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Translating Cultural References
in Japanese Animation Films:
The Case of *Spirited Away*
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2017



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Dissertação realizada no âmbito do Mestrado em Tradução e Serviços Linguísticos,
orientada pela Professora Doutora Elena Zagar Galvão

Faculdade de Letras da Universidade do Porto

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Abstract

Anime (or Japanese animation) is, beyond question, a global phenomenon. Many of the anime series/films are dubbed and subbed worldwide. Thanks to technological advances, people are often given the choice between dubbed and subtitled versions of animated content on DVD, BluRay, and online video streaming services like Netflix. In Portugal, anime is commonly translated using English as a pivot language. This work focuses on the Oscar-winning animated feature film *Spirited Away* as a case study and analyzes the translations of three types of Extralinguistic Cultural References (ECR) - honorifics, characters' names and religious references - in the English subtitling and dubbing, as well as in their Portuguese counterparts. The objective of this analysis is to shed light on the predominant translation strategies used in the dubbings and the subtitles of the film and the effect of a pivot translation on the Portuguese version. We compare the original Japanese dialogue to the English subtitles and dubbing, as well as the English subtitles (the pivot text) to the Portuguese subtitles and dubbing. The result of the analysis indicates that the predominant translation strategies for the ECRs in the Japanese to English dubbing and subtitling are target-oriented except for the case of characters' names; on the contrary, it is source-oriented in the English to Portuguese subtitling and dubbing; subtitling is more source-oriented than dubbing regarding the translation of the ECRs in the scope of this analysis; the gap in the level of source-orientation between the English dubbing and the subtitling is much greater than that of the Portuguese dubbing and subtitling, suggesting that the English dubbing was produced with a much higher effort in order to convey ECRs to the target audience using target-oriented strategies whereas the Portuguese hardly used such target-oriented strategies and avoided the parting away from the Japanese original storyline.

Keywords: Audiovisual translation (AVT), Extralinguistic Cultural References (ECR), anime, pivot/relay translation, *Spirited Away*

Resumo

A animação japonesa, também conhecida por “anime”, é, sem dúvida, um fenómeno global. Muitas das séries/filmes de anime são dobrados e legendados mundialmente. Graças a avanços tecnológicos, é dado a escolher aos consumidores entre versões dobradas e legendadas de conteúdo de animação em DVD, BluRay e serviços de transmissão de vídeo online tal como o Netflix. Em Portugal, o anime é traduzido frequentemente utilizando o inglês como língua “pivot”. Este trabalho centra-se no filme de animação vencedor de Óscar intitulado *A Viagem de Chihiro*, como um caso de estudo e consiste na análise das traduções de três tipos de Referências Culturais Extralinguísticas (RCEs) - honoríficos, nomes de personagens e referências religiosas - nas legendagens e dobragens em inglesas e portuguesas. A análise tem como objetivo esclarecer acerca das estratégias de tradução predominantes que estão na base das dobragens e das legendagens do filme bem como relativamente ao efeito que a tradução pivot teve sobre a versão portuguesa. Foram efetuadas comparações entre o diálogo original japonês e a legendagem/dobragem inglesas, bem como entre a legendagem inglesa (texto pivot) e a legendagem/dobragem portuguesas. O resultado da análise indica que as estratégias de tradução predominantes utilizadas para as RCEs, na dobragem/legendagem inglesas, são orientadas ao alvo, exceto no caso dos nomes de personagem; que, contrariamente, na dobragem/legendagem portuguesas, são orientadas à fonte; que, no contexto deste estudo, a legendagem é mais orientada à fonte do que a dobragem em relação à tradução das RCEs; que a diferença no nível de orientação à fonte entre a dobragem e a legendagem inglesas é muito maior do que a dentre dobragem e legendagem portuguesas, sugerindo que foi necessário um esforço superior na dobragem inglesa para transmitir RCEs ao público-alvo, através do uso de estratégias orientadas a este, contrariamente aos portugueses que raramente usaram tais estratégias e se evitaram afastar do enredo original japonês.

Palavras-chave: Tradução audiovisual (TAV), Referências Culturais Extralinguísticas (RCE), anime, tradução pivot/relé, *A Viagem de Chihiro*

要約

日本のアニメーション（以下、アニメ）が世界中で人気を博しているのは疑いの余地はない。多くの日本のアニメシリーズやアニメ映画が世界中で字幕翻訳、吹替翻訳されている。技術の発達により、DVD、ブルーレイ、Netflix などのオンラインストリーミングビデオサービスでは字幕版と吹替版の選択をし、アニメを視聴することができる。ポルトガルでは、アニメはしばしば英語を中継語としてリレー翻訳が行われている。本論考では、アカデミー賞受賞アニメーション映画『千と千尋の神隠し』をケーススタディの対象とし、3 種類の文化特有表現（敬称表現、キャラクター名、宗教関連表現）の英語字幕翻訳、英語吹替翻訳、ポルトガル語字幕翻訳、ポルトガル語吹替翻訳を分析する。目的は字幕と吹替に最も用いられる翻訳ストラテジーを明らかにすること、また、ポルトガル語版へのリレー翻訳の影響を明らかにすることとする。原作と英語字幕版との比較、原作と英語吹替版との比較、リレーテキストである英語字幕版とポルトガル語字幕版との比較、英語字幕版とポルトガル語吹替版の比較を行う。分析の結果、キャラクター名を除き、日英翻訳における文化特有表現に最も使われている翻訳ストラテジーはターゲット指向であることが示された。英葡翻訳では逆に、ソース指向が示された。分析対象の全種類の文化特有表現において、字幕翻訳は吹替翻訳よりも高いソース指向が示された。英語吹替翻訳と英語字幕翻訳のソース指向度の違いは、ポルトガル語吹替翻訳とポルトガル語字幕翻訳のソース指向度の違いより大きいことが示された。これは英語吹替翻訳で文化特有表現の意味合いが視聴者に伝わるようにターゲット指向のストラテジーが多く用いられたこと、ポルトガル語吹替翻訳はターゲット指向のストラテジーをあまり用いずに、原作から離れないように翻訳がなされたことを示している。

キーワード: オーディオビジュアル翻訳、文化特有表現、アニメ、リレー翻訳、『千と千尋の神隠し』

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Abbreviations

Anime	Japanese Animation
AVT	Audiovisual Translation
CSR	Culture-Specific Reference
DUB	Dubbing
ECR	Extralinguistic Cultural Reference
SC	Source Culture
SL	Source Language
ST	Source Text
SUB	Subtitles/Subtitling
TC	Target Culture
TL	Target Language
TS	Translation Studies
TT	Target Text

Chapter 1

Introduction

1.1. Background to this study

In the past two decades, Japanese animation (anime) has become a global phenomenon. Subtitled and/or dubbed in other languages, a wide variety of Japanese animation programmes are currently available worldwide. They are shown on TV and accessible online via streaming services such as Netflix, Hulu, Funimation. According to AJA (Association of Japanese Animations) (2016), the total market size of the Japanese animation industry reached 1.83 trillion yen (about 16.8 billion U.S. dollars) in 2015, hitting a double-digit annual growth over the past few years.

