

Engaged Foreign Language Pedagogy: Translating *Hadashi no Gen*

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Abstract This study aims to show how even translating can be seen as an ‘engaged foreign language pedagogy’, when it comes to ‘sharing memories’ and contents that are highly significant for the well-being of the social actors involved in such a process: teachers, students, publishers, readers and all humankind. The case study is *Hadashi no Gen* (*Barefoot Gen*, Nakazawa Keiji, 1973-85; below: GEN), a translating workshop at an Italian University. The aspects explored are: 1) the critical ‘dialogues’ about histories and world-views as de-standardisation of teaching, professionalisation of teachers and critical education (Freire 1970); 2) the relevance of translated contents as motivating stimuli to reconsider social power balances and engagement; 3) the rule of social networks in aspects 1) and 2). We are finding that translating can be considered not only as a mere ‘foreign language exercise’, but as a starting point to reflect upon social responsibilities; we hope to find how this process is undertaken in teacher-learner relation.

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Keywords Hadashi no Gen. Engaged pedagogy. Foreign language education. Japanese language. Nuclear power. Welfare language pedagogy.

1 *Hadashi no Gen*. Sharing Memories

Hadashi no Gen, internationally known as *Barefoot Gen*, is a historically-set semi-autobiographical, self-written and illustrated manga by Nakazawa Keiji (1939-2012). From 1973 to 1975 it was serialised weekly in *Shōnen Jump*, i.e. the Japanese comics journal for boys, which was one of the most widely read of that period (selling almost two million copies at week) and was published by Shūeisha. As Berndt (2012) states referring to Fukuma (2006): “In 1974, it had already a weekly circulation of 1.65 million copies, with each copy going through the hands of approximately three readers”. After about one year of pause, due to the 1973 oil shock and shortage of paper, it continued to be published, but in less popular non-manga journals

aimed at adults, such as *Shimin* (Citizen), *Hyōron Bunka* (Cultural Criticism) and *Kyōiku Hyōron* (Critical Education) between 1975 and 1985. In 1975 the episodes serialised to date were collected into four volumes that became the base for the first GEN animated film in 1983. Nowadays, when translations are included, GEN reaches more than ten million readers around the world (Mizuno 2015).

This work is surely one of the most diffused images of the Atomic Bomb, mostly seen also nowadays by a majority of the young people in Japan.¹ Due to the School Library Law of 1953, in the mid-seventies, though, no manga was accepted at schools except for the so-called *gakushū* manga (literally 'study manga') specifically created to supplement school curricula (Inoue 2012). Gen was one of the first, if not the first, manga aimed at a regular audience to be widely accepted in schools. Yoshimura Kazuma, professor in the Faculty of Manga at Kyoto Seika University, said that "people born in the 1970s and after have Gen at the center of their image of war" (Suga 2013).

So we owe to GEN the official acknowledgement of the educational value of the very genre itself, since in the eighties the vast majority of Japan's population were reading manga.

The first translation of GEN was made in 1976 by the volunteer Project Gen Group based in Tokyo, and it was first published in English in 1978. As of today, GEN has been translated totally or partially into more than twenty-two languages: it first appeared in Italian in 2000 as a partial translation from English, while in 2014 the original full version translated from Japanese was published by 001 Hikari Edizioni. As a marketing choice of the Italian publisher, the full series was grouped into three translated volumes, enriched by critical papers and insights: volume 1, corresponding to volumes 1, 2, 3 and 4 of the Chōbunsha printed edition; volume 2, corresponding to Chōbunsha volumes 5, 6 and 7; and volume 3, corresponding to Chōbunsha volumes 8, 9 and 10.

The first and the third of the three Italian translated volumes, that is volumes 1 to 4 and 8 to 10 of the series, were objects of the two translation workshops, which together form the case study of this paper.

As the 70th anniversary of the A-Bombing (1945-2015) approached, fewer and fewer people who personally experienced the war and especially the atomic bombing were still with us. The issue of how to pass on such a monstrous history of ours as real to a new generation has now become a more pressing and urgent issue than ever.

