialects appropriately. Research

shows it can translate the language well, at times better than a human (Wang, 2023, pp.4), but not the meaning and the personalisation of the translation (He, Shi, 2024, pp.2).

When considering what aspect the AI may mistranslate the most, it will likely be the neologisms and borrowed nouns. It has shown to be inconsistent before when translating katakana, Japanese characters that convey foreign words such as スマートフォン *sumāto fon* “Smart Phone”, and given the high level of fantasy language in all three pieces of media, as well as the newly created nouns such as 褪せ人 *asebito* “Tarnished” and 黄金樹 *ōgonju* “Erdtree”, it will be interesting to see how the AI approaches them. Most of the research so far is based on past AI models; potentially a newer AI model will be able to translate them accordingly.

Another hypothesis is that for some of these pieces of media the human will also create a poor translation. The translation for Moribito and Slayers are from before 2010 which, as stated in the limitations, means it is possible the translators did not have the resources and internet capabilities as the AI now (Thayer, Kolko, 2004). This could lead to mistranslations or poor localisation of things like conjunctives and compound kanji (see Danganronpa with the combination of the 弾丸 *dangan* kanji and the 論破 *ronpa* kanji). Besides these elements, the HT should be fluent and coherent, with choices taken regarding certain words and cultural elements to localise the source text accordingly.

When considering the assessment criteria, the hypothesis is that the human will most likely fail in the accuracy section due to their likelihood to adhere to the fluency and appropriateness sections. While their translations may not be exact, research shows they tend to match the culture and context correctly (Wang, 2023). On the other hand, the AI will fail in every section but the accuracy one. Most AI’s have shown to be very literal in their translations which will match the original Japanese perfectly, but as a result, the AI does not consider the context as a whole, translating things like idioms or metaphors exact (Wang, 2023; He, Shi, 2024). It is possible either will be more adhering or differing from each section depending on the media present; maybe the AI will be better at the novel than the anime, or the human will be better at the video game than the novel. It has shown to be better with formal documents like the news before (Wang, 2023, pp.2-4), so it is possible a correlation will be present here too.

Next follows the analysis of each piece of media based on the criteria of Accuracy and Fluency, Appropriateness, and Expressionism. At the end, a conclusion looking at the general findings and a re-examination of the hypothesis and will take place.

iv b) Elden Ring

Based around traditional medieval fantasy with dragons and magic, and co-written by author of the *Game of Thrones* book series, George R.R. Martin, the video game “Elden Ring” (2022) presented the translators with a tone of Japanese formality and a fantastical lexis. While the name of the game is only in English, the dialogue for the game was written in Japanese first and translated into English later. Class and social hierarchy are throughout both text paragraphs, such as 貴公 *kikou* referring to someone of lesser status, and rarely used lexis like ならず者 *narazumono* or “ruffian” are present. From an initial analysis of the Japanese text, the translators would need to keep the traditional English register, possibly using words like “thou” and “thy”, translate the fantasy lexis appropriately so the audience can understand its meaning, and apply the contextual knowledge of the text to the translations – in particular, a focus on disobeying a higher authority, and the metal gold. Besides this, the translation would need to adhere to the assessment criteria previously stated.

For any reader curious about the story of Elden Ring, it is recommended to read the lore and story explanation by Toms (2024), who details chapter by chapter what the story is about. I will not be going into much detail about the story due to the complexity of it. All mentions of story elements will be for necessary context purposes.

For those interested in the transcripts of the dialogue and the translations, please look to Section viii for the Appendices. Both text A and Text B are located there.

Accuracy and Fluency

Japanese	その全てをもって	その	全	を (A particle made for the purpose of marking the object of an action)	もって
AI	With all that	that	With all		
Human	And with everything in hand	And with	everything		In hand

When analysing the two translations of the dialogue of Elden Ring, both translations adhere to being accurate and fluent enough that it could seem like a normal conversation. The use of conjunctions such as the adversative “but” for *だが* *daga*, and the causal “so” and “well” for a sentence ending in *だな* *dana* being translated as “then” creates a flowing and natural conversation that provides links to create context for, in this case, the player. One conjunctive of note is the translation of *その全てをもって* *sono subete o motte*. Both convey the original meaning of a follow up as a result of summary, like someone explaining something and then proceeding on now you know all the information. with the HT using “And with everything in hand” and the AI using “With all that”. The AI here translates more literally than the HT, translating *もって* *motte* meaning “through” or “by means of” as “all” – a literal but accurate translation. The HT however chooses to adhere to the flamboyant and medieval tone of the text and the use of *もって* *motte*, with “everything in hand” still referring to the *全* *subete* “all” like the AI, but adding in the context that this is after the player has done multiple actions and would therefore encompass the outcomes of those actions.

Japanese	狭間の地の辺縁ばかりをうろつき	狭間の地	の辺縁	ばかり (means “nothing but”)	を (A particle made for the purpose of marking the object of an action)	うろつき
AI	I wander only to the fringes of the land between	The land between	The fringes	only		wander
Human	Most Tarnished are doomed to wander the outskirts of the Lands Between	The lands between	The outskirts	Most tarnished are doomed		wander

Japanese	彼方の黄金樹をただ見上げる ばかり…	彼方の黄金 樹	を (A particle made for the purpose of marking the object of an action)	ただ見上げる	ばかり
AI	“I only look up at the golden tree beyond…”	golden tree beyond		look up	only
Human	peering wistfully at the towering Erdtree…”	towering Erdtree		peering wistfully	(Omitted)

Similarly, the translations for the dialogue towards the end of the conversation with Rya sees a decently accurate and fluent translation from both the human and the AI. In particular, the section Rya discusses the fates of Tarnished, people who, like the player character, have lost their grace. In this, the human and AI accurately translate the main points of the sentence, including 狭間の地の辺縁ばかりをうろつき *hazama no chi no atari en bakari o urotsuki* which is translated as “Most Tarnished are doomed to wander the outskirts of the Lands Between” by the human and “I wander only to the fringes of the land between” by the AI, and 彼方の黄金樹をただ見上げるばかり… *kanata no ōgonju o tada miageru bakari* being translated as “peering wistfully at the towering Erdtree…” and “I only look up at the golden tree beyond…”. Much like before, while the AI conveys the same meaning as the HT in both instances, its fluency and accuracy presents itself as inadequate due to its lack of context. The AI’s use of the pronoun “I” instead of referring to the player, and the lack of connection between “I wander only to the fringes of the land between” and the follow up “I only look up at the golden tree beyond…” presents disjointed sentences that fail to understand who its referent is. Perhaps this is due to Japanese itself rarely using pronouns to refer to something in a sentence, as seen in this part of the text, with the Japanese language “strongly favours ellipsis (the omission of words)” in comparison to English that rel[ies] heavily on pronouns to trace references” (Hasagawa, 2015, pp.112; Wakabayashi, 2021, pp.142,166).

Japanese	祝福に導かれながら	祝福	に (particle used for indicating a destination, a location or a time)	導かれ	ながら
AI	guided by blessings	blessings		guided	(Omitted)
Human	(Omitted)				

It should be noted in this part of the text however that the human seems to omit part of the Japanese in their translation. Rya remarks 祝福に導かれながら *Shukufuku ni michibikare nagara*, saying “While guided by blessings”. The AI identifies this and, while omitting the adversative conjunctive ながら *nagara*, translates it as “guided by blessings”. The HT does not include any mention of this. While I believe the HT still conveys the meaning overall, the omission of some of the source text technically makes it inaccurate from the original.

The AI at times tends to falter in this category however. Throughout there are inconsistent proper nouns used for the same thing such as 火山館 *kazankan* “Volcano Manor” being referred to in English as “Volcano Hall” in once instance and “Volcano Pavillion” in another. It is possible that DeepL translates on a line-by-line basis rather than the text as a whole, which leads to inconsistencies such as this, although this is only a theory based on the results here as no data could be found regarding how it translates.

Related to this, the lack of context the AI has in regard to proper nouns and pronouns leads to mistakes. For example, in the Japanese text, Lady Tanith is referred to as タニス殿 *tanisu-dono*. 殿 *Dono* refers to either gender, yet the AI has chosen to use refer to Lady Tanith as “Lord Tanis”. This presents the possibility of gender bias within the AI – perhaps it interpreted a position of power as a male role, or considered 殿 *Dono* in the context of the historical meaning of a feudal lord, a male term (Jisho, 2025; Kim et al, 2023). Gendered pronouns are also present in things such as 褪せ人 *asebito* or literally “faded ones”. The AI translates it as “Faded man”, yet the player character can be any gender. The Japanese itself does not use a gendered pronoun in the word, the character 人 *bito* referring to a “person” rather than a man or a woman (Jisho, 2025).

We see a similar lack of context regarding the themes of Elden Ring as well. The human translation chooses to use the word “recusants” when referring to 背律者 *Hairitsusha* while the AI translates it as “apostate”. 背律者 *Hairitsusha* can be broken down into 背 *Hai* meaning “defy”, 律 *ritsu* meaning “law”, 者 *sha* meaning “person”, altogether defining “a person who defies the law”. While both of the translations refer to the concept of challenging something, only the HT translates it appropriately, with recusants referring more so to challenging a higher power and not submitting to an authority (Cambridge Dictionary (Online), 2025). Apostate on the other hand has a primary focus on challenging religion, rather than just challenging a superior being or concept. In the context of Elden Ring, many NPCs go against what is known as 黄金律 *ōgonritsu* or “The Order”, with Bernahl, the NPC used in this text, being one of them (Toms, 2024). While the AI translation implies some challenge, it focuses on a more religious tone with apostate and therefore fails to correctly convey the context necessary for the translation. It is possible this is caused by a lack of fictional-based data for its training, although a lack of source data on DeepL makes this merely a theory. It is possible other translation AIs may be better at this if their training data included fictional world knowledge, although this research would be better allocated for another research project.

Japanese	…分かっているのなら、よい	分かっている (This word means understand)	のなら	よい
AI	If you do, good	You do	if	good
Human	(Not discussed in this section)			

Fluency is another consistent issue for the AI. In the context of this research, while it can translate singular passages well, it can sometimes fail to connect them to the previous sentence to create a coherent conversation. Instances of this include after the 1st player interaction where the player states “[they] understand”. Here, the AI translates the Japanese …分かっているのなら、よい *wakatteiru no nara, yoi* literally as “If you do, good.” While an accurate translation on its own, literally meaning “If you understand, good” having this sentence after the player has already stated that they understand is unnatural and doesn’t create flow to the conversation.

	1 st sentence	2 nd sentence
Japanese	私は、主の使いで旅をしていたのですが…	ならず者に襲われて、途方に暮れていたのです

Literal translation by researcher	I was taking a trip for an errand for my lord but...	A ruffian attacked me, and I was at a loss.
AI	I was travelling on the Lord's errand...	I was attacked by a rogue and I was at my wits' end.

Some fluency issues with how Rya’s dialogue is translated have been noted before, but other such instances exist, like when she says *ならず者に襲われて、途方に暮れていたのです Narazumono ni osowarete, tohō ni kureteita no desu*. In the dialogue, the sentence prior to the sentence above finishes with *ですが… desu ga* (as seen in sentence 1 of the table above), which means “but”, yet the AI in neither the prior sentence translation (“I was travelling on the Lord's errand...”) and the sentence mentioned above (“I was attacked by a rogue and I was at my wits' end”) contain the conjunctive. This displays the lack of connection between the translations, and the AI not applying to fluency criteria.

Appropriateness

Much like the previous section, the two translators do a suitable job of translating the text appropriately. While the AI may slip up in its consistency of names, for example the previously mention Volcano Pavillion and Volcano Hall, it still translates the nouns to a suitable degree. An issue it frequently has is its connection to the context of the source. While this fault has already been discussed prior, it’s quite prevalent regarding appropriateness as it fails to translate items like proper nouns correctly.

An example is 黄金樹 *ōgonju* being translated as “golden tree” rather than the game contextual “Erdtree”. It isn’t inaccurate to translate it as “golden tree”, but within the setting and the game, Erdtree is more suitable. The same can be said for the proper noun place names such as リーニエ *riēnie* and アルター高原 *arutākōgen* which the AI translates as “Lienier” and “Alter Plateau” respectively. Again, while these are not inaccurate, contextually these are not the correct names for the locations it is translating and would therefore cause issues for the player who is playing.

On a related note, the translation of 褪せ人 *asebito* or literally “faded ones” (Jisho, 2025), was translated somewhat poorly by the AI as a result of its lack of context. The humans’ translation of

“Tarnished” includes not only a gender-neutral referent pronoun, which is important for a game that you can play as either sex, but also the themes of gold and metals, and how metals can degrade over time. This is something present throughout in Elden Ring, the idea of those who go against the Golden Order lose the gold from their eyes and become unworthy (Toms, 2024). While the AI is accurate in translating it as “Faded man”, it does not contain the necessary context that would allow the translation to be as appropriate as it could be.

Another area that the AI seems to be inadequate on in regard to appropriateness is using a suitable lexis and accent for the genre in question. A fantastical medieval genre like Elden Ring tends to possess a lexis of the time period in whatever language is needed for the target audience. This can include old English terms such as “thou” and “thy”, and archaic words that are less frequently used in the modern day. We see the HT attempt to commit to this using archaic or infrequently used words such as “accosted” for 襲われて *osowarete*, and the previously mentioned “recusants” for 背律者 *Hairitsusha*. AI tends not to be appropriate in terms of tone and dialect like the HT. While it does use appropriate genre terms from time to time like “transgressors” for 背律者 *Hairitsusha* or “ruffians” for ならず者 *narazumono*, or even translating 祝福を冒瀆し *shukufuku wo bōtokushi* as “desecrate blessings”, other translations such as “I’m sure you’re a hero” 英雄たる方であると *ei-yū taru hō de aru to*, and “Do you know what that means?” その意味を、分かっているのか *sono imi o, wakatteiru no ka* lack any real lexis that would be appropriate for the genre. This is especially prevalent in comparison to the HT who uses “A champion, through and through” for the former, and “I hope you understand the weight of my words” for the latter.

Expressionism

One of the key elements of expressionism for this text was conveying the tones of respect and strength. Hierarchy, or at least standing within one’s own kind, are frequently discussed, and commonly the player character “The Tarnished” is shunned due to their stance on what is happening in the world, and their lack of connection to higher beings. Conveying this, as well as implying an emotional element to the characters is necessary to create a player connection to the in-game world.

Looking at both translations of the two texts for Elden Ring, we can see that the AI very rarely conveys the correct level of emotion in the words it chooses, opting for a more literal translation rather than trying to imply any expression behind the characters. The HT on the other hand, although less accurate to the original Japanese, uses different vocabulary to create that hierarchy as mentioned before, as well as an element of dramatism to the piece that assists in conveying the emotions behind the words.