The global expansion of Japanese animation was, first of all, due to the rise in its popularity among different age groups outside Japan. Anime had generally been considered an entertainment medium only for kids, and it still is in many countries and regions. However, this perception is gradually changing, thanks to its universal attractiveness and the wide range of genres it covers. More and more teenagers, adults and families are fascinated by anime's imaginative, unconventional, and often complex storytelling.

Another important reason for its growing popularity is that Japanese animation production companies have been intensively marketing their products overseas. These include works by Tezuka Osamu, who boosted the popularity of animation to the extent that it became a cultural phenomenon in Japan (Allison, 2006, p. 54). Studio Ghibli, which produced several international award-winning animation films, is another excellent example. Moreover, the Japanese government launched the "Cool Japan" initiative, which promotes the worldwide export of Japanese cultural products such as *manga*, anime, traditional crafts, fashion, music, etc., in an effort to revitalize the Japanese economy (Ministry of Economy, Trade and Industry, 2015). Anime features as one of the main components of this program. This helps animation companies, most of which are small or midsize and lack the means to achieve this global expansion.

With Japanese animation now being ubiquitous, people all over the world are more interested than ever in Japanese culture and language. They are now more interested on what the original works of Japanese animation transmit and on what differences exist between an original product and its dubbed/subtitled versions.

1.1.1 Anime

Anime, or Japanese animation, refers to the Japanese art that creates moving images by showing a series of hand-drawn and/or computer-made motionless images in rapid sequences. In this way, the audience experiences the illusion of *anima* — they feel as if characters on screen have life or soul (Ogihara-Schuck, 2014). Interestingly, anime shares the same etymology with animism via the English word “animation”. This art is often associated with cartoons; however, anime and cartoons are fundamentally different. Anime is a medium of storytelling that can cover almost any subject matter, much like narrative fiction novels or cinema. The target audience varies depending on the theme. Adventures are often for kids; romances are generally for adults; and comedies for families, etc.

Anime’s domestic popularity can be traced back to the middle of the 20th century, when comic books/anime genius Osamu Tezuka is known to have produced several masterpieces. Inspired by Walt Disney and Max Fleisher, Tezuka incorporated their animation techniques into the medium of comic books, also known as *manga* in Japan (Allison, 2006, p. 52). His innovative arrangement of comic strips and texts enabled the reader to imagine sounds, noises, and characters’ movements as if they were watching a film. Tezuka was responsible for more than 500 volumes of comics, covering a wide variety of genres from kids’ cartoons to thrillers and even tragedies (Clemente & McCarthy, 2006, p. 651). He was able to captivate a great number of fans from all generations throughout Japan. Today, comic books are popular among Japanese people regardless of their age or gender.

Anime became part of Japanese popular culture when Tezuka’s best selling comic series *Tetsuwan Atomu* (or *Astro Boy* in the English title) was animated on TV in 1962 (Clemente & McCarthy, 2006, p. 52). Tezuka was also a pioneer in domestic TV animation. He set the standard for the Japanese animation style and created the base of its business model (Nagata, 2010). Producing animation had previously been associated with high cost because of the great amount of drawing work involved. However, Tezuka made it more affordable by limiting the frame rate (number of

frames displayed per second or FPS for short). While live-action films used 24 FPS and Disney animation films generally used 18 FPS, Tezuka used just around 8 (Ogihara-Schuck, 2014). This reduction in the number of frames clearly limited characters' movement, but this was compensated for by powerful storylines.

Japanese anime can be almost regarded as a “cousin” of comic books, since popular comic series are often animated and broadcast on TV. For example, *Dragon Ball*, *Doraemon* and *Naruto*, which are very popular amongst young audiences in Portugal, came originally from comic books. In most cases, this type of anime follows the same storyline as the one found in the comic books, but in some other cases episodes are cut and/or new ones are added so as to fit the story into the broadcast schedule. There are also instances of popular video games or novels giving birth to anime productions. *Pokémon*, for example, is based on a video game, while Hayao Miyazaki's film *Kiki's Delivery Service* is based on a novel by Eiko Kadono.

1.1.2 A brief history of the reception of anime and its translation in the US

The American audience is highly relevant to the global popularity of anime because American culture exerts hegemony over many other cultures. As a result, what is successful in the US tends to be successful in Europe and other countries. Despite anime's global popularity nowadays, the American market did not immediately warm to this type of audiovisual product.

In 1961, the first color anime feature films were released in the US (Adachi, 2012, p. 90). These were the folktale animation films *Alakazan the Great* (*Saiyūki* [Record of a Journey to the West]), *Magic Boy* (*Shonen Sarutobi Sasuke* [The Boy, Sarutobi Sasuke]), and *Panda and the Magic Serpent* (*Hakuja den* [Legend of the White Snake]). The stories and topics of these three films were probably too exotic for American audiences¹ and the films were commercially unsuccessful. This was one of the reasons why it was not easy for Japanese animation to be accepted by the American entertainment industry (Clemente & McCarthy, 2006, p. 315).

A couple of years later, Tezuka's *Astro Boy* (*Tetsuwan Atomu*) and Mitsuteru Yokoyama's *Gigantor* (*Tetsujin 28-gō*) were broadcast on American TV. These series were dubbed and specific Japanese aspects erased (characters' names, cultural objects, culture-related lines of dialogue, etc.) (Adachi, 2012, p. 93). Also, violent scenes and

¹ *Alakazan the Great* is the story of a Buddhist pilgrimage journey to Gandhara in India. In *Magic Boy*, the ninja Sasuke fights in kimono. *Panda and the Magic Serpent* deals with a human-animal marriage and reincarnation.

nudity were considered inappropriate for American children and deleted or toned down in the adaptation process (Clemente & McCarthy, 2006, p. 233). These two robot-hero anime series gained popularity among American children for two main reasons. First, American audiences love super heroes, such as Superman, Spiderman, and Batman. Second, the story was Americanized or, in other words, highly adapted to the American culture for, unlike in the folktales of the above-mentioned feature films, here it was possible to erase many of the Japanese traces. For instance, the villains in *Gigantor* were adapted to appear as Nazis or American gangsters (Clemente & McCarthy, 2006, p. 233).