A lot has been written about the impossibility of narrating and explaining what was felt in those very 'ground-zero moments' experienced in Hiroshima and Nagasaki, and in their aftermaths. However, where words

1 A Mainichi Shinbun's national survey in 24 October 2014 showed that over 80% of adult respondents had read GEN.

only fail, the sum of pictures and words found some expressions, such as in manga, which “can try to bridge the internal and external representation of pain; they can tell pain and show it” (Freedman 2012, 382), overcoming the impasse by representing what cannot be told and telling what cannot be represented. Ichiki Masashi (2011) counted seventy-four A-bomb-related manga between 1951 and 2010, out of which twenty-two were created by Nakazawa Keiji. If it is true that manga are still nowadays one of the most popular forms of media in Japan, and that popular culture is surely one of the sources shaping the experienced and unexperienced memories (Ichiki 2011, 36), what happens when we want to spread such “limited [to Japan] group memories” all over the world? How can we overcome geographic boundaries, while staying still on the soil of Hiroshima as a symbol of the world inhumanity? The nuclear accident in Fukushima, which was part of the ‘3.11’ triple disaster, of course marked a new step in consciousness about nuclear threats and the need to reconsider and also not to forget the histories and the stories of A-bombing. This is precisely the time when manga could come to the fore and help. This is the time when translation into other languages has become a means of constructing global memories, and surely this is the reason why GEN has been the very first book-length manga to be translated outside of Japan and it has been translated so far in more than 22 languages, from English, Dutch and Polish, to Egyptian (Arabic), Persian and Sinhalese.

2 *Hadashi no Gen*. How to Share Memories?

Despite other A-bomb-related manga, Nakazawa’s work has the greatest ability to involve readers of every age in such un-writeable, unbearable to read and unbelievable *history*. Unlike other works, to phrase Ichiki’s criticism of early A-bomb-related manga in reverse order, it treats the A-bomb more as “a social menace to be protested”, rather than as “convenient materials to dramatise [the author’s] stories” (Ichiki 2011, 38). As such, GEN has long been considered to be a ‘canonised text’, thought to teach children and alike about the A-bomb and its effects (Ichiki 2011). However, some people would seek to deny this position to GEN. For example, the recent dispute that arose in Matsue city “requested that all the elementary and junior high schools in the city move the comic books to closed shelves to restrict students’ free access in December 2012, citing an excess of violent description as the reason” (Mizuno 2015, 955). As Nakazawa himself stated, he was against a “sugar-coated description of the bomb” that would let children romanticise it, and he believed that the more frightening the bomb appears in his manga, the more effective a tool it would be (Nakazawa 1994, 211).

How then did Nakazawa convey those images in such a way that they

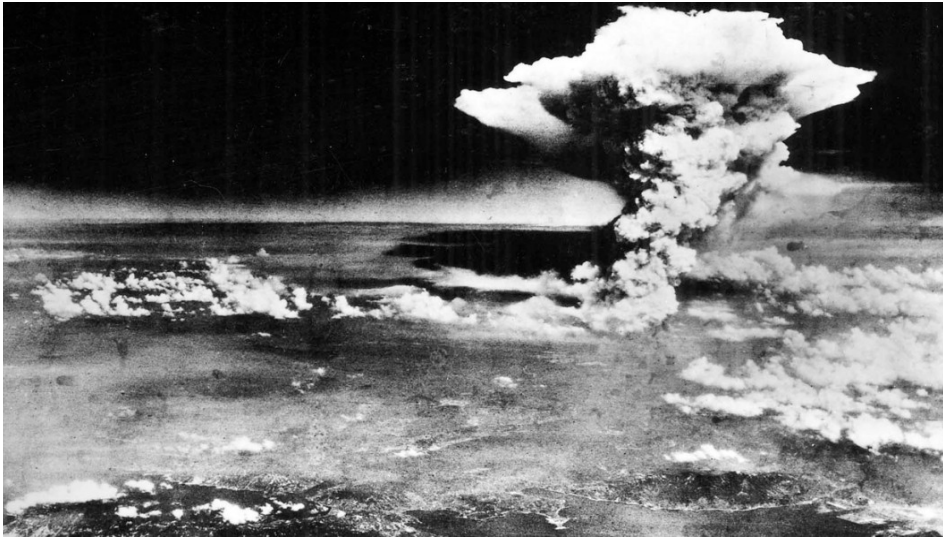


Figure 1. The first atomic bomb. Universal History Archive

could (and still can) become shared memories of the world? I like to consider Nakazawa's *GEN* as a 'text' similar to a 'hypertext', allowing the reader to instantly jump back and forth across longer or differing timelines, which I will call 'contemporary' realism.