Japanese	だからこそ、疑問を抱くものかもしれぬ	だからこそ	疑問	を (Particle for marking the object of an action)	抱くもの (To hold/habour)	かもしれぬ	ぬ
AI	That may be why you question it	That	question		(Nothing to compare to)	May be why	(Omitted)
Human	Perhaps playing that part led you to your doubts, I wonder	Playing that part	your doubts		(Not precisely but "led you" is the closest)	Perhaps	I wonder

Several instances of this occur in the text featuring Bernahl. One such instances towards the beginning is the line だからこそ、疑問を抱くものかもしれぬ *dakarakoso, gimon o idaku mono kamo shirenu*. Breaking this sentence down, だからこそ *dakarakoso* means "That part", 疑問を抱くもの *gimon o idaku mono* literally means "to harbour doubt" and かもしれぬ *kamo shire nu* means "maybe", resulting in a rough literal translation of "Maybe a result of doing that part led you to harbour doubt". The AI translates this sentence as "That may be why you question it." This is not an incorrect translation and carries the same meaning as the rough translation previously. However, the HT translates this sentence whilst still keeping the tenor and tone of the genre but also adhering to the hierarchal status of the scene. The HT translates it as "Perhaps playing that part led you to your doubts, I wonder." This fits to the same level of accuracy as the AI and means the same thing, but the additional inclusion of translating the ぬ *nu*, an archaic Japanese sentence ending in this case, as "I wonder" implies that element of doubt on the speaker's behalf (Jisho, 2025). Additionally, choosing to translate だからこそ *dakarakoso* as "That part" instead of just "that" not only links it to the previous sentence, but adds that traditional English tone with it.

Japanese	貴公、狩ったようだ な	貴公	狩った	よう	だ (Sentence ender meaning “to be”)	な
AI	Well, my dear, it looks like you've done it.	My dear	Not precisely but “done it”	Looks like		Well
Human	So. You have bloodied your sword in the hunt	You	bloodied your sword in the hunt	Not precisely but “have”		So

A similar thing happens with the sentence ...貴公、狩ったようだな *kikō, katta yō da na* “Tarnished, it seems you’ve hunted”. The verb in this sentence refers to “hunted” 狩った *katta*, however the AI never acknowledges this, resulting to simply “Well, my dear, it looks like you've done it.”. The HT does not translate this accurately either, however uses the more poetic “You have bloodied your sword in the hunt”, still carrying the idea of a hunt, but implying something more visceral with the verb “bloodied”.

There are also sections of the HT that imply far more endearment from the NPC than that which the AI does. One instance is seen with Bernahl when he says 背律者らしくなってきたな *hairitsusha rashiku nattekita na* meaning “You’re becoming something of a recusant”. The AI translates this in a similar way with “You’re starting to sound like an apostate”, but the human chooses to translate it as “Look at you. A recusant through and through.” The HT using the referent phrase “Look at you” and the phrase “through and through” indicate an element of pride towards the player in their accomplishments, to the point they encompass something that Bernahl admires.

Japanese	どうか、首飾り を取り戻してく ださい	どうか (Meaning “would you mind”)	首飾り	を (Particle for marking the object of an action)	取り戻し て	ください (Meaning “please”)
AI	Please, get the necklace back	Please	necklace		get... back	please
Human	Please, I must have the necklace back.	Please	necklace		must have... back	please

Japanese	またお会いできるのが楽しみです すね	また	お会いできる	のが (two particles, の turning the previous verb to a noun phrase, が indicating the subject of the sentence)	楽しみ	ですね (です is a sentence ender meaning “to be”, ね adding emphasis)
AI	I look forward to seeing you again	again	seeing you		look forward	
Human	I do hope that we can meet again	again	can meet		do hope	

Translations within Rya’s dialogue contain this too, within the sentences *どうか、首飾りを取り戻してください* *dō ka, kubikazari o torimodoshite kudasai* “Please return my necklace” and *またお会いできるのが楽しみです* *mata o aidekiru no ga tanoshimi desu ne* “I hope I can meet you again”. The AI translates both of these literally, the former “Please, get the necklace back”, and the latter “I look forward to seeing you again”. Here the HT decides to add in words that are not present in the original Japanese to create more personality for Rya. The inclusion of “must” in “Please, I must have my necklace back” implies she is pleading to the player, and “hope” in “I do hope we can meet again” implies a desire for something in the future.

The added expression of emotion in all of these creates more depth to the characters present and makes them more natural and human. This also enhances the connection the player has to the character by making them relatable and allows for the tone of Elden Ring to be fully realised.

iv c) Slayers

Slayers was a 90s anime that centred around humour and a fantastical magical world. The main character, Lina Inverse, was a woman that broke the stereotypes of women in anime for the time, and her crass mouth and nonchalant attitude made her a favourite for fans (Cartoon Essays, 2015). Both texts focus on neologisms and more colloquial conversation, as well as also the humour, with one text being a discussion between Lina and Gourry about the Legend of a demon, and the other being a confrontation with the enemy, Zegaldiss. The humorous nature of the show – present through things like jokes and sarcasm – would need to be translated and localised so an English-speaking audience would understand. This also includes adapting to a specific regions English culture

and dialect if necessary. Due to the information conveyed in the text, the translators would need to translate not only high fantasy words, but also hierarchal language. The biggest element of such a text would be the expressionism and whether either of them could convey not only the jokes, but the level of disagreement and vitriol between the antagonist and the protagonist in one of the selected conversations.

Transcripts for the slayers dialogue and the translations are located in Section viii.

Accuracy and Fluency

Much like Elden Ring, the human and the AI adhere to the criteria of accuracy and fluency well. For the most part, the translations were coherent and understandable, with very minimal errors. While this is acknowledged however, both the AI and the human have faults in different areas when it comes to accuracy, whether justified or not.

Japanese	フォークの上に 乗った目玉 焼き。そんな ところを想像して もらいたいわ	フォークの 上に	乗った目 玉焼き	そんなところ	想像してもら いたい	わ (Particle indicating emphasis)
AI	A fried egg on a fork that was propped up on top of a fork. That's the kind of place I'd like people to imagine.	a fork that was propped up on top of a fork.	A fried egg on	That's the kind of place	I'd like "people" to imagine. (The word for people is not present in this so has been marked as such)	
Human	Take this egg on the end of my fork. Try and think of it like that.	the end of my fork.	Take this egg on	It like that.	Try and think of	

Japanese	そしてその上にある世界は丸く平らでそうね	そして	その上にある	世界	は (A particle indicating the topic of the sentence)	丸く	平ら	でそうね
AI	And the world on top of it is round and flat and, well...	and	on top	the world		round	flat	and, well
Human	The world exists on top of it, smooth and round, like...	(Omitted)	on top of it	The world		round	Smooth	like

Firstly, the ability of both the AI and the human in conveying the legend of Shabranigdu in Slayers 1 was impressive. In this scene where Gourry and Line discuss the legend, both the AI and HT are able to convey a complex story filled with neologisms and fantastical naming features in a way that viewer can understand without causing confusion. In particular, the translation for フォークの上に乗った目玉焼き。そんなところを想像してもらいたいわ *Fōku no ueni nokkatta medamayaki.*

Sonna tokoro o sōzōshite moritai wa shows the ability to convey metaphors through the translation without overcomplicating it. The sentence above roughly means “A fried egg on top of a fork. I want you to think of it like that, okay?”. For context, this refers to how the world in the Slayers universe looks like. The HT translated “the fried egg on the fork” フォークの上に乗った目玉焼き *Fōku no ueni nokkatta medamayaki* as “take this egg on the end of my fork” adding the verb “take” at the start in reference to the image that is present in the scene (of which the description of this scene is written in green in the transcripts seen in section viii Appendices) and to allow flow between the former sentence where the metaphor starts そしてその上にある世界は丸く平らでそうね… *soshite sono ueni aru sekai wa maruku taira de sōne...* “The world was on top, circular and flat like...”

For this same sentence, the AI is very literal with its translation: "A fried egg on a fork that was propped up on top of a fork. That's the kind of place I'd like people to imagine." While this sentence does not contain the fluency criteria due to the repetition of the “fork” idea, it is accurate in its translation of the original Japanese, using the verb “propped” in reference to 乗った *nokkatta*. The only place it presents inadequate in accuracy here is the use of “People” in reference そんなところを想像してもらいたいわ *Sonna tokoro wo sōzōshitemoritai wa*. No referent pronoun is used

in this sentence – perhaps it may not be inaccurate to translate this as “That’s the kind of thing I’d like *you* to imagine”, with the second person pronoun “you” referring to Gourry who Lina is talking to in this scene. Including pronouns that aren’t contained in the text is not unheard of for Japanese translation since the language tends not to use them (Hasegawa, 2014), however in this instance that AI’s lack of context has meant it has used a general noun “people” to apply to the verb phrase 想像してもらいたい *sōzōshitemoraitai* “I want you to imagine”. This makes the translation disjointed from the scene in question, further showing the issues of fluency and context the AI has shown to possess.

Japanese	それぐらいで参るようじゃ魔族の王とはいえないわ	それぐらい	参るようじゃ (Meaning “defeated”)	魔族の王	とはいえない (phrase meaning “you cant say its...”	わ (Particle indicating emphasis)
AI	(Not discussed in this section)					
Human	That doesn’t matter to a monster	That	(Cannot be found in the sentence, although it seems “doesn’t matter” is implied to be the replacement)	monster		

The HT too has issues with accuracy, namely missing out words or altering sentences to be shorter. One such example is the Lina’s response to Gourry after he remarks that Shabranigdu was split into 7 pieces, where she says それぐらいで参るようじゃ魔族の王とはいえないわ *sore gurai de mairu yō ja mazoku no ō to wa ienai wa* which roughly translates to “If you’re defeated by something like that, you can’t call yourself the Demon King”. The HT erases most of this sentence in favour of using “That doesn’t matter to a monster.” This sentence fails to directly include any mention of the “demon king” 魔族の王 *mazoku no ō* or the anything related to him. There is no mention of his possible defeat here 参るようじゃ *mairu yō ja* or the honour of being called the king should he not be defeated by being sliced to pieces とはいえないわ *to wa ienai wa*. However, it is arguable that this translation complies to fluency and appropriateness instead of accuracy. The use of the pronoun

“that” links it the subject stated by Gourry prior that Shabranigdu was split into 7 pieces けど体を7つに引き裂かれたんだろ？ *kedo karada o nanatsu ni hikisakaretan daro*, and the use of the descriptive noun “monster” instead of “demon king” for 魔族の王 *mazoku no ō* lessens the repetition of “demon king” being said, making it more fluent and natural.

Appropriateness

Seen prior in Elden Ring, the AI creates some strange and confusing names with the katakana proper nouns seen throughout the text. Instances like the name スィーフィード *suifido* literally “Suiifido” are translated multiple ways and inconsistently, from “Ceephied” to “Sufis” to “Sufiid” to “Sweefied”. While a minor issue and something that could be easily corrected, it still displays the AI is inconsistent, and does not choose an appropriate translation for proper nouns.

Throughout both texts, it is not uncommon for the AI translation to be correct in its meaning, but sometimes too literal where other words may be more appropriate. Gourry’s comment about the battle between Ciephied and Shabranigdu being 不毛な戦いだ *fumōna tatakai da* was translated by the AI as “It’s a barren battle” and by the human as “A meaningless battle”. The sentence here literally means what the AI translated it as, with the adjective 不毛な *fumōna* meaning “barren” and 戦いだ *tatakai da* meaning “battle”. Due to the context of the legend Lina is discussing, the HT’s use of “meaningless” is more appropriate. The battle described was not “bleak or lifeless” as Oxford dictionary defines it (Oxford, 2025), it was a war that should not have existed at all, hence the adjective “meaningless”.

A similar situation is seen when Lina gives her thoughts upon first hearing of Zegaldiss’ offer, saying 怪しいわよね *ayashi wa yo ne* or, as the AI translates it “[He’s] Suspicious”. This is an accurate translation, 怪しい *ayashi* meaning “suspicious”, yet the human’s translation of “I don’t buy it” is more of an appropriate colloquial phrase that both the character of Lina and the everyday person may use. “I don’t buy it” still shows the doubt Lina has to Zegaldiss but is more localised to an English-speaking audience, in this case a US American centred one, and presents the situation in a far more realistic and natural way.

Expressionism

One of the key elements of *Slayers* is the comedy, using jokes and humour to not only enhance when the show does contain more serious moments, but also to display the personality of the main characters – namely Lina and her nay-say attitude. The casual nature between the two main protagonists means that the text overall appears to be more colloquial in nature, showing characters that aren't as casual to be something perhaps more threatening or “outside” of what is considered the norm. To this degree, the exchange between Zegaldiss and Lina, and the obliviousness of Gourry in the legend-telling scene were excellent scenes to analyse how the human and the AI translated humour and tone. In this case, similarly to *Elden Ring*, the AI did a very poor job in this criteria, misunderstanding sarcasm, and a lack of context leading to mischaracterization. While both translations don't carry humour in a transcribed form well, even with knowledge of the scene, the AI falls flat in its expressionism.

As discussed, humour and sarcasm were essential elements for the translation of *Slayers*. Jokes like *にらみを利かせてよボディーガードさん niramī wo kikasete yo bodīgādō-san* “Use that glare of yours, Mr Bodyguard”, and the back and forth of *リナ：分かった？ガウリイ：さっぱり rina: wakatta? Gaurii: sappari* “Lina: You understand? Gourry: Not at all” show elements of teasing and comedic ‘one-liners’ that would be difficult to convey to an English-language audience in the same manner.

For the former dialogue, *にらみを利かせてよボディーガードさん niramī wo kikaseteyo bodīgādō-san*, the HT translates it as “Just try to look threatening, Mr Bodyguard”, while the AI translates it as “Keep your eyes peeled, bodyguard.” Neither is incorrect: *にらみを利かせてよ niramī wo kikaseteyo* contains *にらみ niramī* meaning to glare/intimidate, and *利かせてよ kikaseteyo* meaning to display the noun prior. However, the human's use of “Mr” for *さん san* in *ボディーガードさん bodīgādō-san*, is what creates that element of Lina teasing Gourry, and portraying that translation better than the AI. *さん san* is a suffix added to the end of names in Japanese. It can be used for general acquaintances of any gender, but here, it being translated as “Mr” is localisation for jokes that tease another for a fault/skill. An example is calling someone “Mr

Know-It-All”, “know it all” referring to someone who talks too much about a topic that is not necessary, with “Mr” teasing the idea that the person they are talking to thinks they are of a higher status and better than others. *さん san* or “Mr” here is used in conjunction to a previous piece of dialogue. Earlier in the text, Zegaldiss remarks that Lina “has a reliable bodyguard in there” *そっちは頼もしいボディーガードも付いてるだろ socchi ni wa tanomoshii bodīgādo mo tsuiteru daro*. This present text where Lina calls Gourry *ボディーガードさん bodīgādō-san* is referencing that, and her teasing Gourry for being referred to as such. This subtle localisation and the expression of teasing within the human translation separates it from the AI, and displays the criteria of expressionism well.

The latter joke mentioned previously is a short exchange between Lina and Gourry, with Lina asking *リナ：分かった？ rina: wakatta?* “Lina: You understand?” And Gourry responding *ガウリイ：さっぱり Gaurii: sappari* “Gourry: Not at all”. This joke here is that Gourry is appeared to be understanding Lina’s story, through small utterances and repetition like *不毛な戦いだ fumōna tataida* “a barren war” and *ふ～ん fūn* “Hmmm”, however in the end has not understood anything.

The AI and the human once again are not incorrect with their translations of Gourry’s *さっぱり sappari*, the human translating it as “Not at all!” and the AI translating it as “No, I don’t”. In this instance, the AI is too blunt and formal, not understanding the joke’s context and simply creating a response to the previous sentence. On the other hand, the HT’s “Not at all!” summarises that all the previous utterances and comments Gourry’s has made were him not understanding and lying about it, creating a conclusion that displays the character’s oblivious personality and creating a comedic moment. The inclusion of the exclamation point adds to the summation of the joke, emphasising the fact that he has understood very little.