In the 1960s, another comic book by Tezuka, *Kimba the White Lion* (*Janguru taitei*), was animated with the financial help of the American network NBC (Clemente & McCarthy, 2006, p. 339). Later, this TV series inspired Disney's *Lion King*. *Kimba* was also made into a film, the "*Jungle Emperor*", which won the Silver Lion Award at the 1967 Venice International Film Festival (Tezuka Productions, n.d.). Japanese anime's popularity was on the rise in the West, but the growth came to a standstill in the next decade.

In the 1970s, American animation and Japanese anime parted directions. In the US, a trend towards anti-violence was growing² (Simkins, 2014). American parents, being worried about the effects of violent scenes in cartoons on their children, demanded for animation with higher educational qualities. Reflecting these movements, Saturday morning superhero cartoons were replaced by non-violent and inoffensive cartoons (Adachi, 2012, p. 95). In Japan, *manga* started to cover a wider variety of topics in order to accommodate the needs of fans as they grew older and, consequently, this allowed its "cousin" anime to broaden its target audience and genres. Contrary to American animation, Japanese anime displayed violence, death, sexual content, and androgyny. Japanese animation containing such inappropriate content for children was not easily accepted by the American culture, where animation was regarded as entertainment only for kids. In 1978, *Battle of the Planets* (*Kagaku Ninja Tai Gacchaman* [Gacchaman Science Ninjas]) managed to enter the US market. This was only made possible by cutting violent scenes to a large extent.

² During the 1960s and 1970s, American people experienced many social conflicts: the Civil Rights Movement, the Anti-Vietnam War Protests, and the assassination of important leaders, such as John F. Kennedy and Martin Luther King. All of these events were deeply connected to the anti-violence movement.

The story became too short and as a result the cuts had to be offset by creating a new character named 7-Zark-7 (Adachi, 2012, p. 97).

During the 1980s, anime began its recovery in the global market. At the same time, Miyazaki's fame as an animator was on the rise (Adachi, 2012, p. 102). Table 1 shows the domestic box office figures of Miyazaki's films released by Studio Ghibli before *Spirited Away*.

Release Japan (US)	US Title	Original Title	Box office figures in Japan ³
1984 (1986)	<i>Warriors of the Wind</i>	<i>Kaze no tani no Naushika</i> [Nausicaä of the Valley of the Wind]	1.48 billion yen (\$13 million)
1986 (1986)	<i>Castle in the sky</i>	<i>Tenkū no shiro rapyuta</i> [Laputa: Castle in the Sky]	1.16 billion (\$10 million)
1988 (1993)	<i>My Neighbor Totoro</i>	<i>Tonari no Totoro</i> [My Neighbor Totoro]	1.17 billion (\$10 million)
1989 (1989)	<i>Kiki's Delivery Service</i>	<i>Majo no takkyūbin</i> [Witch's Delivery Service]	3.65 billion (\$32 million)
1992 (1992)	<i>Porco Rosso</i>	<i>Kurenai no Buta</i> [Crimson Pig]	4.76 billion (\$42 million)
1999 (1999)	<i>Princess Mononoke</i>	<i>Mononoke Hime</i> [Specter Princess]	19.3 billion (\$170 million)

Table 1: Studio Ghibli films directed by Miyazaki until 2000

In the 1990s, anime finally turned to be a worldwide mainstream culture phenomenon (Adachi, 2012, p. 102). In the same period, many TV anime series became popular, such as *Dragon Ball*, *Sailor Moon*, *Pokémon*, etc..

According to Adachi (Adachi, 2012, p. 169), the translation of anime until around 2000 was, in general, target-oriented. Anime was not treated as a product per se but as a material or base to create other products: Japanese cultural traits were deleted (including characters' names); culturally unsuitable contents were cut and edited; and new contents were added to compensate for the cuts. In this way, anime

³ Data obtained from Studio Ghibli Unofficial Fansite: <http://ghibli.jpn.org/box-office/>

attained commercial success in the US. One of the notable examples of such heavy adaptation is *Dijimon: The Movie*. This film is the result of merging and condensing three different films into one (Adachi, 2012, p. 169). Another example is Miyazaki's *Warriors of the Wind* (the version released in 1986): 23 minutes of contents (20% of the total content) and 352 sentences (more than 30% of the total sentences) were deleted from the original (LaPierre, 2016) (Adachi, 2012, p. 142). The storyline and the main theme were distorted. The original theme deals with environmental problems. The main character sees nature, animals, and humans as equals with no one dominating over the others. On the contrary, the American adaptation depicts the superiority of humans over nature and animals. The storyline is simplified into fights between good versus evil, involving romance (Ogihara-Schuck, 2014). New World Pictures, on the one hand, claimed that this adaptation of the story was easier for American children to understand and that the film length was more suitable for them to watch (Adachi, 2012, p. 143). On the other hand, Miyazaki has publicly discouraged people from watching this adaptation, which ignored his intentions completely (The Hayao MIYAZAKI Web, 2013).

As the popularity of anime rose, fans started to look for more information on anime series/films and many were disappointed when they found out about the practices of heavy adaptation (Chambers, 2012, p. 96). Enthusiastic fans then started fansubbing and fandubbing so that other fans could watch their favorite anime (including the ones that had not yet been released in their regions) with their source-oriented translation. Although to this day there is still quite a lot of controversy over copyright issues, it is undeniable that the online streaming of anime, fansubs and fandubs have been a powerful driving force for the rise of Japanese animation in the international market (Adachi, 2012, p. 171).

Around 2000, with the growth of the anime's popularity, American audiences started to criticize the extensive editing and adaptation of originals at the same time as they demanded more source-oriented translations. In order to meet such demand, Miyazaki's films released in 1980s and 1990s were re-dubbed in a much more source-oriented manner (Adachi, 2012, p. 227). Nowadays, thanks to the audiences' greater familiarization with the Japanese cultural "other", anime translators are able to adopt more source-oriented strategies than ever before.

1.1.3 Portugal

In Portugal, Japanese anime first appeared on TV in the 1970s. Popular anime series in this decade were generally based on western storybooks, such as *Heidi* (*Arupusu no Shōjo Haij, Heidi, Girl of the Alps*), *Abelha Maia* (*Mitsubachi Māya no Bōken, Maya the Honey Bee*), *Vickie, o Vicking* (*Chiisana Viking Bikke, Vicky the Viking*), *Marco* (*Haha o Tazunete Sanzenri, 3000 Leagues in Search of Mother*). They were dubbed in European Portuguese and broadcasted on RTP channel (B.C.M., 2016).

In the 1980s, many other anime series with western-style plot made their way into this country: *Ana dos Cabelos Ruivos* (*Akage no An, Anne of Green Gables*), *A Família Robinson* (*Kazoku Robinson Hyōryūki Fushigi na Shima no Furōne, Swiss family Robinson*), *Conan* (*Mirai shōnen konan, Future Boy Conan*), *As Aventuras de Tom Sawyer* (*Tomu Sōyā no Bōken, The Adventures of Tom Sawyer*), etc. It should be noted that Studio Ghibli's founders Isao Takahata and Hayao Miyazaki highly contributed to many of these productions. In the same period, there was also an anime series based on *manga*: *Candy Candy*, although RTP discontinued it due to psychological violence conveyed by the story (Wellen, 2006).