GEN plays on two different contemporary timelines. Firstly, the dialect used in *GEN* seems to be one that is actually in use in Hiroshima in the seventies, and known by the readers of that time. For this very reason, it confers a reality to the graphically visualised location of the manga's story: the city of Hiroshima might even not be visually represented within the drawing panels, but it is still there because of its contemporary voices. Unfortunately, since the eighties, Hiroshima dialect has become so diffuse through *Gen* that nowadays it seems to recall in most of the people who did not grow up in the city mainly the horrible history that hit it. Secondly, *GEN* represents the contemporaneity of the forties-fifties through its material culture: in the Italian volume 1 that covers Japanese volumes 1 to 4, our translation workshop came across as many as thirtynine songs, where music, lyrics and their singers were surely shared memories of the elderly in their seventies or eighties at the time of *GEN*'s publication, and still echoed in the ears of those in their thirties, such as Nakazawa too (see appendix 1). At the same time, audio memories are also recalled through megaphones publicising movies of the time such as Kurosawa Akira's *Drunken Angel* of 1948 (fig. 2), as well as visual memories that are solicited by advertising boards promoting 'modern rice-cookers' and 'sweet potatoes candies', signs such as one for a 'war widows' house' (fig. 2), or



Figure 2. Material culture in GEN (Nakazawa [1975] 2015, 7: 36)

prestigious companies names (e.g. Mitsubishi Heavy Industries Hiroshima Shipyard, in the Eba district, present-day Naka Ward) of Hiroshima area.

And yet, Nakazawa's contemporary realism overcomes other collectively constructed shared memories of A-bombing representations too. As Comotti (2013, 3) has pointed out, most of the A-bombing representations describe the city from above and, by doing so, delete "what is under the mushroom and remains unseen" or, in other pictures, the depiction is of a totally 'removed' city (fig. 3), be it Hiroshima, Nagasaki or any-other city.

Yet, in Nakazawa's bombing there is no complete oblivion: he depicts the very moment when the bomb exploded, but the drawings are not depictions from above and the mushroom cloud is not 'covering' humans at street level. Gen is there, right under the explosion. The city itself is there, and the people are there too: the manga panels convey real pain, an unbearable historical horror (fig. 4).²

It is by means of such a 'contemporary realism' that Nakazawa takes the reader hand-in-hand through the atrocity and inhumanity of the bombing and its immediate aftermath. And through the following eight volumes, he continues to remind us that A-bomb effects almost never end and are not to be romanticised. It is his depiction of 'real time', 'real place' and 'real people' that sums up his anger towards the past, allows his and our visions

² I am very grateful to Mrs Nakazawa Misayo for the permission to reproduce some pages from *Hadashi no Gen* in this paper.



Figure 3. No oblivion: A-bomb seen from below (Nakazawa [1975] 2015, 1: 250-1)



Figure 4. No oblivion: depicting real pain (Nakazawa [1975] 2015, 1: 256-7)

for the future, and leads his protagonist Gen to vow “I’ll make a book of it: all Japan, all the world must know about it” (Nakazawa 1987, 102).

3 Sharing Whose Memories?

What Nakazawa Keiji surely did with his GEN was to pass on collective memories through all the senses (visual, audio, taste, touch and smell), sharing the feelings of volunteers, forced kamikaze pilots, *panpan* girls, black marketeers, *yakuza* gang members, orphans, doctors, actors, writers, publishers, Koreans, the young and the old. How can we feel the five senses Nakazawa’s words and images spark in each panel, from putrefying human corpses to manure, food, music, movies and more? Art Spiegelman wrote:

Comics are a highly charged medium, delivering densely concentrated information in relatively few words and simplified code images. It seems to me that this is a model of how the brain formulates thoughts and remembers. We think in cartoons. Comics have often demonstrated how well suited they are to telling action adventure stories or jokes, but the small scale of the images and the directness of a medium that has something in common with handwriting allow comics a kind of intimacy that also make them surprisingly well suited to autobiography. (Spiegelman 1990, 1)

How can these private or local memories become ‘ours’? How can we connect two very different levels of memories, the private and the public, the local and the global, so as to preserve the important human right, the ‘right to know’?