Related to the jokes seen in the text is the sarcasm portrayed by the characters. In particular, Lina’s line after the door is opened to reveal Zegaldiss *怪しいなんてもんじゃないわね ayashi nante mon ja nai wa ne* “There isn’t anything suspicious here at all”. Here Lina sees Zegaldiss, a person covered in bandages with blue stone skin, which to any person would be out of the ordinary and therefore suspicious. Her sarcastic response to the reveal is to exaggerate the suspiciousness of Zegaldiss, with

the わね *wa ne* suffix ending adding to the emphatic remark. Noting this and analysing the translations, it is clear the AI does not understand the context again, translating it as “That’s not very suspicious”. Much like the previous analysis, the AI’s translation is very blunt, and even despite the わね *wane* suffix, a feminine way of saying literally, “isn’t it?”, fails to include any emphasis on the sentence. The human’s translation of “No, nothing suspicious here” has an exaggerative element to it, the use of “no” at the start emphasising the present situation.

Besides the humour, in the AI translation the overall tone is off for some of the characters. One example in particular in Zegaldiss. Through the use of culturally rude referents like お前に *o mae ni* meaning “you”, and the assertive さ *sa* and よせ *yose* meaning “Stop it right now”, the original Japanese presents him as a boisterous and serious individual. His tone is always straight forward and to the point – a contrast to the protagonists who insert humour. The HT reflects this personality, giving him a formal tone and a well-spoken lexis through lines such as ただ 商談がしたいだけだ *tada shōdan ga shitai dak eda* “I merely wish to perform a business transaction” and ちゃっかりしてやがる *chakkari shiteyagaru* “You’re a shrewd woman”. The AI in contrast struggles to convey that tone and personality, translating the former Japanese as “I just want to conduct business” and the latter as “You’re being cheeky.” Once again, neither translation from the human or the AI is wrong, but the humans’ use of the word “merely” for ただ *tada*, and “shrewd” for ちゃっかり *chakkari* instead of the AI’s “just” and “cheeky” align far more with the lexis of the original Japanese and show Zegaldiss’ tone and demeanour more accurately.

iv d) Moribito: Guardian of the Spirit

Moribito was selected due to the neologisms and hierarchy structure present, following the story of the soldier Balsa as she protects Prince Chagum from danger. The use of mythological creatures and entities, as well as mentions of magic and spirits presents difficulties in localising names and conveying those entities appropriately for the target audience. The media type being a novel also presents difficulties surrounding the formatting, especially for Japanese where instances of “He said/She said” tend not to be present, as cited earlier. Unlike the two previously discussed medias, Moribito is the first instance where the AI and the human faltered in different ways. The AI’s translation was literal and confused characters and genders consistently, whereas the HT lacked

fluency at times and contained strange localisations that removed the original meaning from the text. Despite these failures, it is clear that the HT is superior in multiple areas of criteria.

The transcripts for the Japanese and the English translation of Moribito are located in section viii in the Appendices.

Accuracy and Fluency

One of the most apparent issues with the AI translation in this text was its not understanding the context of who is speaking and their gender. As mentioned before, Japanese tends not to include pronouns in sentences unless referring to another outside of the present conversation (Hasegawa, 2014, pp.112), and therefore this can cause some issues relating to how the characters are portrayed. The first lines of text features this, with a sentence said by Toya まちがないか、調べてくたせえ *machigainai ka, shirabete kudasē* “Check it if you think there’s any doubt”, which the AI wrongfully assumes is said by Balsa. This is possibly due to バルサ *barusa* being referred to in the line right after it そう言ってバルサを見て *sō itte barusa o mite* “[He] said it, then looked at Balsa”. Although the researchers’ translation contains the word “he”, no gendered pronoun is referred to within the sentence, そう言って *sō itte* meaning “saying that”, and バルサを見て *barusa o mite* meaning “Looking at Balsa”. It is likely the lack of a gendered pronoun caused the AI to be confused, and saw the name バルサ *barusa* as a reference point for the speaker.

In contrast to the AI’s mistakes, although the HT does not have the same inadequacies as the AI with gender-related translation, they frequently display a lack of accuracy to the original source material. One such instance is in the first lines of text 1 where Toya and Saya present all the items they have found from their scavenge. Here it is mentioned that they “Dropped the items on the floor with a thud and counted them up, noting that some were kimonos, some were bearskins, and other such items.” どさっどさっど、荷を床におろして、彼らはこれが着物で、これが熊皮などと数えあげた *do sa do satto, ni o yuka ni oroshite, karera wa kore ga kimono de, kore ga kumagawa nado to kazoeageta*. The human translation does not mention any specifics about the items, merely that they “They plopped their bags down on the floor and proudly presented each item.” This does not

translate the kimonos or the bear skins seen in the original Japanese mentioned in *こらはこれが着物で、これが熊皮など* *kore ga kimono de, kore ga kumagawa nado*. Instead, for an easier flow and convenience, the HT chooses to omit that factor and focuses on the suffix *など* *nado* meaning “etc” or “and more” regarding a list of things. While it can be said that the omission of the specifics allows for better fluency, it cannot be completely accurate if information from the original Japanese is missing.

Appropriateness

For a text like *Moribito*, the localisation is a key and necessary part of the translation. The many neologisms and fictional place names that may not make sense to translate into English proved to be a difficult thing for both the HT and the AI to do correctly, sometimes resorting to words and phrases that do not match the original Japanese.

One such instance is when Toya remarks *どうしたんです？顔が赤いですよ、バルサさん* *dō shitan desu? Kao ga akai desu yo, barusa-san*, meaning literally “Is something wrong? Your face is all red, Balsa.” This description and Balsa appearance to Toya are meant to reflect the fear and worry Balsa has that the enemy may be invading their camp. For Japanese culture, an instance of fear is referred to as someone’s face being red, which the AI translation of “Your face is red, Balsa” shows the same thing. On the other hand, the human uses the idiom “You’re as white as a ghost”, a term meaning someone’s physical appearance showing their fear or shock, sometimes heard as “as white as a sheet” (Oxford, 2025; Cambridge, 2025), to adhere to an English Target audience. While completely different from the source text, the HT’s use of the idiom is more suitable for the English audience who would be familiar with the idiom and its meaning, rather than the literal translation of red. An English target audience would also associate the colour red with other emotions such as anger or embarrassment. The adaptiveness of the HT allows them to cater to the target audience better than the AI did.

Similarly to the rest of the media pieces, the translation and localisation choices for the names is approached differently by the human and the AI. Location nouns such as *扇ノ上* *Ōgi no kami* or character names like *ニュンガ・ロ・イム* *nyunga ro imu* or *バルサ* *barusa* are points of difficulty

for both. Most commonly, the AI is inconsistent with translating them, referring to Balsa sometimes as “Barça” or calling ニュンガ・ロ・イム *nyunga ro imu* “Nyunga Lo imu” in one section, and “Nyunga Lo Imu” in the next.

In contrast, while the human does get them consistent, the localisation choice to translate 扇ノ上 *Ōgi no kami* to both “Ninomiya Palace” and “Ogi no Shimo” in two separate places is interesting. Firstly, “Ogi no Shimo” is a mistranslation by the translator. The character 上 in this instance should be translated as “kami”, not “shimo” since its referring to a district in the city. Secondly, the differences are likely this due to the context of the sentences; it is a way to separate out the palace area from the town area. The first appearance is the mention of the palace burning down なんでも〈扇ノ上〉の二ノ宮が夜明けに燃えちまったんだそうです *nan demo (ōgi no kami) no ninomiya ga yoake ni moechimattan da sō desu* “I heard that Ninomiya Palace burned down at dawn”, where the human omits the 扇ノ上 *Ōgi no kami* in favour of just the 二ノ宮 *ninomiya* or the palace being mentioned to isolate the location of the action. The later section of そういや、ちょっと前に〈扇ノ上〉のどこかにいたって噂を聞いたけど、いまはまったく噂を聞かねえな *sō iya, chotto mae ni ōgi no kami no doko ka ni itatte uwasa wo kīta kedo, ima wa mattaku uwasa o kikanē na* “Now that you mention it, there was a rumour that he was somewhere in Ogi no kami, but I’ve not heard that since” translates 扇ノ上 *Ōgi no kami* as “Ogi no Shimo”, referring to the town’s district and not just the palace. It is possible to argue that the distinction of palace and town in English was not necessary, but this choice for the localisation shows an added element of thought of the target audience by the translator. In instances of translation, it would be better to had something that can be understood properly by the people who read it, and despite the mistranslation of 上, the HT in this instance creates a stronger translation through its localisation than the inconsistencies of the AI.

Moribito is a novel, and with being a novel there are some expectations to adhere to involving the genre. One element of this is the communication of present dialogue. This is typically through the use of verbs like “said” or “asked” in English, however this sort of thing is not that common in Japanese media or is formatted much differently than its English counterpart, which is seen when

comparing the English translation and the Japanese translation of Moribito (Uehashi, 1996; Hirano, 2008). As a result, the translators typically have to include this genre element in themselves using the surrounding context of the sentence to ensure it flows nicely for the target audience and is clear about who the present speaker is. Examples of this can be seen in the translations for はあ、もちろん *hā mochiron*. The AI translates it as “yes, of course”, while the human translates it as “‘Of course’, he answered.” While not necessarily a mistranslation on the AI’s part since it translates it correctly, the inclusion of “he answered” allows for the target audience to have a clearer understanding of the dialogue.

A similar thing appears in タンダは口をひらきかけて、ためらい、それからいった *tanda wa kuchi wo hirakikakete, tamerai, sore kara itta* where the AI translates it as “Tanda opened his mouth, hesitated, then said.” This is the literal translation of the sentence, and in comparison to the human who translates it as “Tanda started to speak and then hesitated.” the HT is better structured and allows for the noun “hesitation” to still be present in the dialogue following on from it, adding an element of expressionism to the translation too.

Prince Chagum’s background in the novel is that he is of nobility and therefore would speak with a different lexis and formality than some of the other characters. This fact is highlighted in the book by Balsa herself where she thinks チャグムの言葉をなおさなければ。。。 *chagum no kotoba wo naosanakereba*, or “I need to change Chagum’s words”. This is so his speech does not stand out to the common folk and so he is easier to understand. This would mean that the same formality would need to be conveyed in English too.

One line in particular to analyse is when Prince Chagum says ふしぎじゃ。宮で食べていた物より、下じもの食べ物のほうが、ずっとおいしい気がする。なぜであろう？ *fushigi ja. Miya de tabeteita mono yori, keji mono tabemono no hōga, zutto oishii ki ga suru. naze de arō?* Here Chagum discusses the food he is eating, saying “It is so strange. The lower-class food tastes much better than the palace food. I wonder why that is.” The use of nouns like 下じ *keji* “lower-class” and formal interrogatives like なぜ *naze* displays Chagum’s narrow understanding of the world around him.

The way his speech is structured through the use of long, textbook-like Japanese such as the より/の ほうが *yorino hōga* structure shows his class and his lack of interpersonal conversational skills.

Unlike the rest of the cast, he does not speak with any colloquialisms besides the だ/する *da/suru* or the short form structure. Bearing this in mind, the translations of this sentence by the AI and the human prove to be somewhat suitable. The HT translates it as “You know, it is strange, but the food commoners eat seems to taste far better than the food we ate in the palace. I wonder why.” Using utterances like “You know” and nouns like “commoners”, combined with the long-interconnected sentences carries over the lack of conversational skills and formal language shown in the Japanese. Choosing to not use contractions for “it is” and using humble non-personal language like “wonder” and “seems” assists in this too.

The AI on the other hand does use contractions, translating the sentence as “It’s a mystery. I feel that the food at shimojimonos tastes much better than the food we used to eat at the palace. Why is that?” Not only does this contain contractions, but also the mistranslation of 下じ *keji* as “shijimonos”. The very forward language or lack of non-personal language, such as definitively saying that the food “tastes much better” or bluntly asking “why is that?” instead of the humbleness fails to separate Chagum’s formality out from the rest of the cast of characters. While a translation that is accurate, the AI does not adhere to the formality of the characters’ context or the Japanese.

The HT has some areas where the localisation falls short or does not quite meet the original Japanese as much as it could. The first example of this is 彼人や衛士が、だれかを探している様子はなかったかい? *karenin ya eji ga, dare ka o sagashiteiru yōsu wa nakatta kai?* roughly translated as “Did you see the guards looking for anyone?” Here the human’s translation was “Were there any soldiers poking around?”. This translation is poor: the HT has not acknowledged the guards searching for an individual or signs of one, the 探している *sagashiteiru* in だれかを探している様子 *dareka o sagashiteiru yōsu* meaning “searching”, only that they were “poking”. The word “poking” feels out of place in the feudal setting and with Balsa’s personality, being a little too informal for the setting. The AI instead presents a far more compelling translation despite its literalness: “Did you see any signs of his men or guards looking for anyone?”. This acknowledges the inadequacies of the HT and conveys

the original Japanese clearly and concisely. Perhaps the grammar could be structured differently, namely the “his men or guards looking”, but overall, the AI does a better job in this instance.

Expressionism

The criteria of expressionism was a difficult area to find within Moribito due to the nature of both scenes selected. Both scenes are very factual based, conveying either plot progression or implying character development and insight, and as such any real emotion is not as present in the scenes. The few elements that do portray something of interest however present the HT and the AI on equal grounds, each failing to properly convey the translations appropriately and with the correct tone.

This section of sentence あんたたちは顔がまわるんで *antatchi wa atama ga mawarun de* was part of the original Japanese text for Moribito that created issues of in regard to localisation for both the HT and the AI. Literally this sentence means “All your heads work well”, but the Japanese itself does not entirely imply that. The verb まわるん *mawarun* has many meanings, including “to turn, to circle, to spread”. When combined with the noun 顔 *atama* or “head”, まわるん *mawarun* refers to “to function/work well”. The verbs lack of specificity creates confusion with translation and the AI especially had issues with this, translating it as “You’re so round”. It is clear the AI has not understood the phrase correctly and has taken the verb to mean “round”. The human does not fair much better when translating it either, writing “You’re very clever”. While this is far more accurate to the Japanese than the AI, it feels unnatural in the conversation, the full translated sentence being “Did you? You’re very clever. Thanks.” In this HT, there is an element of Balsa talking down and being demeaning to Toya and Saya who this conversation is about, when the Japanese is intending to show praise. When considering the respect that is previously shown towards Toya and Saya from Balsa, it is unlikely she would say this, making it a poor translation, and a limited display of the compliment Balsa is actually giving the two of them.