In the 1990s, anime became a cultural phenomenon in Portugal thanks to the great success of *Dragon Ball*, *Pokémon*, *Navegantes da Lua* (*Bishōjo Senshi Sērā Mūn, Sailor Moon*), *Doraemon*, and other popular anime series that were broadcast in this period. Since then, more and more anime series are broadcasted in Portugal. Today we can watch anime on SIC Radical, Canal Panda, Biggs and other channels.

In translating anime films/TV series into European Portuguese, a relay or pivot language is usually used. Back in the 1990s, *Dragon Ball* series were translated not directly from the Japanese original version but from its French adaptation (Rocha, 2012). Nowadays, English is often used as a relay language in Portugal (Personal contact with PSB Audiovisual Productions). In a Japanese-English-Portuguese relay translation, translators are provided with a set of master subtitles in English, which is the relay language, or target language (TL) 1. Then, translators carry out their translation from TL1 to Portuguese, which becomes TL 2. In this relay translation method, source texts (ST) go through at least two different “cultural filters”. Firstly the Japanese ST goes through the English language “cultural filter”. Here, the nuances of this ST are retained, changed, or discarded, according to the translator's choices and various constraints. Secondly, this filtered ST, which is the English target text

(TT), is again “filtered” to be adapted to the Portuguese culture. If there are errors or misunderstandings in the English translation, these will most likely be replicated in the Portuguese translation. Also, the greater the number of cultural adaptations in the English translation, the greater the gap between the Japanese source text and the Portuguese target text.

1.1.4 Translating anime and its difficulties

Like the translation of other audiovisual products, anime subtitling and dubbing involve complex processes. In these audiovisual translations (AVT), translators mainly reprocess dialogue. Firstly, translators deconstruct a series of codes that operate simultaneously to generate meaning (e.g. dialogue, sound effects, background music, images, onscreen action, signs and captions). Secondly, they carefully choose strategies in accordance with a set of conventional editing rules and technical constraints so that the TT fits the anime scenes as well as possible.

Difficulties may also arise when translators are confronted with intercultural differences. For example, there are Japanese culture-specific objects and concepts that do not exist or are neglected in western cultures. There are also words that refer to the same object in both cultures but have different connotations. Besides, there are rhymes, proverbs, puns, metaphors, allusions, and dialects. These cultural references are extremely difficult to convey to the target audience of another culture and are even more challenging when involving a relay translation method.

1.2. Aims of this study

As mentioned above, international interest in anime as a genuine and authentic product of Japanese culture has grown in the past two decades and anime viewers started to demand more source-oriented translations. In the years around 2000, many of Hayao Miyazaki’s films were re-subtitled and re-dubbed to meet this demand. In those same years, Oscar-winning animated feature film *Spirited Away* was released worldwide.

It is possible to argue that the dubbing and subtitling of *Spirited Away* for English-speaking audiences involved little adaptation. The main reasons seem to be a stronger tendency towards source-oriented translation when the film was released outside Japan as well as the fact that Miyazaki’s previous films had gained worldwide recognition and *Spirited Away* achieved wide critical acclaim, thus guaranteeing much more respect for the original product that would otherwise be the case. It is also safe

to assume, however, that the dubbed version is probably not as source-oriented as the subtitled one, given that subtitling is by its very nature a more source-oriented AVT mode, as it preserves the original dialogues, while dubbing is regarded as more target-oriented, as it produces the illusion that the characters are interacting in the audience's own language (Chaume, 2012, p. 67).

Spirited Away was translated not only directly from the original Japanese ST like in the case of the English version of the film, but also indirectly using English as a pivot language like in the case of the Portuguese version. The Portuguese dubbing and subtitling appear to show higher fidelity to the English pivot text (TT1), compared to that of the English translations to the Japanese ST, due to the different cultural gaps of each language pair involved. In this specific case, the Anglophone culture is much closer to the Portuguese culture than to the Japanese one. However, there may be deviations attributed to the use of the relay translation method in the European Portuguese⁴ dubbing and subtitling.

In view of the above-mentioned assumptions, this thesis focuses on the English and Portuguese translations of millennium-released *Spirited Away*. Our objectives are to find out: (1) whether the predominant translation strategies used in the subtitles and dubbings of this feature film are more source- or target-oriented; and (2) how the pivot translation method influenced the Portuguese translation of this film. In trying to shed light on these questions, we compare the original Japanese dialogue to the English subtitles and dubbing, and the English subtitles and dubbing to the Portuguese subtitles and dubbing.

To carry out this analysis and comparison, we built a parallel corpus that allows for a very efficient comparison of dialogues in six different texts: the Japanese original script, a source-oriented translation, the English subtitles, the English dubbing script, the Portuguese subtitles and the Portuguese dubbing script. This corpus is available upon request so that it can be used by students and scholars who wish to conduct further research on the translation of *Spirited Away*.

1.3. Choice of the feature film

The corpus chosen for this study consists of the original Japanese animation film *千と千尋の神隠し* (*Sen to Chihiro no Kamikakushi*); its English subtitles and

⁴ For the sake of brevity, from now on the adjective Portuguese will be used instead of European Portuguese. Thus, in this study, 'Portuguese' should always be understood to mean 'European Portuguese', unless otherwise specified.

dubbing (*Spirited Away*); as well as its Portuguese subtitles and dubbing (*A Viagem de Chihiro*). The film data is shown in Table 2. The data was collected from the credits in the English DVD and The Hayao Miyazaki Web. We had difficulty in obtaining information on the Portuguese version, because no credits were included in the Portuguese DVD and its distributor, LNK Audiovisuais, closed down in 2016. We came into contact with the current Portuguese distributor, Outsider Films, and received information on the Portuguese subtitles but not on the Portuguese dubbing, because this company does not have the distribution rights of the dubbed version. We also asked its dubbing studio, PSB Audiovisual Productions, for that information, but they answered that they could not provide personal information including the names of those who were involved in the dubbing process.