4 Engaged Language Pedagogy and GEN Translation Workshops

4.1 Engaged in Sharing Memories

The first and primary reason why I accepted the challenge of translating GEN from Japanese into Italian was of course my will to contribute to such an important worldwide sharing of memories’ activity, since I strongly believe that reading GEN can help support peace in the world. My parents’ generation and my own did not experience the Second World War, but at least had the chance to hear about it from their parents or our grandparents who were caught up in it: this allowed the sharing of feelings, and somehow a kind of ‘personal’ involvement. But for those born in the late 90s, this kind of personal involvement has become more and more difficult and it seems almost impossible for those born after the year 2000. As US President Barack Obama wrote in his letter of thanks addressed to

the Hiroshima Peace Memorial Museum (Dec. 2016): “We have a shared responsibility to look directly into the eye of history and ask what we must do differently to prevent such suffering from ever happening again”.³

My research about how to bring the younger generations to a ‘personal involvement’ could find an answer starting from another fundamental question: why do we teach foreign languages? As pointed out by Hosokawa, Ōtsuji and Mariotti (2016), teaching a language can be seen simply as facilitating the construction of a ‘real place’ that can allow participants in such holistic activity to grow as citizens and as responsible actors in our society, starting from their own first micro-community (the classroom) and then, behind it. In such a view, teaching language is no more just ‘teaching something’, but rather facilitating the creation of an interaction between members of a community/society through different kinds of languages: native language, foreign language, body language and so forth. Of course, this concept brings with it an awareness that necessarily fills in the gap between ‘theory and practice’, requiring a strong and real engagement.

It was such engagement that brought together the above two questions and gave a tentative answer: a ‘translation workshop’, transversal in disciplines and methods,⁴ and focused not only on words but on content brought up by Nakazawa Keiji’s semi-autobiographical manga. This could act as a form of de-standardised foreign language pedagogy focused on content, which could make younger generations (normally used to comics as a narrative genre) somehow ‘personally experience’ World War II and make them willing critically discuss history, develop a political consciousness, and contribute to an increased worldly sharing (Train 2010, 156-7).

4.2 The Two Translation Workshops

The first workshop (Workshop 1) started working online through a Facebook closed group on March 31, 2014. The group was composed of sixteen graduate and eleven undergraduate students with varying interests. Some of them were interested in being published as translators, and some others were interested in manga (mainly *shōjo* manga), history or Japanese language. As a group, though, their interest was mainly driven by their dissatisfaction with circulating translations: as a consequence, they were willing to do their best in order to make Japanese literary works more enjoyable in a foreign language. The objects of the workshop were the

3 Mizukawa, Kyosuke; Nagahisa, Gosuke (2016). “Letter of Thanks from U.S. President Obama Arrives at Hiroshima Peace Memorial Museum” [online]. *Hiroshima Peace Media Center*, 2nd December. URL <http://www.hiroshimapeacemedia.jp/?p=67101> (2016-12-30).

4 The workshops were conducted online through a Facebook group and by face to face individual as well group meetings, with graduated and undergraduated students.

Japanese printed volumes 1 to 4 of GEN published by Chōbunsha in 1993-4 (original edition 1975-87) as a series of 10.

The second workshop (Workshop 2) was dedicated only to graduating students and started from October 2015, working on the translation of volumes 8, 9 and 10 of GEN (Chōbunsha printed edition 1993-4).