Another section shows the AI portraying an element of expressionism better than that of the HT. The sentence チャグムは、眉をひそめてふたりの会話を聞いている *Chagumu wa, mayu o hisomete futari no kaiwa o kīteiru* means “Chagum was listening to the two of them with a frown”, and the human translates it as such, writing, “Chagum was listening to their conversation with a frown”. This is a good translation of the Japanese, ふたりの会話を聞いている *futari no kaiwa o kīteiru* meaning

“Listening to their conversation” and 眉をひそめて *mayu o hisomete* meaning “To frown.” While the human translation is good, the AI’s adheres to expressionism and the writing genre better by translating it as “Chagum was listening to their conversation with a furrowed brow.” “Frown” and “Furrowed brow” have similar meanings, however it is arguably more expressive to use furrowed brow due to the more descriptive nature of the noun phrase, even despite the rather old-fashioned nature of “furrowed brow”. While frown shows displeasure, which is the intended portrayal of emotion in this scene, furrowed brow shows that emotion and more that the reader can interpret however they wish. Neither translation is incorrect to have for this piece of text, but the AI’s translation of it shows a better display of emotions in this scene and therefore does a better job of expressionism in this instance.

iv e) Independent Analysis: Conclusion

When comparing the findings with the hypothesis, almost all of them turned out to be correct. The areas of the criteria that the AI failed the most on were everything but accuracy, showing its lack of context and understanding of the text produced mistranslated pieces. Its failure to understand the sarcasm and humour in *Slayers*, the medieval tone of *Elden Ring*, and the neologisms in *Moribito* showed that while it could translate from one language to another, it could not convey the underlining meaning of the dialogues presented. As hypothesised, it mistranslated borrowed words and neologisms the worst, with all three texts having errors with them in some regards. Its lack of context made it create disjointed and broken sentences that did not convey the criteria of fluency well, and in none of the texts did the AI adhere to the emotional side of the texts in a way that was obvious to the analyser. However, while there is still much improvement, the little elements that were good, such as its use of more appropriate language in *Moribito*, means it has potential to compare to the human and meet the criteria necessary to translate on its own.

While this is the case, the human at times did not adhere to the criteria well either. The HT for *Moribito* showed blatant errors and mistranslations, sometimes with the AI doing a better job than the HT. Sometimes the omission of the original Japanese was not appropriate and eliminated necessary information in favour for a more generalised approach at a detriment to the original meaning. The hypothesis that the earlier translation would do worse was correct. There were more errors with the translation in terms of localising nouns and specific contextual lexis in both *Moribito* and *Slayers*, *Moribito* suffering the most from a poor translation. Despite the mistranslations, the

human still did a better job at translating and adhering to the necessary criteria than the AI overall, providing a far more consistent and suitable translation.

Now that each text has been analysed, this paper will now discuss the external analysis of the pieces of media and review the public's response and evaluations of each text.

v) SECTION b: PUBLIC QUESTIONNAIRE

The questionnaire was completed by ten people in total. Each person was given the same questionnaire and told the same information. Each person was presented with a link to a word document containing two English translations: One created by AI, and one created by a human. Each person was asked which they believed was the AI and then their reasons for their answer. Following on from this is a discussion about the predictions and hypothesis the researcher had prior to initiating the questionnaire.

Those who wish to view the questions and responses of the questionnaire can find them in section viii Appendices, with each section and media pieces marked appropriately.

v a) Predictions and Hypotheses

Prior to the test taking place, the hypothesis was that most people would easily be able to identify the AI, with a few people misled into believing the human was the AI. This was based around similar research done previously by Wang (2023) whose research showed the human was easily identifiable within news texts and literary texts, and somewhat identifiable regarding business texts (pp.2-4). The AI favoured more formal expressions, but lacked the ability to understand a deeper meaning to the texts (pp.4). Other researchers like He and Shi (2024), Zhaorong (2018) reiterated these similar points of formality and surface level understanding. Accompanied by many researchers discussing its lack of understanding of cultural norms and colloquialisms (Yuxiu, 2024; Tenzer, 2024; NLLB Team, 2024; Dai, 2019), it was apparent that the AI would present some flaws when translating conversations due to the informal nature of speech communication, the neologisms, and Japan specific cultural aspects of the Japanese media.

In a society that frequently uses AI however, it is possible the influence of social media and interactions with AI in everyday life may present a different result – one where the overuse of AI technology has resulted in an inability on the participants behalf to critically think about the translations. Although AI summarisation can improve reading comprehension in some cases (Ju, 2023; Allehyani et al, 2025), AI's influence has proven to reduce literacy skills if a person over relies on it (Ju, 2023; Zhai et al, 2024). Outside of AI usage, social media has spread stereotypes of AI generated content such as using the em dash (a punctuation line like this –) or using overly formal

language (Csutoras, 2025; Kleem 2025, Capital Technology University, 2024), so it is possible that should the human translation use such things, that a participant may believe it to be AI even if it is the HT. Regardless, it will be interesting to see if external influence – be that the use of AI or just conceptions about it – affects how people perceive the translations they are given.

In regard to the texts this research is using, the hypothesis is that the items with more colloquialisms and/or more neologisms will be harder for the AI and therefore these texts will be easier to identify as AI for the participants. Based on this, *Slayers* is assumed to create the biggest divide in results due to both the fantasy lexis in the first text like mentions of dragons and long magical wars, and the tone and informality used in the second text. Additionally, the frequent use of humour in both texts creates difficulties with the localisation of Japanese-culture based jokes which the AI is likely to interpret literally, leading to a translation with a lack of context, presenting another reason for *Slayers* to be the biggest divide.

This next section will reveal the results of the questionnaire and comment on them.

v b) Quantitative Results

In order to analyse the results, they will first be presented in a summarised table containing all the results for the questionnaire. After, the reasons behind participants decisions will be discussed. This will be done via each piece of media, starting with *Elden Ring*, then analysing *Moribito*, and finally *Slayers*.

In total the participants were asked six times which translation they believed to be the AI. The questionnaire was launched on 22/07/2025 and closed on 17/08/2025. Participants could spend however long they needed on the questionnaire. Here are the results of that:

Source Material	No. of participants who identified the AI	No. of participants who failed to Identify the AI
Elden Ring A	7	3
Elden Ring B	8	2
Moribito A	9	1
Moribito B	4	6
Slayers A	10	0
Slayers B	6	4

The qualitative results above show that the large majority correctly identified the AI and were not tricked by it, as stated in the previous hypothesis. However, the hypothesis that Slayers was going to be the one with the most discrepancy was partially incorrect. While Slayers B was the second most failed text, every participant correctly identified the AI in Slayers A. The poorest result came from Moribito B with only four people correctly identifying the AI. Just looking at the results, the reasoning for this may be due to the poor human translation of Moribito as previously mentioned in section iv c. As for Elden Ring, the results showed that while less people overall failed to identify the AI, there was still some consistency to the failure of identification with both Elden Ring A and Elden Ring B having around the same number of participants failing.

This paper will now discuss what the participants' reasonings were for their choices about which was the AI, compiling their responses together to reach a consensus of why people did and did not correctly identify the AI. These discussions will include quotes from participant responses.

v c) Qualitative Data - Public Response: Elden Ring

Elden Ring A presented text that portrayed a focus on religion, war, and gold – all common contextual themes from the game. Participants in the public questionnaire did notice such items, with one noting the AI using more generic terms like “apostate” and “transgressor”, rather than “the more striking ‘recusant’” which relates to the religious elements. In more general terms, many regarded the AI translation as “choppy”, noting “awkward phrasing” and “minor inconsistencies”. One such instance is the AI’s translation of “The first fugitives of the round table, the survivors, are to be hunted, a special invitation”. This could stem from the AI’s lack of context, and the dialogue being translated line by line rather than as a coherent singular piece of text. Participant three noted the formality used by the AI, considering it “awkwardly formal”.

However, some of the people who did not identify the AI used the specific religious lexis and formality of the human translation as a sign that it was done by an AI, considering it “Strange” and “hard to follow”. Participant five noted that the translation “as long as you understand what you’re saying” from the human felt like a mistranslation based on the present dialogue, which therefore made it done by AI. It seems a lack of context by the person participating in the media can also be a factor that makes the AI more difficult to discover.

Elden Ring b’s focus was more on neologisms than the previous text. Less specific lexis and more conversational elements suggested that this one would be easier for the AI to translate and therefore more difficult for the participants to recognise. However, the participants did slightly better on this. Many noted the “strange word choice” and “confusing” sentence structure. Participant three remarked on the “nonsensical” difference between the two translations, mentioning “Thank you. You are a benefactor.” and “Thank you kindly. I am in your debt.” and how disjointed the former felt compared to the latter. Others discussed the blatant grammatical errors like “I[t] would be too much to ask” and the use of “Lord” instead of “Lady” for Lady Tanith. Participant five stated that the use of “ohh” with two h’s was more informal and conversational, and therefore seemed more likely to be human.

For those that failed to find the AI, participant nine commented on how the human text used “verbose explanations” that resembled to them how AI “aim[s] for clarity but may lack the natural flow of human dialogue. To this participant, the use of “idiomatic expressions” in the actual AI translation made it seem more human-like, and they remarked that it flowed “more naturally and conversationally” than the human text.

It is interesting to note a consistent comment from a few participants regarding the “Lord” vs. “Lady” Tanith. As many did not hold prior context, many assumed “Lord” was the correct gendered title. It is possible some participants presumed the first text they read (Text A) was the default translation, and therefore considered Text B as a comparison to Text A rather than two separate translations. This has been noted for further research into the field. It is also possible the gendered stereotype of male power is present here, with those participants assuming that the character must be male as they are in a position of power and are more likely to be viewed in that role (Tremmel and Wahl, 2023).

v d) Qualitative Data - Public Response: Moribito

Moribito A was selected for its conversational aspects. The hierarchy and respect between characters would be noticed by a human, but ignored by an AI, and the use of colloquials and metaphors would be a challenge for anyone or thing to translate. Interestingly, participants picked up on the AI having issues with metaphors, with several of them noting *あんたたちは顔がまわるん antatachi wa kao ga mawarun* being translated as “You’re so round.” in the AI translation and “You’re very clever.” in the human translation. As discussed previously, neither translation feels like it carries the correct meaning to the metaphor, but the AI translating it literally ensured it was spotted by the participants. A few participants noted how one translation used the metaphor “White as a ghost” to describe the Balsa’s fear of someone approaching her and the prince, while the other translation, the AI, translated it literally from the original *顔が赤いですよ、バルサさん kao ga akai desu yo, barusa-san* as “your face is red, Balsa”. Some noted that this felt off as a result.

Others noted the use of the old-fashioned “dike” in comparison to “bank”, with the human translation using the former, making it more specific to the embankment that is being discussed and using a lexis that would be of the time. There were comments again on the flow of the text too, mentioning that some words do not seem to make sense or are “sloppier”, with “odd phrasing and inconsistent formatting”.

For the one participant that failed to identify the AI in this case, participant five, referred to the formatting of the text. The use of an exaggerated ellipsis on “.....what” and the “so on” when describing the items acquired by Toya and Saya was human to them. This is possibly due to the informality of using incorrect grammar like an excessive number of dots for an ellipsis, and the use of the general “so on” when AI tends to be specific made the participant assume that the human translation was AI. In reality, the AI was taking the structure and grammar directly from the Japanese, with “...what?” being adapted fromえe and the “so on” from the など *nado* in *これが熊皮などと数えあげた Kore ga kumagawa nado to kazoeageta*, to refer to more items that were not directly introduced to the reader.

On the other hand, Moribito B saw participants identify the AI the least. Once again focusing on conversational Japanese and hierarchical formality, this piece of text sought to discover whether the AI could carry the formal nuance that the original Japanese, especially in Prince Chagum's speech as discussed in section v d. For those that correctly identified the AI, the formality was a key thing they noticed. One participant noted the fact the prince did not use contractions in the human translation, which can be a technique translators use to convey less colloquial speech and adhere to the hierarchical formality of Japanese (Wakabayashi, 2021, pp.223-224). Others commented on the flow, with one participant noting the human translation was "well-structured, coherent, and stylistically consistent". This may stem from the use of conditional conjunctives like "Mind you", and the explanation of the food serving process for Prince Chagum to assist the reader with their understanding.

The plain almost robotic sounding speech of the prince in the human translation however ["You are correct." and "served to me straight from the pot"] misled some of the participants to believe it was the AI. The "choppy" speech is close to what a literal translation would convey, including the lack of conjunctives and, as one person stated, "less adjectives and more common proper nouns, or their overall omission". Examples they gave were "Kill" vs "Conquer", and "with a frown" vs "with a furrowed brow". Some other participants commented on the structure of the human translation like its "short sentences" and comparing it to the AI that used more interesting "human-like" punctuation like ellipsis.

In particular, one participant's reasonings, participant seven, stemmed from stereotypes of AI, much like what was mentioned in the hypothesis. They noted that discerning between the two was "tougher" but the use of the em dash in "That – thing – in the boy" gave it away. Considering this participant failed to identify the AI in this case, it is interesting to note that they assumed the human was an AI based solely on the use of punctuation and nothing else. This could be something analysed in another project on AI translation.

v e) Qualitative Data - Public Response: Slayers

Slayers A was focused on neologisms and conveying a complex fantasy story in a coherent way. Based on how the AI translated it before the minor changes for the test, it was clear the AI translation on this was very poor, as stated in the previous section. This correlated to the participants identifying it

successfully too, with all ten identifying it correctly. Many noted how “odd” some of the AI’s sentences were, with mentions of how it translated the “Hmms”, as well as certain phrases like “Barren Battle” and using the noun “mages” rather than something more appropriate for the context like “wizards”. Participant five mentioned the spelling of the fantasy names such as スイーフイード *Sīfido* which was translated by the human translator as “Ceiphied” and the AI as “Sweefied”. The use of more complex phonetics by the human translator correlates to the genre of fantasy and typically how neologisms tend to present themselves. The formality and tone of the AI’s translation were discussed; how the human translation was more “real” and “flow[ed] better”. As mentioned previously, the AI here fails to connect sentences in a coherent manner, choosing to separate each instance out, which creates a disjointed flow to the text.

Slayers B presented a situation of both tension and humour. The talk between the main characters and the enemy, partnered with the main characters’ personality were key features that felt should be difficult for the AI and therefore easier to identify for the participants. That being said, only six people found the AI successfully. Some of the successful participants commented on personality, participant six mentioning it was more apparent in the human translation through the main character’s speech like “No, nothing suspicious here” and “Well well... Are you friends with the mummy man here?”. They also mentioned the personality of Zeldgadis “made more sense” in the human translation, quoting the difference between the HT’s “Now then, to business” vs the AI’s “Then let’s go into business”. Formality was discussed again, many saying text A was “too formal” and its “more efficient [use] with language-directness” made it appear more structured, unlike the human’s that “like[d] to waffle” or liked to provide filler comments and sentences in their speech. In contrast, one successful participant actually noted the tone of the AI’s text was more casual.

In comparison, those who failed to identify the AI considered the human translation to lack “flow” and used unnatural words and phrasings. Participant nine stated “Keep your eyes peeled, bodyguard” and “You’re suspicious, I know it’s hard to tell you not to worry” as more “character-driven” and “authentic” then the other, the same participant mentioning that phrases like “Just try to look threatening, Mr bodyguard” and “I don’t buy it” were slightly more formal. In general, most of the people who did not identify the AI referred to the AI translation as “more natural”. This may be due to the genre the text is from, with anime being dramatic in its wording at times such as including unnatural suffixes or complex compound Kanji (Gardemeister, 2023; Formenti, 2024), and possibly

the difficulty of conveying the humour in text form. As mentioned prior, the use of a video format to convey the scene appropriately may have prevented the humour from being portrayed appropriately.

v f) Public Response: Conclusions

Of the six selected pieces of text, all but one had over half the participants correctly identify the AI. Across the three pieces of media, people noted most commonly that the AI translation was “choppy” and more formal than the human counterpart, and lacking context and nuance in areas such as character personality, specific lexis and hyponyms, and neologisms. The AI’s “strange word choice” and “odd” sentence structure, including how it used punctuation, was a “give away” to some participants. Despite this, most texts were failed by at least one participant. This is either through a lack of context on their behalf making more specific lexis like “recusants” and gendered pronouns “confusing”, the difficulties of convey nuanced conversational parts like humour, hierarchical language or sarcasm, or through a poor translation on the human’s behalf leading to doubts amongst the participants. While it should be noted that the AI translations were changed slightly as to not portray clear mistakes that a participant could easily pick up on, the AI portrayed an adequate enough job of conveying the original texts meaning and fluidity enough to cause doubt on the participants.