	Japanese (Original)	English	Portuguese
Title	千と千尋の神隠し (<i>Sen to Chihiro no Kamikakushi</i> [The Spiriting Away of Sen and Chihiro])	<i>Spirited Away</i>	<i>A Viagem de Chihiro</i> [The journey of Chihiro]
Release	20 July 2001	US: 20 September 2002	28 February 2003
Licenser	Studio Ghibli	US: Walt Disney Home Entertainment UK: Optimum Home Entertainment	Outsider Films
Director	Hayao Miyazaki	Kirk Wise	N/A
Producer	Toshio Suzuki (producer)	Donald W. Ernst (producer)	N/A
Subtitles		Linda Hoaglund Judith Aley Haruyo Moriyoshi Steve Alpert	Sara David Lopes (Translation from the English subtitles)
Dubbing		Translation: Jim Hubbert Adaptation: Cindy Davis Hewitt Donald H. Hewitt	Translation: N/A Adaptation: N/A
Box office figures (IMDB, 2017)	\$229,607,878	\$10,055,859 (US) \$1,383,023 (UK)	N/A
Major awards	Best Animated Feature Film at the 75th Annual Academy Awards (Oscar) Golden Bear (tied) at 2002 Berlin International Film Festival Best Asian Film; 2002 Hong Kong Film Awards		

Table 2: Film data (*Spirited Away*)

The selection of this film is based on its universal success and the abundance of cultural references. Released in 2001, *Spirited Away* won various awards including the Golden Bear at the 2002 Berlin International Film Festival and the Oscar for Best Animated Feature at the 75th Annual Academy Awards (2003). Its vast popularity encompasses both children and adults throughout the world. In Japan, it was the highest grossing film of all time until it was recently surpassed in 2017 by *Kimi No Na wa (Your Name)* (Shepherd, 2017). Many Japanese people went to see *Spirited Away* for its nostalgic quality, which brings them memories of their old traditions. In the United States, it received glowing reviews from audiences and critics (Allison, 2006, p. 8). According to Allison (2006, p. 8), *Spirited Away* was successful because the setting and themes of the story, such as dislocation, separation, and materialism, were also familiar to the American audience. Besides, intriguing exotic elements were woven into it and, although Japanese and American audiences perceived and interpreted the film in different ways, it was successful in both cultures.

The choice of *Spirited Away* is also justified by the fact that the film includes a profound richness of Japanese cultural elements. Indeed, the film's main theme is deeply connected to the Japanese-indigenous religion Shinto. The essence of this animistic religion is the belief that all phenomena in the natural world comprise spiritual energy. Shinto teaches the importance of cherishing and of paying reverence to every element in nature. Through these acts, natural elements are felt to have spiritual forces and this is where the power is especially strong, and where *kami* reside. *Kami* are sacred spirits, souls or energy, which can be found in rocks, rivers, wind, and even in people. *Kami* are closely connected with human beings. If they are treated with respect and care, they will intervene in our lives to bring benefits (safety, success, good harvest, beauty of nature, etc.). It is in such world of spirits that the story takes place.

1.4. Structure of this thesis

This study consists of the literature review and analysis of the Japanese animation film *Spirited Away*. The literature review aims to shed light on the translation strategies of animated films: how subtitling and dubbing are produced; and how source- or target-oriented procedures are involved in the translation process. The case study is conducted to clarify the source- or target-oriented translation approaches

of both dubbing and subtitling in *Spirited Away*. The contents of each chapter are as follows:

Chapter 1 (Introduction) outlines the background and aim of this study. We present the characteristics of anime; a brief history of anime's adaptation and its reception in the US and Portugal; the major anime translation difficulties; and the aims of this study.

Chapter 2 (*Spirited Away*) provides relevant information on *Spirited Away*: a synopsis; a brief biography of the director Hayao Miyazaki; the purposes of the film; and an introduction to Shinto, which has a deep connection with the story.

Chapter 3 (Audiovisual translation) deals with a review of AVT practices, particularly dubbing and subtitling. First we present the general translation process of these two AVT modes. After that, we introduce the particular process for anime translation. Then, we discuss the differences between anime dubbing and subtitling in terms of their translation aims, processes, and characteristics.

Chapter 4 (Linguistic and cultural issues in AVT) focuses on cultural issues in AVT. Firstly, we review what type of culture-related translation difficulties are found in AVT. Secondly, three different taxonomies of translation strategies are introduced to understand how translation difficulties are handled: namely Vinay and Darbelnet's (1958/2000) general translation taxonomy; Pedersen's (2011) specific taxonomy for Extralinguistic Cultural References (ECRs) in subtitling; and Ranzato's (2016) specific taxonomy for Culture-Specific References (CSRs) in dubbing. Finally, we also discuss the factors that influence the choice of specific translation strategies.

Chapter 5 (Analysis of *Spirited Away*) analyzes the Japanese original text of *Spirited Away*, and its English and Portuguese translations in both AVT modes (subtitling and dubbing). We focus on the honorifics, characters' names and religious references.

Chapter 6 (Conclusion) summarizes the results of the entire study.

Chapter 2

Spirited Away

2.1. Synopsis⁵

The story starts with ten-year-old girl Chihiro moodily slouching in the back seat of her parents' car. The family is moving to a new town in the countryside. Leaving her old school and friends, Chihiro sulks as if her life was already in ruins. As they approach the town they are moving to, Chihiro's father gets lost and enters the grounds of a forgotten old shrine, where the family finds a dark tunnel.

On the other side of the tunnel is a seemingly abandoned theme park, which is actually a sacred land for gods and spirits. Curious, the father leads his family on and explores the area, but Chihiro feels uneasy and insists that they should go back. Nearby a dry riverbed, Chihiro's father smells something delicious. Following his nose, he finds an empty food stall full of delicious steaming food. Chihiro's parents decide to help themselves and soon they are both pigging out on the food, while Chihiro refuses to eat. Leaving her parents, Chihiro goes off to explore and meets a mysterious boy named Haku, who warns her to cross the river and leave before nightfall. It's getting dark and the lanterns start to glow. Shadowy creatures appear and glide by. Upon arriving at the food stall, Chihiro panics when she sees that her parents have turned into pigs. Also, the way out has been flooded and is now a deep river. She notices that she is becoming transparent. At this point, Haku returns to Chihiro and tries to convince her to eat food from the spirits' world, which will keep her from vanishing forever. The boy tells her that the only way she can survive in such world and save her parents is to get a job at the bathhouse, where gods and spirits go for resting and healing.

With the help of the multi-armed boiler master Kamajii and the bathhouse servant girl Lin, Chihiro makes her way to the top floor of the bathhouse. Here she meets Yubaba, the large-faced witch who owns the place, and asks her for a job. Yubaba tries to scare Chihiro off. However, Chihiro is determined and insists that she really needs a job. Bound by the rules of the spirits' world, Yubaba gives her a contract. In exchange, the witch takes Chihiro's name away and renames her "Sen" to

⁵ This synopsis has written based on the three synopses in the Hayao MIYAZAKI Web (Chris Kuan, Michael Howe, ajnrules): <http://www.nausicaa.net/miyazaki/sen/synopsis/>

keep her in service at the bathhouse. Here, Chihiro faces many challenges, learns lessons, and survives through her own wits and courage.