The translation group was named *Gruppo di traduzione: Gen* and as of December 31, 2016 has forty-two members. The group was meant to share translation tools, working spreadsheets and comments about content and terminology, as well as information and suggestions about how to manage a translation work. While using a virtual space, the immediacy of messages received by smartphone and by computer too, as well as the personal information about members and their endeavours in translating historically distant and almost inconceivably inhumane events, allowed the members to share a strong sense of community that recalls Condry's 'collaborative creativity' (Condry 2013). By doing so, two spreadsheets were compiled by the participants: *Gen: slogan militari, canzoni e diciture ricorrenti* (Gen: military slogans, songs and recurrent terms) and *Onomatopoeia Gen* (Gen onomatopoeia). The two sheets were meant not only to facilitate research, substitution and uniformity in the translation of key terms and slogans, but also to encourage both debate about them and a recognition that "translation, like any cultural practice, entails the creative reproduction of values" that can never be "objective and value free" as linguistic-oriented approaches may suggest (Venuti 1998, 1).

The first workshop group members were able to personally gather on December 10, 2014, at the book launch for publication of the Italian volume *Gen di Hiroshima* (Hikari 2014). This event was part of a broader presentation titled *Hiroshima, Nagasaki, Fukushima: Research, Translation, Pedagogy and Social Engagement*, presenting various activities of research (Mariotti, Miyake, Revelant 2014; Bienati 2015) and volunteer work (Orto dei sogni,⁵ Ca' Foscari per il Giappone⁶) carried out in this field at the Department of Asian and North African Studies of Ca' Foscari University of Venice. On the other hand, while the second workshop group had personal meetings, these were aimed at facilitating students to compose their B.A. final reports for graduation.

4.3 Output of the Workshops

As for the students' final graduation reports, it was required that they must have translated approximately fifty manga pages of the printed edition

5 URL <http://ortodeisogni.org> (2017-03-22).

6 URL <http://cafoscariiperilgiappone.stud.unive.it> (2017-03-22).

of GEN, and have written a maximum of fifteen A4 pages of commentary on a related subject each of the students considered interesting for them to research about. Submitted graduation reports were about translation issues, economic and/or historical background, A-bomb literature and manga representations (table 1).

Table 1 Students' final graduation reports themes

Translation issues: Dialect and onomatopoeia in GEN	6
Post-war Japanese economy; Yakuza and black market; Working conditions after WW2 in Japan	3
Material culture representation in GEN: songs and movies	1
Anime transposition of the manga GEN and autobiographical issues	2
A-bomb through manga	1
Censorship on Hiroshima bombing and the ABCC (Atomic Bomb Casualty Commission)	2
A-bomb effects on humans and Hibakusha testimonials	2
Women from the Thirties to after WW2; <i>Pan-pan girls</i>	2
Nuclear and pacifism after Fukushima 3.11; Hiroshima and peace	2

From September to December 2016 a questionnaire about the workshops was made and spread to the Facebook group members with the main purpose of having participants reflect upon their own experience in translating GEN and writing commentaries. The completed questionnaires were collected from ten members of Workshop 1 and seven members of workshop 2, as well as from 5 'other' participants.

The responses showed that, out of twenty-two respondents, fourteen had read GEN volumes prior to their assessed one, either in English (6), in Japanese (6) or in Italian (2). Some 54.5% of the respondents did not know GEN at all, while 36.4% had not read it but knew about it. Only 4.5% (1 person) had just partially read it. For senior participants (i.e. those who had already completed undergraduate degrees), their main reason for taking part in the workshops was a desire to try to translate, but not necessarily a manga. Only three of them were willing to engage solely in the GEN translation. As for undergraduate students writing their graduation thesis, they were mainly willing to learn the tools of the translator's trade and to write 'socially engaged' final papers. Responses to the multiple-choice question 'What did translating GEN give you?' showed that respondents mostly (77%) recognised they had learnt about translation tools (jgram, shared documents, online dictionaries, and discussion forums) and technical issues in manga translation (lettering, balloon numbering, adaptation of translated text to space; 72%). A significant percentage of them (68%) took into consideration language diversity (age, gender, regionalism), and close to a half (45%) recognised that translating can be ethically relevant. In answering this question, only some also felt they had learnt to collabo-

rate with others (22%) and some acknowledged their own responsibility as social actors (18%). Despite the latter low percentage though, on considering the open question ‘How relevant to you is this kind of workshop, with regard to methodology, content and colleagues?’, besides acknowledging the learning of new tools and new methods of collaborative work, almost all respondents addressed their personal involvement and experience too. Example of these responses were:

“Taking part in the translation of such an important work made me feel ‘part of something bigger’ and important too!”