Comparing to the hypothesis, it was correct to assume the participants were able to identify the AI in the texts given. Although Slayers B and Moribito B proved to be outliers from the norm, being the two texts that participants failed they most on, the rest were heavily weighted towards being identified, showing that the hypothesis was appropriate. Besides these two texts, the majority identifies the texts correctly, Slayers was not the most divided regarding the identification of the AI, instead that honour fell to Moribito due to a poor translation from both the human and the AI.

This paper will now conclude the study as a whole and discuss the future of this type of research and the translation industry regarding AI.

vi) CONCLUSION

This small-scale research project sought to compare the current state of AI translation against publicised human translation to discover whether the AI without human input could reach the same levels of quality. Along with that, the research considered whether the AI translation was detectable by the general public when put alongside the human translation. After analysis of both the translations and the public's response, it is clear that while the AI is performing well, it is not close to the standard needed to be used solely for translation and would require external input to function at the necessary criterion in order to be used for publication.

When comparing the AI's translation against the humans, it faltered in many areas such as gendered pronouns, inconsistent name localisation, and unnatural literal translation. When presented with a piece of text, the AI often failed to understand the context, failing to link dialogue together and misunderstanding the meaning of certain verbs and nouns. Its understanding of genre norms like humour and the structure of novelisation are apparent to be poor, and its lack of knowledge on expression and emotion leads to stunted and bland speech from characters, be that through a misunderstanding of hierarchical language or a misunderstanding of Japanese itself.

Looking at the ten participants' perception on the questionnaire, the AI was more frequently noticed than not, tricking very few participants into thinking it was the human translation. The consistent mentions of the choppy and awkward formality of the AI's translations, partnered with its use of punctuation and its inconsistencies made it apparent that it was the AI, and the mischaracterisation of both the characters and the formality of certain scenes led many participants to identify it without the need for comparison to the human. While it was still successful in misleading at least one participant for each text, many of those failures to identify were due to a lack of understanding on the participants behalf rather than the AI's quality translations.

The result of this research proves that it is possible for AI to meet the standard criteria necessary, and with AI advancements progressing rapidly in other AI models such as LLMs, it is likely possible in the future that an AI may be able to translate all genres and be able to translate to the necessary standard with no human input at all. The future of the translation industry could see that AI takes over from human translators – at the very least in media – and allows all the benefits of a cheaper

and efficient production for the companies that require it. Naturally this comes with the ethical issues of environmental problems and loss of jobs for translators, which as mentioned prior, is for another research project. However, in terms of linguistics and translation quality – in terms of translating dialogue in various media - the AI has shown that it is nearing the standard necessary to be used entirely on its own for this purpose.

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viii) APPENDICES

Elden Ring A

Text genre: video game			
Japanese	Human Translation	Unedited AI Translation	AI Translation: Survey version
<p>Meeting the NPC at location 2: …貴公か…</p> <p>何故、こんなところにやってきた</p> <p>火山館は、祝福を冒し、同胞を狩る背律者の巢。</p> <p>その意味を、分かっているのか。</p> <p>Player: I understand …分かっているのなら、よい。</p> <p>まっすぐな褪せ人だと思っていたが…</p> <p>だからこそ、疑問を抱くものかもしれない。</p> <p>だが、冒しの行く末は惨めな死よ</p> <p>同胞を狩る前に、よくよく考えることだな。</p> <p>After completing quest 1 from location 2: …貴公、狩ったようだな。</p> <p>では、改めて挨拶をしておこうか。</p> <p>ベルナル、貴公と同じ背律者だ。</p> <p>"…そして背律者には、背律者らしい戦い方、戦技というものがある"</p> <p>学んでおくのも、悪くなくろう。</p> <p>After completing quest 2 from location 2: …背律者らしくなってきたな。</p> <p>やはり、貴公が適任か。</p> <p>これを、渡しておこう。</p> <p>*The player is given an item* 円卓の最初の褪せ人たち、その生き残り共を狩る、特別な招待だ。</p> <p>気が向けば、次は戦場で見るとしよう。</p>	<p>Meeting the NPC at location 2: You... What in heaven's name are you doing here? The Volcano Manor is a pit of recusants who spit at grace and hunt our own kind. I hope you understand the weight of my words. Player: I understand Well. As long as you understand what you're saying. I thought you a Tarnished bred by virtue. Perhaps playing that part led you to your doubts, I wonder. But know that the path you walk is blasphemy, and leads only to a miserable death. Before you consider hunting any of your own kind, think on that.</p> <p>After completing quest 1 from location 2: So. You've bloodied your sword in the hunt. Then I shall introduce myself once more. Bernahl, a recusant, just like you. Recusants have particular battle arts, styled to our methods of slaughter. Why not add some to your repertoire?</p> <p>After completing quest 2 from location 2: Look at you. A recusant through and through. I knew you had it in you. Take this. *The player is given an item* A special invitation, to hunt some of the first Tarnished</p>	<p>Meeting the NPC at location 2: You... Why have you come here? The Volcano Hall is a den of transgressors who desecrate blessings and hunt their own people. Do you know what that means? Player: I understand If you do, good. I thought you were an upright faded man. That may be why you question it. But the end of blasphemy is a miserable death You should think twice before hunting your own people.</p> <p>After completing quest 1 from location 2: Well, my dear, it looks like you've done it. Then let me greet you again. Bernard, I'm an apostate like you. '...and an apostate has his own way of fighting, and there is such a thing as the art of warfare.' It wouldn't hurt to learn.</p> <p>After completing quest 2 from location 2: ...you're starting to sound like an apostate. I knew you were the right man for the job. Let me give you this. The player is given an item* 'The first fugitives of the Round Table, the survivors, are to be hunted, A special invitation.' If you feel up to it, I'll see you on the battlefield next time.</p>	<p>Meeting the NPC at location 2: You... Why have you come here? The Volcano Hall is a den of transgressors who desecrate blessings and hunt their own people. Do you know what that means? Player: I understand If you do, good. I thought you were an upright faded man. That may be why you question it. But the end of blasphemy is a miserable death You should think twice before hunting your own people.</p> <p>After completing quest 1 from location 2: Well, my dear, it looks like you've done it. Then let me greet you again. Bernard, I'm an apostate like you. And an apostate has his own way of fighting, and there is such a thing as the art of warfare! It wouldn't hurt to learn.</p> <p>After completing quest 2 from location 2: ...you're starting to sound like an apostate. I knew you were the right man for the job. Let me give you this. *The player is given an item* The first fugitives of the Round Table, the survivors, are to be hunted, A special invitation. If you feel up to it, I'll see you on the battlefield next time.</p> <p>After completing his special quest:</p>

<p>After completing his special quest: 貴公、待っていたぞ。 タニス殿から、先だつての狩りの礼を受けた。 渡しておこう。貴公こそが、手にするべきものだ。 …共に、背律の道を行くとしよう。 惨めな死を迎える、その時まで。</p> <p>After Killing a boss (A dangerous enemy that is stronger than normal enemies): …貴公、ライカードを弑したようだな。 責めはせぬ。強き者が奪う、それが我らの掟。 冒険に身を委ねたときから、惨めな死は、あ奴も覚悟していたはずだ。 …だがこれで、火山館も終わりだな 古い約束を果たすとしよう。 …散々と同胞を狩り、奪ってきたからな。 その全てをもって、黄金樹に弓引くときよ。</p>	<p>who sat at the Roundtable Hold. If you should accept, I'll next see you on the field of battle.</p> <p>After completing his special quest: Ah, I had hoped you'd soon return. I have the reward from Lady Tanith. Take it. It's yours, by right. Let us tread the path of the recusant together. Till we reach the miserable death that awaits us.</p> <p>After Killing a boss (A dangerous enemy that is stronger than normal enemies): So. You killed Rykard? I harbour you no ill will. The strong take. Such is our code. Even he was prepared to meet a wretched end when he first took blasphemy unto his very flesh. But anyroad, the Volcano Manor is no more. Though we may yet fulfil an old promise. We hunted our own kind, and took what was theirs. And with everything in hand, the time has come to rise, against the Erdtree.</p>	<p>After completing his special quest: My Lord, we've been waiting for you. Lord Tanis has thanked me for the hunt we just had. I'll give it to him. You should be the one to take it. ...and together we shall go the way of the transgressors. Until the day of your miserable death.</p> <p>After Killing a boss (A dangerous enemy that is stronger than normal enemies): You seem to have murdered your own lord Rycard. I do not blame you. The strong take, that is our law. 'From the moment he surrendered himself to blasphemy, he will die a miserable death, He knew it when he surrendered himself to desecration.' But this is the end of the Volcano Pavilion. I'm going to fulfil an old promise. We have hunted and robbed our people. With all that, it's time to bow to the Golden Tree.</p>	<p>My Lord, we've been waiting for you. Lord Tanis has thanked me for the hunt we just had. I'll give it to him. You should be the one to take it. ...and together we shall go the way of the transgressors. Until the day of your miserable death.</p> <p>After Killing a boss (A dangerous enemy that is stronger than normal enemies): You seem to have murdered your own lord Rycard. I do not blame you. The strong take, that is our law. From the moment he surrendered himself to blasphemy, he will die a miserable death, He knew it when he surrendered himself to desecration. But this is the end of the Volcano Hall. I'm going to fulfil an old promise. We have hunted and robbed our people. With all that, it's time to bow to the Erdtree.</p>
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Elden Ring B

Text genre: video game			
Japanese	Human Translation	Unedited AI Translation	AI Translation: Survey version
<p>はじめまして。</p> <p>このあたりは、少し肌寒いですね。</p> <p>私は、主の使いで旅をしていたのですが... ならず者に襲われて、途方に暮れていたのです。</p> <p>...それで、貴方をお願いできないでしょうか。</p> <p>ならず者は、大事な首飾りを奪っていきま した。</p> <p>それを、取り返してほしいのです。</p> <p>勿論、相応の謝礼はいたします。</p> <p>ただ...、彼は、貴方と同じ褪せ人です。</p> <p>同胞と争うことに抵抗があれば、無理には お願いできませんが...</p> <p>Player: Hear the Request ああ、ありがとうございます。</p> <p>貴方のような方に出会えてよかった。</p> <p>...ならず者は、この先の空き家で休んでい ると思います。</p> <p>どうか、首飾りを取り戻してください。</p> <p>Giving Rya the necklace: ああ、確かにそれは奪われた首飾りです。</p> <p>ありがとうございます。貴方は恩人です。</p> <p>...まだ、名乗っていませんでしたね。</p> <p>私はラーヤ、火山館のタニス様に仕えてい ます。</p> <p>そして、英雄たる褪せ人様を探し館に誘 う、招き手です。</p> <p>...貴方は強い方です。ただ、戦いに優れる だけでなく、同胞に刃を向けることも厭わ ぬ、強い心をお持ちです。</p> <p>その強さこそが、我が主が求めるもの。</p>	<p>Hello.</p> <p>It's rather chilly here, isn't it?</p> <p>My mistress sent me off on an errand... But I was accosted by a ruffian, and now I'm in a bind.</p> <p>Could I ask you lend a hand, perhaps? That thug made off with a precious necklace. I need someone to retrieve it.</p> <p>I would be sure to provide ample reward.</p> <p>Only... He, too, is Tarnished.</p> <p>If you've any qualms confronting your own, I shall find another... Player: Hear the Request Ohh, thank you dearly. What a blessing that we've met like this.</p> <p>The thug should be resting at an abandoned home down the way... Please, I must have the necklace back.</p> <p>Giving Rya the necklace: Oh, yes, that is my missing necklace. Thank you kindly. I am in your debt. Did I forget to announce myself? I am Rya, in the service of Lady Tanith of the Volcano Manor. I seek stalwart Tarnished who might join our house.</p> <p>You are very brave yourself. Not only a steady hand, but a steady heart, merciless, even to your own kind. Such strength is precisely what my mistress seeks.</p>	<p>Nice to meet you. It's a bit chilly around here. I was travelling on the Lord's errand... I was attacked by a rogue and I was at my wits' end. So I was wondering if you could help me. The ruffians took my precious necklace. I want you to get it back for me. Of course, I'll give you a fair reward. But... he is a faded man, just like you. If you don't mind fighting with your own people, I wouldn't be too much to ask... Player: Hear the Request Oh, thank you. I'm glad to have met someone like you. ...the rogue, I think he's resting in an abandoned house down the road. Please, get the necklace back.</p> <p>Giving Rya the necklace: Oh, yes, that's the necklace that was taken from me. Thank you. You are a benefactor. ...you still haven't told me your name. I am Raya, servant of Lord Tanis of the Volcano Pavilion. And I am the beckoner who invites the heroic faded to the house. ...You are a strong man. But you are not only good in battle. You have a strong heart, willing to turn your blade against your own people. That strength is what my Lord seeks. Please accept this. *Rya gives the player an invitation to Volcano Hall*</p>	<p>Nice to meet you. It's a bit chilly around here. I was travelling on the Lord's errand... I was attacked by a rogue and I was at my wits' end. So I was wondering if you could help me. The ruffians took my precious necklace. I want you to get it back for me. Of course, I'll give you a fair reward. But... he is a faded man, just like you. If you don't mind fighting with your own people, I wouldn't be too much to ask... Player: Hear the Request Oh, thank you. I'm glad to have met someone like you. ...the rogue, I think he's resting in an abandoned house down the road. Please, get the necklace back.</p> <p>Giving Rya the necklace: Oh, yes, that's the necklace that was taken from me. Thank you. You are a benefactor. ...you still haven't told me your name. I am Rya, servant of Lord Tanis of the Volcano Hall. And I am the beckoner who invites the heroic faded to the house. ...You are a strong man. But you are not only good in battle. You have a strong heart, willing to turn your blade against your own people. That strength is what my Lord seeks. Please accept this.</p> <p>*Rya gives the player an invitation to Volcano Hall*</p>