In her adventures, Chihiro meets other memorable characters: Stink God, who turns out to be a River God; No Face, a masked lonely spirit; Bou, Yubaba's baby; Zeniiba, Yubaba's twin sister. As the director explains,

"Spirited Away" is not the story of a showdown between good and evil, but the story of a girl who is thrown into a world in which good and evil dwell together. Here she faces many challenges, learns the spirit of fraternity and devotion, and survives by making full use of her wisdom. She finds her way out, dodges adversities, and gets back to her old daily life. This is not because evil has perished — just as the world does not disappear — but because she gained the power to live. (Studio Ghibli, 2016, p. 77)

2.2. Hayao Miyazaki

Hayao Miyazaki is one of the most renowned creators and directors of anime in Japan. His films' profound storytelling, appealing characters and vivid animation have won worldwide acclaim from critics and audiences alike.

Miyazaki was born in 1941, during the World War II. His family ran an aircraft company, which manufactured fighter plane parts for the Japanese military. His family was well off because of their contribution to the war effort, while many people around him were starving and dying (Hioki, 2006, p. 44). Although he was four years old at that time, he vaguely realized that his blessed living circumstances were built up on many injustices (Hioki, 2006, p. 47). With the surrender of Japan, his patriotism ended up being replaced by a national and cultural inferiority complex. Miyazaki was left with a feeling of guilt towards the Asian nations that Japan had victimized. He disliked his own country as well as its people (Yoshioka, 2008).

His father loved films and used to take young Hayao to the cinema, where they watched popular films of the time: Japanese films directed by Ozu and by Mizoguchi; and European films such as Bresson's *Diary of a Country Priest*, Wajda's *Ashes and Diamonds*. Although he was too young to fully understand these films, they lingered in his memory and one day he realized the more profound meanings of these arts. This experience is reflected in Miyazaki's works, which are directed towards children but they are more difficult than other films. He made them with profound messages wishing that the children who watched them could someday understand them (Collin, 2014).

Miyazaki read many literary works from the West, Russia, and Eastern Europe (Ogihara-Schuck, 2014). His early works, such as *Heidi, Girl of the Alps* (1974), and *The Castle of Cagliostro* (1979), are set abroad. Miyazaki did not choose Japan for their setting because of the dissatisfaction he felt with the Japanese culture (Ogihara-Schuck, 2014). However, his attitude changed when he read Sosuke Nakao's book *The origin of cultivated plants and agriculture* (1966). Nakao's theory of "broadleaf evergreen forest culture" gave Miyazaki a new insight into Japanese culture and history. He realized that the Japanese culture was connected, beyond time and space, to other Asian nations. Miyazaki came to regard history in a broader sense, not as transitions of political power or authority, but as an accumulation of all individuals' efforts in their lives. He realized that, as humankind, our ancestors' contributions towards agricultural development, inventions of machines, foolishness during wars, as well as what we do today all contribute to our history (Hioki, 2006, pp. 49-50).

For Miyazaki, westernized phenomena in Japan are also part of today's Japanese culture. Japanese arts are not purely Japanese. They are the result of fusing in foreign cultures. In *Spirited Away*, western elements are intermingled into a richness of Japanese traditional elements. The train station, shops and restaurants that lead to the bathhouse and the bathhouse itself are made up of Japanese-western hybrids. By using this mixed style, Miyazaki represented a nostalgic world, in which the audience could recall their old traditions. At the same time, he created, in that world, an enchanting effect where the audience could hardly distinguish whether they were in a dream or reality (Yoshioka, 2008, p. 259).

2.3. The theme of *Spirited Away*

Miyazaki uses his fantasy as a tool of social critique. Commenting on the theme of *Spirited Away*, he writes,

The main theme in this film is to describe clearly, in the form of a fantasy, today's world — a world which has become vague, and yet tends to erode and devour (Studio Ghibli, 2016, p. 77).

He intends to highlight the underlying problems in modern society, specifically problems in millennial Japan. The key to understanding Miyazaki's intentions is the social changes that have taken place since his childhood.

Post-war Japan started with devastated cities and a poverty-stricken population. Many people could hardly afford to feed themselves. With the establishment of the

constitution of Japan in 1947, Japanese people gained equal rights and opportunities (Japanese Const. art. 14). They believed that anyone could attain success and prosperity through hard work. People pursued a better, richer and fuller life, just like the American Dream (Allison, 2006, p. 42).

With the help of the US, the economy was rebuilt and caught up with the other industrialized countries by the late 1960s. In the 1970s, the Japanese economy continued to grow and finally entered the so-called “bubble era” in the 1980s. Japan was richer than ever, which led to people becoming arrogant and greedy. Having more personal possessions than others was important for many people because this showed their wealth and social success. On the one hand, people sought brand-name goods and talked about their belongings. On the other hand, people became frustrated when they could not afford luxuries (Allison, 2006, p. 88). As it turned out, material wealth did not bring them true happiness; instead, it made people stressed and irritated. Miyazaki points out that people were corrupted by materialism and mammonism. He emphasizes the Japan should go back to be poor so that their descendants could become pure (Recinos & Kudo, 2013, p. 85).

In 1991, the Japanese economic bubble burst and the country plummeted into a deep recession, entering the so-called “lost decade”. During 1990s, many people faced difficulties in spite of their hard work: bankruptcies, unemployment and layoffs. There was a rising number of suicides and *karōshi* (death caused by overwork or occupational stress) (Allison, 2006, pp. 74-75). Seeing their parents struggle, children suffered from the uncertainties about their future. Most of them had been (and still are) pressed to study hard. They were instructed that a high educational background would guarantee their future success. Ironically, their social reality showed that this belief had already collapsed and no guarantee would be obtained by their hard study. Children lacked hopes and dreams in that society (Allison, 2006, p. 81).

Abundance backfired: millennial Japan suffered from multiple social problems, including *enjo-kōsai* (prostitution by schoolgirls for money or/and brand-name goods), bullying, classroom breakdown, dilution of people’s relationships, children refusing to go to school, severe parental anxieties, serious juvenile crimes, *hikikomori* (self-confinement generally because of sociophobia), etc. In that society, people were being devoured from their inside.

The bathhouse as a microcosm of our society

In *Spirited Away*, the bathhouse is depicted as a microcosm of the millennial Japanese society. Yubaba is depicted as a competitive and strict woman manager, who can be found in Japanese society. At the same time, Yubaba's overprotective attitudes towards her baby reflect modern mothers' unhealthy parenting styles. On the other hand, Chihiro's parents' behavior is typical of those who are affected by materialism. Chihiro herself is depicted as a common modern girl, who has weakened her power to live. This is how Miyazaki describes the characteristics of modern children:

Being protected and kept away (from dangers), children live day by day feeling only a blurred meaning of life. In this reality, they can only enlarge their fragile egos. Chihiro's skinny limbs and sullen face symbolizes that (Studio Ghibli, 2016, p. 77).