“I had the chance to analyse an historical event from a perspective that is more human than one that is possible through books”.

“I got to know translation tools as well as historical facts that I didn’t know before my research and comment paper”.

“I got to know new translation tools and historical facts, as well as how events are more effectively represented through a manga [in comparison to other media]”.

“I realised how an historical manga has an added value greater than other genres: being testimony not only of the events themselves, but also of customs and tradition, orality, material culture of a period, things that are usually completely disregarded by history textbooks”.

“Through this workshop, I had the chance to be directly in contact with the work GEN and to deepen my knowledge about postwar Japan, as well as to face the thorny nuclear issue”.

5 Conclusions

Much work remains to be done in the principled practice of de-colonial, trans-linguistic, and transcultural crossing and negotiating of the historically constitute borders of language, culture and speakership. Framed in these terms, our professional activities as foreign language educators in the humanities must also include engagement in discussions regarding history, political consciousness, ethical intercultural being, and criticality in language education. (Train 2010, 156-7)

Even though the relatively low numbers and the limited demographic of those involved in the translation project, and their responses to the survey taken afterwards, mean that conclusions cannot be easily generalised, the two workshops can surely be considered as an attempt to create a common place where teacher and students become ‘facilitator and members’ of a community where they both grow as historically and socially responsible individuals. This clearly happens only when the role of participants goes beyond the standardised teaching curricula: although some of the members would have liked a more ‘teacher-like’ up-down relationship, au-

tonomy of thinking and researching has shown to be reached only through critical dialogues about histories and world-views. That is, the relevance of translated content as motivating stimuli to reconsider social power balances and engagement has been showed in the online comments and in the final commentary papers (e.g. freely debating ‘against’ the teacher’s proposed translation).

Education is not about showing life to people, but bringing them to life. The aim is not getting students to listen to convincing lectures by experts, but getting them to speak for themselves in order to achieve, or at least strive toward an equal degree of participation and a better future. (Ross 2014, 175)

Finally, as appears from the questionnaire’s answers to the question “How was this kind of workshop relevant to you as for methodology, content and colleagues?”, the role of social networks in the above two aspects (critical dialogues and relevance of translated content) has been fundamental to the process. Due to the distance of living places, different working time, pace, and different ages, a social network like Facebook and shared Google spreadsheets enabled the members to find instantaneous as well as differed help in searching or commenting each other’s work or opinions, as a virtual community.

The whole project of the two translating workshops - including the final survey that was aimed mainly to make the members be conscious of their own involvement - seems to be an answer to how to make the memories of ‘others’ relevant so that they can become ‘personally’ shared ones. From some answers to the last two questions of the survey (see Appendix 2), it can be seen that participating in the GEN translation process offered participants the chance to think about their own and our shared past, and to decide, now and for the future, if we continue to share it, how this shall be done.

The Italian translation of GEN’s volume 1 was surely enriched by the participants’ ‘collaborative creativity’ and discussions. A final workshop about the translation and content of volume 2 and volume 3 will take place as soon as the latter becomes available: in this way, we will hopefully strengthen shared memories in order to spread and sustain a peace message for our future.

Appendix 1

The 39 Songs in the Italian GEN Volume 1 (Mariotti 2014, 20-32)