<p>どうか、これをお受け取りください。</p> <p>*Rya gives the player an invitation to Volcano Manor*</p> <p>…英雄たる褪せ人様、黄金樹の地、アルター高原をお目指し下さい。</p> <p>祝福に導かれながら、狭間の地の辺縁ばかりをうろつき、彼方の黄金樹をただ見上げるばかり…</p> <p>貴方は、そんな凡夫ではありません。</p> <p>それを確かに示したとき、火山館は真に貴方をお招きするでしょう。共に戦い、英雄たる家族として。</p> <p>…ああ、それと…、個人的にひとつ、お伝えしたいことがあります。</p> <p>本来、ここリエーニエの地とアルター高原は、街道の先、デクタスの大昇降機で往来ができたのです。</p> <p>ですが、それはもう動きを止めて久しく、まともな道は繋がっていません。</p> <p>…ですから、古遺跡の断崖を探してください。</p> <p>それは、大昇降機脇の谷底にある、古い坑道で…</p> <p>エーニエとアルター高原、双方から採掘されたと聞いています。</p> <p>…私は、貴方を信じています。きっと、英雄たる方であると。</p> <p>またお会いできるのが楽しみです。</p>	<p>Please, take this.</p> <p>*Rya gives the player an invitation to Volcano Manor*</p> <p>Brave Tarnished, seek the Altus Plateau, the realm of the Erdtree.</p> <p>Most Tarnished are doomed to wander the outskirts of the Lands Between, peering wistfully at the towering Erdtree…</p> <p>But you are no ordinary Tarnished. And once that is proven, the Volcano Manor will fully extend its invitation.</p> <p>To fight, amongst a family of champions.</p> <p>Ohh, and… One more thing, only for you…</p> <p>This land of Liurnia is connected to the Altus Plateau by the Grand Lift of Dectus, beyond the High Road.</p> <p>But the lift has been defunct for an age, meaning there's no simple means of passage.</p> <p>Instead, you must seek the old ruins in the cliff.</p> <p>At the base of the valley near the Grand Lift, there's an old tunnel.</p> <p>It was excavated from both ends, linking Liurnia to the Altus Plateau.</p> <p>I have faith in you. A champion, through and through.</p> <p>I do hope that we can meet again.</p>	<p>…Heroic faded man, the land of the Golden Tree, I ask you to take the Alter Plateau, the land of the Golden Tree.’</p> <p>Guided by blessings, I wander only to the fringes of the land between, I only look up at the golden tree beyond…</p> <p>You are not such an ordinary man. When you show that for sure, The Volcano Pavilion will truly invite you to join us. Fight together, as a family of heroes.</p> <p>I only look up at the golden tree beyond…</p> <p>Originally, here in Lienier and on the Alter Plateau, The road was connected to the Alter Plateau by a large elevator in Dectus.</p> <p>But it has long since stopped moving, There is no proper road connection.</p> <p>…So look for the cliffs of the ancient ruins.</p> <p>It's an old tunnel in the valley floor by the big elevator…</p> <p>Enie and the Alter Plateau, I'm told it was mined from both.</p> <p>…I believe you. I know you will, I'm sure you're a hero.</p> <p>I look forward to seeing you again</p>	<p>…Heroic faded man, the land of the ErdTree, I ask you to take the Alter Plateau, the land of the ErdTree.</p> <p>Guided by blessings, I wander only to the fringes of the land between, I only look up at the Erdtree beyond…</p> <p>You are not such an ordinary man. When you have shown that for sure, The Volcano Hall will truly beckon you.</p> <p>Fight with us, as a family of heroes.</p> <p>…Oh, and…, I would like to tell you something personally.</p> <p>Originally, here in Lienier and on the Alter Plateau, the road was connected to the Alter Plateau by a large elevator in Dectus.</p> <p>But it has long since stopped moving, there is no proper road connection.</p> <p>…So look for the cliffs of the ancient ruins.</p> <p>It's an old tunnel in the valley floor by the big elevator…</p> <p>Enie and the Alter Plateau, I'm told it was mined from both.</p> <p>…I believe you. I know you will, I'm sure you're a hero.</p> <p>I look forward to seeing you again</p>
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Slayers A

Text genre: TV Drama

Japanese	Human Translation	Unedited AI Translation	AI Translation: Survey version
<p>Lina: ガウリイ！</p> <p>ホントのホントにシャブラニグドゥのこと知らないわけ？</p> <p>Gourry: う～ん ふ～ん...ん～ふ～ん？ やっぱ知～らない</p> <p>Lina: シャブラニグドゥの伝説って割と有名で魔道士や神官じゃなくたって普通の人なら大抵は知ってるもんだと思ってたんだけどな～"</p> <p>Lina: 分かったわ、一から話してあげるまあ昔話でも聞いてるつもりで聞いてて？</p> <p>Gourry: ほいほい</p> <p>Lina: どうでもいいけど話しても分かるんだろうか？ この男に</p> <p>Gourry: うん ほいで？</p> <p>Lina: 伝説によれば私たちが住んでいる この世界は遠い遠い昔何者かの手によって突き立てられた杖の上に存在しているのそしてその上にある世界は丸く平らでそうね...</p> <p><i>*Lina stabs an egg with a fork and raises it, the bottom of the egg curving around the fork.*</i></p>	<p>Lina: Gourry! You really don't know anything about Shabranigdo?</p> <p>Gourry: Hmmmm... hmmm... Hmmmm...HMMMM.... Nope, not a thing</p> <p>Lina: The Legend of Shabranigdo is so famous... I thought everyone knew it, not just Wizards and priests.</p> <p>Lina: Okay, I'll start from the beginning. You think you can listen to me while I tell an old story?</p> <p>Gourry: Sure, sure</p> <p>Lina: What's the point? I'll doubt he'll even understand</p> <p>Gourry: Go ahead</p> <p>Lina: According to the legend long long ago... The world we live on was thrust onto a great staff. The world exists on top of it, smooth and round, like...</p> <p><i>*Lina stabs an egg with a fork and raises it, the bottom of the egg curving around the fork.*</i></p> <p>Lina: Take this egg on the end of my fork. Try and think of it like that.</p> <p>Lina: Around the edge of the world, two groups waged an ancient battle. One was the race of monsters. The other, the race of gods. Leading them was Shabranigdo, the dark lord, and Ceiphied, the dragon god.</p>	<p>Lina: Gaurii! You really, really don't know about Shabranigdu?</p> <p>Gourry: Hmm, hmm... hmm, hmm, hmm, hmm? I don't know.</p> <p>Lina: The legend of Shabranigdu is rather famous. I thought most normal people, not just mages and priests, would know about it.</p> <p>Lina: Okay, I'll start from the beginning. Well, just listen as if you were listening to an old story, okay?</p> <p>Gourry: Hoi hoi</p> <p>Lina: I don't care, but will I know if I talk to him? To this guy.</p> <p>Gourry: Yeah. Hoi hoi?</p> <p>Lina: Legend has it that this world we live in exists on a staff that was propped up by someone a long, long time ago. And the world on top of it is round and flat and, well...</p> <p><i>*Lina stabs an egg with a fork and raises it, the bottom of the egg curving around the fork.*</i></p> <p>Lina: A fried egg on a fork that was propped up on top of a fork. That's the kind of place I'd like people to imagine.</p>	<p>Lina: Gourry! You really, really don't know about Shabranigdu?</p> <p>Gourry: Hmm, hmm... hmm, hmm, HMMMM. I don't know.</p> <p>Lina: The legend of Shabranigdu is rather famous. I thought most normal people, not just mages and priests, would know about it.</p> <p>Lina: Okay, I'll start from the beginning. Well, just listen as if you were listening to an old story, okay?</p> <p>Gourry: Yeah yeah</p> <p>Lina: I don't care, but will he understand if I tell him?</p> <p>Gourry: Yeah. Go on.</p> <p>Lina: Legend has it that this world we live in exists on a staff that was propped up by someone a long, long time ago. And the world on top of it is round and flat and, well...</p> <p><i>*Lina stabs an egg with a fork and raises it, the bottom of the egg curving around the fork.*</i></p> <p>Lina: A fried egg that was propped up on top of a fork. That's the kind of place I'd like you to imagine.</p> <p>Lina: So... there are two entities that have been fighting over that world for a long time. One is the demons, the other the gods. Uniting their respective forces were the demon king Shabranigdu and the dragon god Sweefied.</p> <p>Lina: The battle lasted hundreds of thousands of</p>

<p>Lina: 突っ立ったフォークの上に乗った目玉焼き。そんなところを想像してもらいたいわ</p> <p>Lina: で... その世界を巡ってはるかな昔から戦いを続けている2つの存在があるの。1つは魔族もう1つは神々。それぞれの勢力を束ねていたのが魔王シャブラニグドゥと竜神スィーフード</p> <p>Lina: 戦いは数百数千年にも及び。そしてついにスィーフードは、シャブラニグドゥの体を7つに断ち切り、この地の至る所に封じ込めた</p> <p>Gourry: スィーフードが勝ってたってわけだ</p> <p>Lina: ううん 封じ込めただけ</p> <p>Gourry: けど体を7つに引き裂かれたんだろ？</p> <p>Lina: それぐらいで参るようじゃ魔族の王とはいえないわ</p> <p>Lina: 一応 シャブラニグドゥを封じ込めはしたんだけどさすがのスィーフードも力尽きてしまったのよ</p> <p>Gourry: あ～らら</p>	<p>Lina: The war raged for hundreds, for thousands of years. Finally, Ceiphied was able to break Shabranigdo into seven parts. And then he sealed them somewhere on our world.</p> <p>Gourry: So, Ceiphied beat him?</p> <p>Lina: No, only imprisoned him.</p> <p>Gourry: You said he was split into 7 pieces!</p> <p>Lina: That doesn't matter to a monster. And although Ceiphied imprisoned him, it took all of his strength to do it.</p> <p>Gourry: Uh-huh.</p> <p>Lina: And then, a thousand years ago, one of the seven pieces of Shabranidgo was reborn. Although one piece remaining of Ceiphied defeated him with the help of the water dragon king, his body was sealed in the earth.</p> <p>Gourry: A meaningless battle...</p> <p>Lina: The power of these two beings competes savagely. But the balance of peace in this world was broken, and so monsters began appearing in this world.</p> <p>Gourry: uhhhhhhhhmmmm.</p> <p>Lina: You understand?</p> <p>Gourry: Not at all!</p>	<p>Lina: So... there are two entities that have been fighting over that world for a long time. One is the demons, the other the gods. Uniting their respective forces were the demon king Shabranigdu and the dragon god Sweefied.</p> <p>Lina: The battle lasted hundreds of thousands of years. And finally Sweefied cut Shabranigdu's body into seven pieces and sealed them all over the land.</p> <p>Gourry: So the Sufis won.</p> <p>Lina: No, he just contained him.</p> <p>Gourry: But he ripped his body into seven pieces, didn't he?</p> <p>Lina: You can't be called the king of the demon tribe if you can't even stand up to that.</p> <p>Lina: We managed to contain Shabranigdu, but as expected, Sweefied ran out of power. And a thousand years ago, one of the seven Shabranigdu was revived.</p> <p>Lina: But one of the alter egos left behind by Sufiid, in a battle with the Water Dragon King, won, but his body was bound to the earth.</p> <p>Gourry: It's a barren battle...</p> <p>Lina: It means that the power of these two beings is close. So the balance of this world, which had been peaceful, was upset and</p>	<p>years. And finally Sweefied cut Shabranigdu's body into seven pieces and sealed them all over the land.</p> <p>Gourry: So Sweefied won.</p> <p>Lina: No, he just contained him.</p> <p>Gourry: But he ripped his body into seven pieces, didn't he?</p> <p>Lina: You can't be called the king of the demon tribe if you can't even stand up to that.</p> <p>Lina: He managed to contain Shabranigdu, but as expected, Sweefied ran out of power. And a thousand years ago, one of the seven Shabranigdu was revived.</p> <p>Lina: One of the alter egos left behind by Sweefied won a battle with the demon king, but his body was bound to the earth.</p> <p>Gourry: It's a barren battle...</p> <p>Lina: It means that the power of these two beings is close. So the balance of this world, which had been peaceful, was upset and monsters appeared in the world one after the other.</p> <p>Gourry: Hmm...</p> <p>Lina: Do you understand?</p> <p>Gourry: No, I don't.</p>
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<p>Lina: そして今から千年前、7つに分かれたシャブラニグドゥの1つが復活した。だけどスーフイードが残した分身の1つ水竜王との戦いで勝ちましたものの体を大地につなぎとめられてしまったの</p> <p>Gourry: 不毛な戦いだ</p> <p>Lina: この2つの存在の力が肉薄してるってことよ。そんなわけでそれまで平和を保っていたこの世界のバランスが崩れ世の中にモンスターたちが次々姿を現したってわけ</p> <p>Gourry: ふ〜ん</p> <p>Lina: 分かった？</p> <p>Gourry: さっぱり</p>		<p>monsters appeared in the world one after the other.</p> <p>Gourry: Hmm...</p> <p>Lina: Do you understand?</p> <p>Gourry: No, I don't.</p>	
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Slayers B

Text genre: TV Drama

Japanese	Human Translation	Unedited AI Translation	AI Translation: Survey version
<p>An antagonist, Zelgadiss is standing outside of Lina's tavern room. He has suggested he wishes to do business with Lina.</p> <p>Lina: 怪しいわよね</p> <p>Zelgadiss: 確かに俺は怪しいがとりあえず今はお前に危害を加えるつもりはない。ただ商談がしたいだけだ。</p> <p>Lina: 何なんだ？ それは</p> <p>Lina: とりあえずってのは部屋に入ったとたん“つもり”が変わるってことかしら？</p> <p>Zelgadiss: 心配するなと言うほうが無理かもしれないが、そっちには頼もしいボディーガードも付いてるだろう</p> <p>Gourry: 誰のことだ？</p> <p>Lina: あなたのことでしょ？</p> <p>Lina: [frowns and shouts confidently]言っときますけど変なまねしようとしたらありったけの攻撃呪文たたき込むわよ</p> <p>Zelgadiss: そんなことにはならないさ</p> <p>Lina: ジャ</p> <p>Gourry: おい！部屋に入れるつもりか？</p> <p>Lina: [Winks at Gourry] ならみを利かせてよボディーガードさん</p> <p>*Lina stands ready*</p> <p>いいわ ガウリイ ドア開けて</p>	<p>An antagonist, Zelgadiss is standing outside of Lina's tavern room. He has suggested he wishes to do business with Lina.</p> <p>Lina: I don't buy it.</p> <p>Zelgadiss: I'm sure I must seem very suspicious to you, but for now I have no intention of harming you. I merely wish to perform a business transaction</p> <p>Lina: And what's that supposed to mean?</p> <p>Lina: Do the terms "For now" and "Intention" change once you're in?</p> <p>Zelgadiss: I suppose saying "don't worry" would be useless. However, I believe you have a substantial bodyguard in there as well.</p> <p>Gourry: Who's that?</p> <p>Lina: He means you!</p> <p>Lina: [frowns and shouts confidently] I'll warn you now. Any funny business and you'll get a spell attack you won't forget!</p> <p>Zelgadiss: I'll do no such thing.</p> <p>Lina: Well then</p> <p>Gourry: Wait! You're letting him in?</p> <p>Lina: [Winks at Gourry] Just try to look threatening, Mr bodyguard.</p> <p>*Lina stands ready*</p> <p>Okay Gourry, open the door.</p>	<p>Lina: I'm suspicious.</p> <p>Zelgadiss: Sure, I'm suspicious, but at any rate, I have no intention of harming you right now. I just want to conduct business.</p> <p>Lina: What is it? That's</p> <p>Lina: For the time being, does that mean you're going to change your mind as soon as you enter the room?</p> <p>Zelgadiss: I know it's hard to tell you not to worry, but you've got a bodyguard on your side.</p> <p>Gourry: Who are you talking about?</p> <p>Lina: They're talking about you?</p> <p>Lina: [frowns and shouts confidently] I'm telling you, if you try anything funny, I'm going to hit you with all kinds of attack spells.</p> <p>Zelgadiss: That's not going to happen.</p> <p>Lina: Well, then.</p> <p>Gourry: Hey! You're gonna let me in the room?</p> <p>Lina: [Winks at Gourry] Keep your eyes peeled, bodyguard.</p> <p>*Lina stands ready*</p> <p>Okay, Gauri, open the door.</p> <p>*The door is opened to reveal a gentleman with stone skin wearing a</p>	<p>An antagonist, Zelgadiss, is standing outside of Lina's tavern room. He has suggested he wishes to do business with Lina.</p> <p>Lina: You're suspicious.</p> <p>Zelgadiss: Sure, I'm suspicious, but at any rate, I have no intention of harming you right now. I just want to conduct business.</p> <p>Lina: What is it? That Business.</p> <p>Lina: Does 'right now' mean you're going to change your mind as soon as you enter the room?</p> <p>Zelgadiss: I know it's hard to tell you not to worry, but you've got a bodyguard on your side.</p> <p>Gourry: Who are you talking about?</p> <p>Lina: They're talking about you!</p> <p>Lina: [frowns and shouts confidently] I'm telling you, if you try anything funny, I'm going to hit you with all kinds of attack spells!</p> <p>Zelgadiss: That's not going to happen.</p> <p>Lina: Well, then.</p> <p>Gourry: Hey! You're gonna let him in the room?</p> <p>Lina: [Winks at Gourry] Keep your eyes peeled, bodyguard.</p> <p>*Lina stands ready*</p> <p>Okay, Gourry, open the door.</p> <p>*The door is opened to reveal a gentleman with stone skin</p>