Awake the sleeping power to live

Spirited Away is presented to modern children so that they can find their power to live, as highlighted by the director in the following statement,

When they face a crisis, they can reveal their hidden adaptability and perseverance, realizing that they actually have a life force capable of brave decisions and actions (Studio Ghibli, 2016, p. 77).

Although Chihiro is an ordinary girl, she is a heroine, because once she finds herself in a crisis, she reveals her hidden power to live and survives on her own. At the beginning of the story Chihiro becomes poor by losing her parents' backing. Then she works hard, helps people (or spirits), and establishes good relationships with others. Besides, she is immune to any material temptation. On the other hand, Chihiro's parents are caught in a trap prepared by the dwellers of another world because of their greed and unconcerned attitude towards their cultural traditions: for instance, when Chihiro asks her father if they are lost, he boasts about his Audi Sedan, saying, "*We're fine. We've got a four-wheel drive*"; he carelessly enters a sacred forest with his car destroying nature; and he and his wife eat the food they find without asking for permission, saying that there is no problem because they have the money to pay. These are depictions of human beings who are "eroded" and "devoured" by the postindustrial society and these is what gradually turns Chihiro's parents into pigs, which in Japan are associated with greed and gluttony.

Words carry power

The importance of words is also a key element in this film. In the world of spirits and gods, words have decisive power. The director considers that people nowadays use words lightly as if they can “unsay” them anytime they want. This reflects the vagueness of our reality. Miyazaki emphasizes that, “*Words carry power. It is true still today*” (Studio Ghibli, 2016, p. 79).

The name of a person is also important. Stripping someone of their name means gaining total control over them (Studio Ghibli, 2016, p. 79). Chihiro, who is deprived of her name, gradually forgets her identity, and this fact sends a powerful message to the audience, i.e., “*that words carry your will, identity, and power* (Studio Ghibli, 2016, p. 79).”

Japanese tradition and culture

Miyazaki sets the story in modern Japan, weaving into it elements of traditional folktales, legends, designs, religious beliefs and even sorcery, in the hope that children may come to appreciate the richness and uniqueness of their own cultural heritage and treasure it. He highlights that, “*Surrounded by high technology and cheap industrial goods, children have been losing their roots. We have to tell them how rich a tradition we have* (Studio Ghibli, 2016, p. 79).” Forgetting our cultural roots is the same as losing our identity. In this borderless world, no one will take such a rootless person seriously. Thus, one of the crucial themes of the film is the loss of cultural roots and identity.

2.4. Animism in *Spirited Away*

Spirited Away features Japanese-unique backgrounds, such as cultural traditions, values, and Japanese social issues. Above all, the story is imbued with the Japanese animistic world view, which derives from Shinto.

Shinto is the indigenous faith or value system of the Japanese people. It integrates animism, shamanism, ancestor worship, and nature worship. Different from the world’s major religions, Shinto has no founder, no official sacred texts, and no formalized system of doctrine. The roots of Shinto are not clear. According to one theory (Iwamoto, 2015), the primary roots extend back to agriculture rituals in the *Yayoi* Period (ca. 300B.C.E. - 300C.E.), when people started rice-paddy cultivation.

Long before the formation of the Japanese States, a wave of immigrants poured into the Japanese archipelago from Korea during the *Yayoi* period. They

brought new farming techniques and agricultural rituals. They were leaders and contributed significantly to social development (Brown, 1993, p. 22). Ancestor worship and rice spirit worship were the two main pillars of their beliefs. They held rituals to pray for good crops and to extol their ancestors (Iwamoto, 2015). Birds, deer, and a shaman were often depicted on pottery and bronze ceremonial bells from this period. Birds were believed to be intermediaries between the secular and the spiritual world. Thus they were thought to bring *kami* of crops (Hudson, 1992, pp. 146-147). Deer were seen as a land *kami*. Their antlers were the symbol of plants' life cycles: they appear in the spring, grow more during the summer and the fall, and are shed in the winter (Nouminren, 2002).

Later, around the first century, small kingdoms appeared and were incorporated into the "Kingdom federations" in Japan (Brown, 1993, p. 4). At this stage, Japanese people had a belief that their late rulers' spirits were *kami*, who were with them and protected the kingdom (Iwamoto, 2015).

In the third century, a kingdom known as Yamato held hegemony over a large part of the Japanese islands. The rulers of this kingdom held sacred roles as priest kings and are considered to be the direct ancestors of today's imperial family of Japan (Brown, 1993, p. 2). On several occasions throughout the year, rituals were held in a sacred place, such as at the foot of an imposing mountain overlooking the community, beside a river, or in a forest. In most cases, shrines did not include physical buildings. *Kami*'s presence was invoked for the duration of the ritual, after which it was sent off again (Sugiyama, n.d.). *Kami* were omnipresent: they were at a mouth of a river, and also at points where it bifurcates and merges back in again (Sasou, 2012, p. 68).


During the sixth century, Buddhist teaching was imported and proliferated throughout Japan. The Yamato court, on the one hand, positively promoted Buddhist teaching as a symbol of an advanced culture. On the other hand, they aimed for a well-organized state based on traditional Shinto rituals (Iwamoto, 2015). In this same century, the court invented the mythology written in the Japanese history records known as *Nihonshoki and kojiki*. These records suggest that the Yamato rulers' ancestors were *kami* and that they mixed up the soil to mold the land of Japan. Furthermore the court supported the construction of Shinto shrines, as well as Buddhist temples (Iwamoto, 2015). Through foreign culture contacts, Shinto has incorporated teachings of other religions (Taoism, Confucianism, Buddhism, Christianity etc.) accepting their deities and gods as part of *kami*. Also, other religions'






idol worship inspired Shinto practitioners to represent images of some *kami*, for example, the river *kami* are often portrayed as dragons.