1. Baka wa shinanakya naoranai

2. Boku wa gunjin daisuki yo

3. Chūgoku chihō no komoriuta

4. Dōki no sakura

5. Furusato

6. Genkō

7. Getsu Getsu Ka Sui Moku Kin Kin

8. Gunkan kōshin kyoku

9. Hito o koiuru uta

10. Hoshi no nagare ni

11. Ichikake nikake no uta

12. Ike no koi

13. Itsuki no komoriuta

14. Kaigun Kouta (Zum doko bushi)

15. Kawaii Sūchan

16. Ken ken no pa

17. Kokyō no sora

18. Kutsu ga naru

19. Nihon Rikugun

20. Oyama no sugi no ko

21. Ringo no uta

22. Roei no uta

23. Sakura sakura

24. Sayonara sankaku

25. Sen'yū

26. Shōyō no uta

27. Sō da mura no sonchōsan

28. Tabi gasa dōchū

29. Tabi no yokaze

30. Tan tan tanuki no

31. Temari uta

32. Tonarigumi

33. Tongari bōshi

34. Tsubosaka reigen ki

35. Tsuki

36. Umi

37. Umi yukaba

38. Wakawashi no uta

39. Ware wa umi no ko

Appendix 2

The questionnaire

1. Che anno frequentavi quando hai tradotto GEN? (Which year were you in when you translated GEN?)
2. Che parte hai tradotto? (Which part did you translate?)
3. Quali erano il titolo e l'argomento del tuo commento (se eri laureanda/o)? (Which were the title and the subject of your commentary, if you were a final-year student?)
4. A quale workshop hai partecipato? (Which workshop did you attend?)
5. In che ruolo? (laureato/laureando) (As graduated or as undergraduate student?)
6. Avevi letto i volumi che precedono la parte tradotta da te? (Had you already read the pages preceding those you translated?)
7. Conoscevi già l'opera *Hadashi no Gen*? (Did you already know GEN?)
8. Per chi era già laureato durante il periodo di traduzione: perché hai tradotto GEN? (If you were graduated, why did you choose to translate GEN?)
 - 8.a volevo provare a tradurre in generale; (I wanted to try to translate in general).
 - 8.b volevo imparare a tradurre manga; (I wanted to learn how to translate manga).
 - 8.c volevo tradurre proprio questo manga; (I wanted to translate this very manga).
9. Per chi era laureando/a durante il periodo di traduzione: perché hai tradotto GEN? (If you were an undergraduate student, why did you translate GEN?)
 - 9.a volevo fare una tesi di traduzione indipendentemente dall'argomento; (I wanted to write a translation thesis, no matter the content to be translated).
 - 9.b volevo fare una tesi di traduzione di argomento storico; (I wanted to write a historical translation thesis).
 - 9.c volevo fare una tesi di traduzione socialmente impegnata; (I wanted to write a socially meaningful translation thesis).
 - 9.d volevo fare una tesi di traduzione di manga e imparare 'gli strumenti del mestiere'; (I wanted to translate manga and to learn the translator's tools).
 - 9.e volevo fare una tesi proprio su questo manga; (I wanted to write a translation thesis on this very manga).
10. Cosa ti ha dato tradurre quest'opera? (What did translating this work give you?)
 - 10.a sono diventato/a più consapevole della mia responsabilità civile; (I became more conscious of my civil responsibility).
 - 10.b ho imparato a collaborare con gli altri; (I learned how to cooperate with others).
 - 10.c ho imparato ad utilizzare strumenti di traduzione (jgram, dizionari online, documenti condivisi, Google scholar, forum di discussione...); I learned how to use translation tools (jgram, dictionaries online, shared documents, google scholar, discussion forums...);
 - 10.d ho imparato gli aspetti tecnici della traduzione di un manga (numerazione fumetti, lettering, adattamento traduzione agli spazi); I learned the technical aspects of the translation of a manga (panel numbering, lettering, translation, adaptation to the spaces).

- 10.e ho imparato che una traduzione può essere eticamente rilevante; (I learned that a translation may be ethically relevant).
 - 10.f ho imparato a considerare le diversità della lingua giapponese (dialetti, età, genere, orientamento politico...); I have learned to consider the diversity of the Japanese language (dialects, age, gender, political orientation...)
 - 10.g ho imparato fatti storici che non conoscevo; (I learned historical facts I did not know).
 - 10.h ho imparato parole ed espressioni nuove in giapponese; (I learned new words and expressions in Japanese).
 - 10.i ho conosciuto persone nuove; (I met new people).
 - 10.j ho tradotto senza pensare alle sfumature o ai contenuti, solo per potermi laureare presto; (I translated without thinking about the nuances or the contents just to be able to graduate early).
11. Che importanza ha avuto per te questo tipo di workshop aperto (metodo, contenuti, colleghi)? How was this kind of open workshop important to you (method, content, colleagues)?

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