<p>*The door is opened to reveal a gentleman with stone skin wearing a cloak. Most of his face is covered except his eyes.*</p> <p>Lina: 怪しいなんてもんじゃないわね</p> <p>*Another gentleman walks in behind the first. It's a man covered in bandages from head to toe*</p> <p>Lina: ほう… これはこれはあなたそのミイラ男の知り合いなの？</p> <p>Zolf: [Angry] ミ… ミイラ男だと…</p> <p>*The mummy man begins to walk towards Lina*</p> <p>Zelgadiss: よせ。こいつゾルフって名でね。責任感強いんだがその分先走りも多くてな。ま…勘弁してやってくれ。"</p> <p>Lina: いいわ その分値段に上乘せすればいいんだから</p> <p>Zelgadiss: ちゃっかりしてやがる</p> <p>*Zelgadiss sighs*</p> <p>なら 商談に入ろう</p> <p>Lina: ある物売ってほしいってことだったわよね？</p> <p>Zelgadiss: そう お前がしばらく前に盗賊どものねぐらから持ち出した物の1つだ。</p> <p>Lina: で？ 何なのその“物”ってのは</p> <p>Zelgadiss: それは言えん</p>	<p>*The door is opened to reveal a gentleman with stone skin wearing a cloak. Most of his face is covered except his eyes.*</p> <p>Lina: No, nothing suspicious here</p> <p>*Another gentleman walks in behind the first. It's a man covered in bandages from head to toe*</p> <p>Lina: Well well... Are you friends with the mummy man here?</p> <p>Zolf: [Angry] Mum... mummy man !?</p> <p>*The mummy man begins to walk towards Lina*</p> <p>Zelgadiss: Stop! His name is Zolf. He's a responsible servant, which makes him impertinent at times. Please forget him.</p> <p>Lina: No problem. I'll just raise the price.</p> <p>Zelgadiss: You're a shrewd woman.</p> <p>*Zelgadiss sighs*</p> <p>Zelgadiss: Now then, to business.</p> <p>Lina: You said you wanted something of mine?</p> <p>Zelgadiss: Yes. An item you acquired from those bandits recently.</p> <p>Lina: And what is this "item"?</p> <p>Zelgadiss: That I won't say.</p>	<p>cloak. Most of his face is covered except his eyes.*</p> <p>Lina: That's not very suspicious.</p> <p>Well... well, well, well... do you know the Mummy Man?</p> <p>*Another gentleman walks in behind the first. It's a man covered in bandages from head to toe*</p> <p>Zolf: [Angry] The Mummy Man...</p> <p>*The mummy man begins to walk towards Lina*</p> <p>Zelgadiss: No. His name is Zolf. He's very responsible, but he gets ahead of himself a lot. Well, give him a break.</p> <p>Lina: Fine, just add that to the price.</p> <p>Zelgadiss: You're being cheeky.</p> <p>*Zelgadiss sighs*</p> <p>Then let's go into business.</p> <p>Lina: You wanted me to sell you something, didn't you?</p> <p>Zelgadiss: Yes, one of the things you took from the roost of those bandits a while back.</p> <p>Lina: So? What's this "thing"?</p> <p>Zelgadiss: I can't tell you that.</p>	<p>wearing a cloak. Most of his face is covered except his eyes.*</p> <p>Lina: That's not very suspicious.</p> <p>*Another gentleman walks in behind the first. It's a man covered in bandages from head to toe*</p> <p>Lina: Well... well, well, well... do you know the Mummy Man?</p> <p>Zolf: [Angry] The Mummy Man...</p> <p>*The mummy man begins to walk towards Lina*</p> <p>Zelgadiss: No. His name is Zolf. He's very responsible, but he gets ahead of himself a lot. Well, give him a break.</p> <p>Lina: Fine, just add that to the price.</p> <p>Zelgadiss: You're being cheeky.</p> <p>*Zelgadiss sighs*</p> <p>Then let's go into business.</p> <p>Lina: You wanted me to sell you something, didn't you?</p> <p>Zelgadiss: Yes, one of the things you took from the roost of those bandits a while back.</p> <p>Lina: So? What's this "thing"?</p> <p>Zelgadiss: I can't tell you that.</p>
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Moribito A

Text genre: Book			
Japanese	Human Translation	Unedited AI Translation	AI Translation: Survey version
<p>「ただいま。おそくなっちゃまって、すいません。ぜんぶ買ってきましたよ。ついでに昼飯も買ってきましたからね」戸布をもちあげながらトーヤが陽気な声でいった。うしろからサヤも入ってきた。どさっどさっと、荷を床におろして、彼らはこれが着物で、これが熊皮などと数えあげた。</p> <p>「まちがないか、調べてくださいえ」そういってバルサを見て、トーヤは、ふしぎそうな顔をした。「どうしたんです？顔が赤いですよ、バルサさん」</p> <p>「……え、いや、なんでもない。あんたたちを、追手かと思ったもんでね」</p> <p>ああ、なるほど。そういや、街は大澤ぎでしたよ。なんでも〈扇ノ上〉の二ノ宮が夜明けに燃えちまったんだそうです」</p> <p>「彼人や衛士が、だれかを探している様子はなかったかい？」</p> <p>「いや、そんな様子はなかったな。念のためにサヤに土手の上にももらって、おれのあとをつけてくるやつや、ここらを見張っているようなやつがないか、た</p>	<p>“We’re back,” Toya announced cheerfully as he raised the door covering and entered. “Sorry to take so long. We got everything. And we got some lunch too!” Saya followed him. They plopped their bags down on the floor and proudly presented each item.</p> <p>“Well, that’s it. Check and make sure it’s all there.” Toya said. He glanced up at Balsa and then gave her a strange look. “What happened? You’re as white as a ghost.”</p> <p>“What? Oh, sorry. It’s nothing. I just thought you might be our pursuers.”</p> <p>“Ah, that reminds me. The town’s in an uproar. Everyone’s saying that Ninomiya Palace burned down last night.”</p> <p>“Were there any soldiers poking around?”</p> <p>“No, no sign of that. I had Saya go up on the dike to make sure no one was following me or keeping watch on this place, but no one was there. Right, Saya?”</p> <p>Saya nodded solemnly.</p> <p>“Did you? You’re very clever. Thanks. You’ve been a big help.” Toya looked very pleased. “By the way, you know Master Torogai, don’t you?”</p> <p>“Of course,” He answered.</p> <p>“Do you know where the master is? Even a rumour would help.”</p>	<p>"I'm back. I'm sorry I'm late. I bought everything. I bought lunch too," said Toya in a cheerful voice as she lifted up the door cloth. Saya came in from behind. They set the goods down on the floor and counted them up, saying, These are kimonos, these are bearskins, and so on.</p> <p>Check if I'm not mistaken,' said Barça, and Toya looked at him furtively. What's wrong? 'Your face is red, Barça.</p> <p>"..... What? No, no, nothing. I thought you were my pursuers."</p> <p>"Oh, I see. Well, the town was in an uproar. I heard that the second palace on the fan was set ablaze at dawn."</p> <p>"Did you see any signs of his men or guards looking for anyone?"</p> <p>"No, there were no such signs. I asked Saya to stay on the bank to make sure there was no one following me or guarding the area, but there didn't seem to be anyone, did there, Saya?"</p> <p>Saya nodded seriously.</p> <p>I'm so glad you're here," he said. Saya nodded seriously.</p> <p>I'm so glad you're here," he said. You guys are really helpful, you're so round," Toya and the others looked happy. By the way, you know Trogai, don't you?</p> <p>"Yes, of course."</p> <p>"Do you know where he is now, or even if it's just a rumour?"</p> <p>"Yes, of course."</p>	<p>"I'm back. I'm sorry I'm late. I bought everything. I bought lunch too," said Toya in a cheerful voice as she lifted up the door cloth. Saya came in from behind. They set the goods down on the floor and counted them up, saying, these are kimonos, these are bearskins, and so on.</p> <p>Check if I'm not mistaken,' said Balsa, and Toya looked at him furtively. What's wrong? 'Your face is red, Balsa.</p> <p>"..... What? No, no, nothing. I thought you were my pursuers."</p> <p>"Oh, I see. Well, the town was in an uproar. I heard that the second palace on the fan was set ablaze at dawn."</p> <p>"Did you see any signs of his men or guards looking for anyone?"</p> <p>"No, there were no such signs. I asked Saya to stay on the bank to make sure there was no one following me or guarding the area, but there didn't seem to be anyone, did there, Saya?"</p> <p>Saya nodded seriously.</p> <p>I'm so glad you're here," he said. You guys are really helpful, you're so round," Toya and the others looked happy. By the way, you know Trogai, don't you?</p> <p>"Yes, of course."</p> <p>"Do you know where he is now, or even if it's just a rumour?"</p> <p>Toya shook her head. "Ummm. Well, I heard a rumour a while ago that he was somewhere in</p>

<p>しかめたけど、だれもいなかった ようですよ、な、サヤ、そうだよ な」</p> <p>サヤは真剣な顔でうなずいた。</p> <p>「そうかい、ありがとうよ。あん たたちは顔がまわるんで、ほん とにたすかるよ」トーヤたちはう れしそうな顔をした。「ところ で、あんたたち、トロガイを知っ てるよね」</p> <p>「はあ、もちろん」</p> <p>「いま、どこにいるか、噂でもい いから知らないかい？」</p> <p>トーヤはサヤは首をふった。「う ーん。そういや、ちょっと前に 〈扇ノ上〉のどこかにたって噂 を聞いたけど、いまはまったく噂 を聞かねえな」</p> <p>「そうかい。なら、しょうがな い。―――忘れておくれ」</p>	<p>Toya looked at Saya, but she shook her head. "I did hear not long ago that Torogai was somewhere in Ogi no Shimo, but since then I haven't heard a thing."</p> <p>"All right," Balsa said. "It can't be helped. Forget I asked."</p>	<p>"Do you know where he is now, or even if it's just a rumour?"</p> <p>Toya shook her head. "Ummm. Well, I heard a rumour a while ago that he was somewhere in Ouginoue, but I haven't heard anything about him now."</p> <p>"I see. Then, it can't be helped. Forget about it."</p>	<p>Ouginoue, but I haven't heard anything about him now."</p> <p>"I see. Then, it can't be helped. Forget about it."</p>
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Moribito B

Text genre: Book			
Japanese	Human Translation	Unedited AI Translation	AI Translation: Survey version
<p>「ふしぎじゃ。宮で食べていた物より、下じもの食べ物のほうが、ずっとおいしい気がする。なぜであらう？」</p> <p>「さてなあ。きっと、作りたてだからじゃないか？おれは宮の暮らしは知らんが、毒見やらなにやら手間がかかって、料理が冷めてしまふんじゃないかね」</p> <p>「そうじゃ！たしかに、つくりたてのものは食したことがなかった」</p> <p>バルサはふたりの会話を聞きながら、つくづく、チャグムの言葉をなおさなければと思っていた。タンダのように、あまりものに動じない人ならともかく、普通の人なら、あんな話し方をしたら、この少年はどここの貴族の子か、目をむくだろう。</p> <p>食事がおわり、ラモンの葉を煮だしたお茶をすすりながら、バルサはこれまでのことをすべて、くわしくタンダは口をはさまず、時折うなずきながら、最後まで聞いた。はじめは面白そうに聞いていたタンダの顔が、話を聞くうちに、こわばっていった。バルサが話しおえると、タンダは、ぼつり</p>	<p>“You know, it is strange, but the food commoners eat seems to taste far better than the food we ate in the palace. I wonder why.”</p> <p>“I wonder. Must be because it’s hot and fresh. I’ve never lived in a palace, mind you, but I would guess that you have food tasters and other rituals, so by the time the meal gets to you, it’s probably cold.”</p> <p>“Of course! You are correct. I have never eaten food like this, served to me straight from the pot.”</p> <p>As she listened to them, Balsa made a mental note to train Chagum to speak less formally. Nothing ever fazed Tanda, but any ordinary person who heard him talk would stare at him in surprise and wonder what noble family he came from.</p> <p>After dinner, while sipping tea brewed from Ramon leaves, Balsa told Tanda everything that had happened. He listened without interrupting, nodding occasionally, but his intent expression grew grimmer as the tale continued. When she had finished, he said bluntly, “Balsa. That’s Nyunga Ro Im.”</p> <p>“What?”</p> <p>“That – thing – in the boy, it’s Nyunga Ro Im, or at least, that’s what the Yakoo call it. It means the Water Guardian. You said that in his sleep he starts walking</p>	<p>“It’s a mystery. I feel that the food at Shimojimonono tastes much better than the food we used to eat at the palace. Why is that?”</p> <p>“Well, you know. I don’t know how life is at the palace, but I suspect that the food gets cold because of all the poison-testing and such.”</p> <p>“That’s right! It’s true, I’ve never eaten freshly cooked food.”</p> <p>As Balsa listened to the conversation between the two men, she was really thinking that she had to correct Chagum’s words. If he spoke like that, a normal person would look at him and wonder which noble family he belonged to.</p> <p>After the meal, sipping tea made from boiled ramong leaves, Balsa listened to the end of everything that had been said, with the occasional nod, without Tanda interjecting with any details. Tanda’s face, which at first had looked amused, became stiff as he listened. When Balsa had finished, Tanda said. ‘I’m sorry... Balsa. That’s Nyunga Lo Imu.’</p> <p>“What?”</p> <p>“The thing that lives in him. Nyunga lo imur - the Water Guardian. Yes, that’s what Yakoo and the others read. They said that while he sleeps, he tries to go towards the water. He emits a blue light and</p>	<p>“It’s a mystery. I feel that the food at Shimojimonono tastes much better than the food we used to eat at the palace. Why is that?”</p> <p>“Well, you know. I don’t know how life is at the palace, but I suspect that the food gets cold because of all the poison-testing and such.”</p> <p>“That’s right! It’s true, I’ve never eaten freshly cooked food.”</p> <p>As Balsa listened to the conversation between the two men, she was really thinking that she had to correct Chagum’s words. If he spoke like that, a normal person would look at him and wonder which noble family he belonged to.</p> <p>After the meal, sipping tea made from boiled ramong leaves, Balsa listened to the end of everything that had been said, with the occasional nod, without Tanda interjecting with any details. Tanda’s face, which at first had looked amused, became stiff as he listened. When Balsa had finished, Tanda said. ‘I’m sorry... Balsa. That’s Nyunga Lo Imu.’</p> <p>“What?”</p> <p>“The thing that lives in him. Nyunga lo imur - the Water Guardian. Yes, that’s what Yakoo and the others read. They said that while he sleeps, he tries to go towards the water. He emits a blue light and changes the water in the river.”</p> <p>“Oh, you, how have you been the last two nights? Whenever Chagum falls asleep or faints, it seems to come out. Nothing happened here?”</p>

<p>といた。「。。。バルサ。そりゃあ、ニユンガ・ロ・イムだ。」</p> <p>「え？なんだったって？」</p> <p>「その、この子に宿っているモノだよ。ニユンガ・ロ・イム————〈水の守手〉だ。そう、ヤク——たちは読んでた。この子が眠っているあいだ、この子が水のほうへいこうとするっていったらどう？青い光を発して、川の水が変わってしまったって」</p> <p>「ああ、あんた、ここ二晩はどうだったんだい？チャグムが眠ったり、気を失ったりすると、あれが出てくるみたいだったんだが。ここでは、なにも起きなかったのかい？」</p> <p>「起きなかった。まったく。川が遠いせいかもしれない」</p> <p>チャグムは、眉をひそめてふたりの会話を聞いている。</p> <p>「で、そのニユンガ、なんとかってのは、なんなんだい？川の精霊かなんかなのかい？」</p> <p>「おれも、よくは知らないんだ。だが、おまえ、きいたことがないのか？この国の聖祖トルガル帝が水の妖怪を退治したっていう伝説を」</p>	<p>toward water, right? That you saw a blue light coming from him and the water in the river changed?”</p> <p>“Yes, it seems to happen when he’s asleep or unconscious. Did you notice anything like that in the last two nights?”</p> <p>“No. Nothing. Maybe we’re too far from the river.”</p> <p>Chagum was listening to their conversation with a frown.</p> <p>“And what is this Nyunga- whatever? It is some kind of river spirit?” Balsa asked.</p> <p>“I don’t know much about it myself. But surely you’ve heard the legend of Torugaru, the Mikado’s sacred ancestor, and how he founded this country by slaying a water demon.”</p> <p>“Yes, I know the story. But he killed the demon, didn’t he? So how could it show up now?”</p> <p>Tanda started to speak and then hesitated. “It’s rather complicated.”</p>	<p>changes the water in the river.”</p> <p>“Oh, you, how have you been the last two nights? Whenever Chagum falls asleep or faints, it seems to come out. Nothing happened here?”</p> <p>“Nothing happened. Nothing at all. Maybe it’s because the river is so far away.”</p> <p>Chagum was listening to their conversation with a furrowed brow.</p> <p>“So, what’s this Nyunga something? Is it some kind of river spirit or something?”</p> <p>“I don’t know much about it either, but I’ve heard of it. The legend of the holy founder of this country, the Emperor Torgal, who defeated the water ghosts?”</p> <p>“Yes, I’ve heard that. ‘Yes, I’ve heard that. But didn’t he conquer them? Why now?’”</p> <p>Tanda opened his mouth, hesitated and then said.</p> <p>“Look, this is a bit of a complicated story.”</p>	<p>“Nothing happened. Nothing at all. Maybe it’s because the river is so far away”.</p> <p>Chagum was listening to their conversation with a furrowed brow.</p> <p>“So, what’s this Nyunga something? Is it some kind of river spirit or something?”</p> <p>“I don’t know much about it either, but I’ve heard of it. The legend of the holy founder of this country, the Emperor Torgal, who defeated the water ghosts?”</p> <p>“Yes, I’ve heard that... But didn’t he conquer them? Why now?”</p> <p>Tanda opened his mouth, hesitated and then said.</p> <p>“Look, this is a bit of a complicated story.”</p>
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<p>「ああ、それは聞いたことがある。でも、退治したんだろう？それがなんで、いま頃」</p> <p>タンダは口をひらきかけて、ためらい、それからいった。</p> <p>「あのな、これは、ちょっとこみいった話なんだ」</p>			
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Survey Results: Background Questions

Participant number	Do you have knowledge with any of the three pieces of media that are part of this survey? These include: Elden Ring Slayers (1995) Moribito: Guardian of the spirit	What best describes your current position in the university?	Do you have any experience with professional translation in any language? (By professional, we are referring to published translation or academic experience with translation)	Do you use/have used any of the AI tools listed below?
1	I have no knowledge of any of these;	I am a lecturer/academic	I have no experience	Translation AI (e.g. Google Translate, DeepL);
2	I have knowledge of Elden Ring;	I am an Undergraduate student	I have no experience	I do not use AI tools;
3	I have knowledge of Elden Ring;	I am an Undergraduate student	I have no experience	I do not use AI tools;
4	I have no knowledge of any of these;	I am a Post Graduate student	I have no experience	I do not use AI tools;
5	I have no knowledge of any of these;	I am a Post Graduate student	I have no experience	Translation AI (e.g. Google Translate, DeepL);
6	I have knowledge of Elden Ring;	I am a Post Graduate student	I have no experience	Translation AI (e.g. Google Translate, DeepL);
7	I have no knowledge of any of these;	I am a Post Graduate student	I have no experience	Generative AI (e.g. ChatGPT, Summary tools, Chatbots); Translation AI (e.g. Google Translate, DeepL); Assistive AI (e.g. speech-to-text, screen readers);
8	I have no knowledge of any of these;	I am a Staff member (non-academic)	I have no experience	Generative AI (e.g. ChatGPT, Summary tools, Chatbots); Translation AI (e.g. Google Translate, DeepL);
9	I have no knowledge of any of these;	I am a lecturer/academic	I have a lot of experience	Translation AI (e.g. Google Translate, DeepL);
10	I have no knowledge of any of these;	I am a Staff member (non-academic)	I have no experience	Translation AI (e.g. Google Translate, DeepL);

Survey Results: Elden Ring

Question 1: Elden Ring A		
Participant number	Please read through both texts in the attached document. Read both carefully. Which do you believe is the AI translation?	Please state your reasons for your choice with the above question.
1	Text B	It was too politically correct
2	Text B	A lot of the sentences sound choppy and not even complete especially towards the end.
3	Text B	Translation B was choppy and awkwardly formal in comparison to to translation A.
4	Text B	It seemed really stilted and choppy.
5	Text A	The line that says "as long as you understand what you're saying" seems off and like a slight mistranslation. Since I'm not familiar with the material I can't say for sure, but "what your 'doing', or, what 'I'm' saying seem more appropriate.
6	Text B	Text B has a considerably more formulaic flow when reading. There is much less use of commas besides the introduction of proper nouns, the tone can be inconsistent, namely deciding to "bow" before the Erdtree towards the end in Text B, that seems to go against the NPCs previous characterization. Although relatively benign, it makes use of more generic terminology such as "apostate" and "transgressor" than the more striking "recusant" and other such terms of Text A.
7	Text A	Exceptionally strange vocabulary that was hard to follow even if it was an NPC from a fantasy.
8	Text A	Text B sounded more natural and the language used was easier to follow. Though it was difficult to decide.
9	Text B	Based on the content provided, the differences suggest that Translation A might be more polished and natural-sounding, which could be indicative of a professional human translation, whereas Translation B has some awkward phrasing and minor inconsistencies that sometimes appear in machine translation outputs. However, this is only a guess as I need the ST to be able to compare it with the TT.
10	Text B	Text B appears vague and inconsistent.

Question 2: Elden Ring B		
Participant number	Please read through both texts in the attached document. Read both carefully. Which do you believe is the AI translation?	Please state your reasons for your choice with the above question.
1	Text A	Polite and non dramatic
2	Text A	I can't help but start reading it in a robot voice.
3	Text A	Text A felt like it had more nonsensical translations, such as " Thank you. You are a benefactor." in translation A versus " Thank you kindly. I am in your debt." in translation B.
4	Text A	strange word choice
5	Text A	Again, I see an error with the sentence "I would be too much to ask", text B seems more human in the speech patterns and doesn't have the same grammatical mistakes. Also in text B, the character says "ohh" with two h's. In A, it is simply "oh". The double h is something people commonly use informally when messaging friends, so I think that a human wrote this.
6	Text A	Text A seems like the AI translation once again for many of the same reasons. Lack of commas and more complex sentence structure, use of some more generic adjectives and nouns as opposed to Text B, but also possess surprising consistency referring the player as a "faded man" and potential servant of "Lord Tanith," whereas the other text calls you "Tarnished" and a servant of "Lady Tanith."
7	Text A	Again, hard to follow vocabulary.
8	Text B	I believe Text B s AI translation due to the use of the word 'mistress' that is used instead of Lord as seen in Text A.
9	Text B	Translation B appears to be more likely AI-generated. It exhibits characteristics such as slightly formalised phrasing, some repetitive structures, and a more uniform style, which are common in AI-generated texts. Certain phrases like "most Tarnished are doomed to wander" and the detailed, somewhat verbose explanations resemble typical AI outputs that aim for clarity but may lack the natural flow of human dialogue. Translation A reads more naturally and conversationally, with more varied sentence structures and idiomatic expressions, suggesting it might be human-written.
10	Text A	Text appears confusing

Survey Results: Slayers

Question 3: Slayers A		
Participant number	Please read through both texts in the attached document. Read both carefully. Which do you believe is the AI translation?	Please state your reasons for your choice with the above question.
1	Text B	Seems more PC
2	Text B	A appears more real to me. B also has some odd sentences.
3	Text B	Translation B had some odd phrasing, such as "barren battle," and I don't believe a human would make those decisions.
4	Text B	odd way of writing the hmm bits
5	Text B	In text A, ellipses, capitalisation of words, and the elongated "uuuhhhhhmmmm" seem very human to me. Additionally, the spelling of the name "Ceiphied"(A) seems more accurate than "Sweefied"(B), of course, I am unfamiliar with the materials so which is his real name I am unsure. But to me, "Sweefied" appears to be a badly translated version of the name, since translation programs won't be familiar with all fictional names, so it phonetically translated its
6	Text B	The tone seems more consistent in Text A over Text B. Small things like "A meaningless battle..." in Text A make more sense than "A barren battle..." in Text B. I am not sure, but the AI might have a tendency to refer to statements like "everyone" as "normal people", or that might just be a misinterpretation on my part.
7	Text B	Again vocab gives the AI away e.g. the use of 'berren battle' and 'mages'
8	Text B	I think Text A reads smoother.
9	Text B	Translation B contains a bit more formal and elaborate language, which can sometimes be a trait of AI-generated content, especially if it attempts to clarify or expand on ideas.
10	Text B	Text A appears to flow better

Question 4: Slayers B		
Participant number	Please read through both texts in the attached document. Read both carefully. Which do you believe is the AI translation?	Please state your reasons for your choice with the above question.
1	Text A	Clean
2	Text B	The conversation doesn't flow properly.
3	Text A	There were more strange choices in word use in translation A's text.
4	Text A	very obvious language
5	Text A	In text B, the lack of comma after the antagonists name seems slightly incorrect and throws off my judgement. But text B seems to be more wordy, whereas text A gets to the point with as few words as possible. Machines are (I think?) more efficient with language-directness than humans, as we often waffle. The characters in text B also seem to have more personality showing in their dialogues, which I believe AI would find difficult to replicate perhaps.
6	Text A	Zegaldiss's make more sense in Text B than Text A. Notably, "Now then, to business," rather than the odder "Then let's go into business" which seems more in line with the aforementioned "business transaction" than an extended effort of Translation A. However, the tone is notably more casual than previous entries and my own unfamiliarity with anime as a genre makes interpretation of translation more than a little challenging.
7	Text B	Again the use of vocab . A seems more natural.
8	Text B	Cause Text A sounds more natural.
9	Text B	Text A uses a more natural tone with conversational phrasing (You're suspicious, I know it's hard to tell you not to worry," "Keep your eyes peeled, bodyguard), which feels authentic and character-driven. Text B contains slightly more formal or altered expressions (I don't buy it, don't worry would be useless, Just try to look threatening, Mr bodyguard), and some structural differences.
10	Text A	Text A reads too formal and not conversationally

Survey Results: Moribito

Question 5: Moribito A		
Participant number	Please read through both texts in the attached document. Read both carefully. Which do you believe is the AI translation?	Please state your reasons for your choice with the above question.
1	Text A	Place name was weird
2	Text A	B feels more human also, in A, "you guys are really helpful, you're so round." What do you mean round?
3	Text A	I chose Translation A as being the AI translation because I felt some of the descriptors did not make sense in the sentences, but I did find this prompt to be more challenging than the Elden Ring dialogue.
4	Text A	feels off
5	Text B	In the dialogue when the character says ".....what", the long ellipses seems very human, and I suspect an AI model would simply use three dots:"...", or none at all. Additionally the use of "so on" in text A seems like a very human phrase to add.
6	Text A	Text A feels sloppier and more generic in its translation of the material than Text B. There is a nonsensical statement that, "You guys are really helpful, you're so round," as well as what seems to be a mistake when Text A calls a character "red" when the other says "You are white as a ghost." Some strange statements and more generic nouns such as bank versus dike.
7	Text A	Again, very sentences and vocab such as, 'you're so round'.
8	Text A	Text B reads more naturally, the narration is flowing while in Text A- which I think is the AI translation- isn't.
9	Text A	Text A appears to be AI-generated due to its mechanical sentence structure, odd phrasing, and inconsistent formatting. Text B seems more natural, fluid, and human-like, with smoother dialogue flow.
10	Text A	Text A appears very literal

Question 6: Moribito B		
Participant number	Please read through both texts in the attached document. Read both carefully. Which do you believe is the AI translation?	Please state your reasons for your choice with the above question.
1	Text A	It is less dramatic
2	Text B	It was hard on this one, but I reason the beginning of A feels off.
3	Text B	I believe translation B is written by AI largely because the formality/uniqueness of the Prince's speech is commented on in both, but is only truly formal in translation A's version (no contractions).
4	Text A	very short sentences
5	Text A	The use of ellipses in the dialogue and usage of phrases like "as such" seems common in human speech patterns
6	Text A	Text A still feels more like an AI translation on account of less adjectives and more common proper nouns or their overall omission. "Kill" versus "conquer," "with a frown" or "with a furrowed brow." Some statements also seem to be a bit more nuanced in Text B than Text A.
7	Text A	Tougher this time but for me the give away is the use if lines (-) e.g. That - thing - boy. AI always produces sentences like that.
8	Text A	Because Text B reads more naturally and seems to use language in context to me.
9	Text B	Translation A appears to be well-structured, coherent, and stylistically consistent, with natural dialogue and narrative flow. It resembles a typical human translation or writing style. Translation B contains several awkward phrases, grammatical inconsistencies, and some translation errors (e.g., food tasters, water demon, inconsistent punctuation, and unnatural phrasing), which might suggest it is AI-generated or a rough translation.
10	Text B	Text A appears to flow better