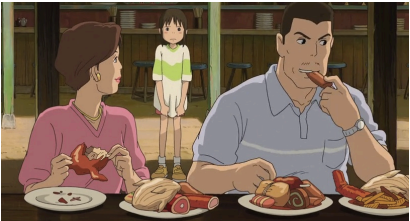
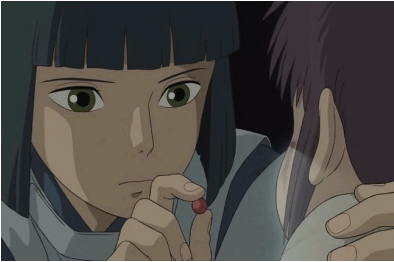

Ancient Japanese people saw natural phenomena as if they had soul or willpower and called the phenomena itself or its soul *kami* when they felt strikingly strong power in them. Any natural phenomena could be the manifestation of *kami*, for example, *kami* of the wind, *kami* of thunder, *kami* of crops and so on. *Kami* brought both benefits (e.g. good crops) and disasters (e.g. floods and earthquakes). No moralistic qualifications are attached to *kami*, because they could be both good and evil to people. When *kami* were peaceful, people thanked them. When *kami* were rough, people would ask them to calm down and not to do them harm. People cherished nature and every object they used in their daily life, because they believed that *kami* or souls inhabited these objects. Today, most Japanese do not believe in supernatural phenomena and have forgotten the omnipresent *kami*. In the affluent modern society, people often waste things and throw them away, destroying nature. From the shintoistic point of view, if people pollute nature, *kami* will also be polluted. Then, *kami* need to purify (wash out) their uncleanness, like *Stink God* in *Spirited Away*. Moreover, many old shrines have been either abandoned or destroyed for residential or industrial land development. As a result, many *kami* have lost their homes and have nowhere to go, being forced to wander around incessantly. *Haku* is one such *kami*.




Table 3 provides a list of Shinto-related references in *Spirited Away* and gives a brief explanation of each.


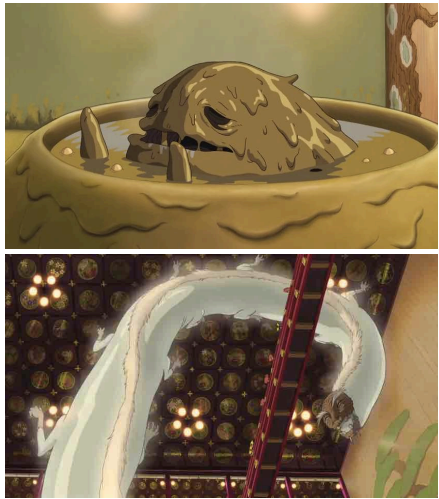


Table 3: Shinto-related references and their meanings




References	Meanings
The film title	
<p><i>Sen to Chihiro no Kamikakushi</i></p> 	<p>The literal translation of the title is “<i>The Spiriting Away of Sen and Chihiro</i>”. The Japanese title includes a religious expression, “<i>Kamikakushi</i>”, (literally “being hidden by <i>kami</i>”), which refers to incidents where individuals are inexplicably missing for some time.</p>

References	Meanings
Religious objects & events	
<p><i>Shinboku</i></p> 	<p>Literally “divine tree”, representing sacred territory or a place where the <i>kami</i> dwell (“Shinboku”, n.d.). Many <i>Shinboku</i> areas and shrine forests are considered forbidden lands.</p>
<p><i>Torii</i></p> 	<p>A gateway arch marking the entrance to a sacred area (“Torii”, n.d.).</p>
<p><i>Hokora</i></p> 	<p>A small shrine dedicated to a minor <i>kami</i> (“Hokora”, n.d.). In <i>Spirited Away</i>, <i>hokora</i> are scattered around the sacred tree without any offerings, suggesting that they have been abandoned and forgotten.</p>
<p><i>Dōsoshin</i></p> 	<p><i>Dōsoshin</i> are tutelary statues, often found at village borders and intersections. They are believed to protect travellers and villagers from evil spirits and epidemics (“Dōsojin”, n.d.). In <i>Spirited Away</i>, this statue marks the border between this world and the world of spirits. It is supposed to be a barrier to prevent the passing of people.</p>
<p>River (Buddhism)</p> 	<p>According to the Japanese Buddhist tradition, the physical and the spiritual world are separated by the <i>Sanzu</i> River [River of Three Crossings]. In Shinto, some rivers separate a sacred area from the secular area. In <i>Spirited Away</i>, the river separates this world and the world of spirits.</p>

References	Meanings
Religious objects & events	
<p>Sonaemono</p> 	<p>The image shows Chihiro's parents eating food that has been left as offerings to <i>kami</i>. Stealing these offerings is a sin. The act of stealing food prepared for <i>kami</i> is the decisive factor that turns Chihiro's parents into pigs.</p>
<p>Sharing food</p> 	<p>Eating the food of a community represents a rite of passage to become its member (Kimura, 2013, p. 8). In <i>Spirited Away</i>, Chihiro has to eat the food of the spirits' world in order not to vanish from that world.</p>
<p>Kotodama</p>  <p><i>“In the name of the wind and the water within thee... Unbind her. (Haku)”</i></p>	<p>In this scene, Haku uses <i>kotodama</i>, which literally means “word-soul/spirit” (“Kotodama”, n.d.). It is a kind of magic formula to help Chihiro stand up and overcome her fear. This clearly shows that words have spiritual powers and these powers are manifested through their use.</p>
<p>Misogi</p> 	<p>Ablutions. The practice of washing one's entire body to purify oneself from misfortunes, sins (<i>tsumi</i>) and pollution (<i>kegare</i>) (“Misogi”, n.d.).</p>

References	Meanings
Religious objects & events	
<p data-bbox="236 286 335 313"><i>Names</i></p> 	<p data-bbox="726 286 1348 649">Calling <i>kami</i> by their actual name is a taboo in Shinto. The knowledge of the name of a <i>kami</i> is believed to give others free control over the <i>kami</i>'s power (Matsumura, n.d.). In <i>Spirited Away</i>, Yubaba steals Haku's real name, thus controlling him completely. Yubaba also tries to steal Chihiro's name to gain control over her, but Chihiro is clever enough to give Yubaba a misspelt name.</p>
<p data-bbox="236 898 359 925"><i>Engacho</i></p> 	<p data-bbox="726 898 1348 1220">A gesture and utterance ensemble used for breaking someone's relation to pollution (<i>kegare</i>), such as filth, blood and death. In Japanese culture, the combination of gesture and words varies from region to region. In <i>Spirited Away</i>, Chihiro makes a circle with her fingers and Kamaji cuts the middle of it. <i>Engacho</i> is very rarely practised today.</p>
Kami	
<p data-bbox="236 1279 311 1305"><i>Kami</i></p> 	<p data-bbox="726 1279 1348 1518"><i>Kami</i> represent the sacred and numinous abstract creative energy, forces, or phenomena in nature (Matsumura, n.d.). Most of them do not have physical image. Miyazaki created their physical form so that they can go to the bathhouse.</p>

References	Meanings
Kami	
<p data-bbox="236 282 319 315">Haku</p> 	<p data-bbox="726 282 1359 786">Haku literally means “white”. In <i>Spirited Away</i>, Haku is a river <i>kami</i> who lost his home because of the residential land development. His full name is “<i>Nigihayami Kohaku Nushi</i> [Master/God of the Plenteous-swift Amber River]”. This name is most probably inspired by that of heavenly <i>kami</i> “<i>Nigihayahi</i>” (plenteous-swift-sun), who is a direct offspring of the <i>kami</i> of the sun (“<i>Nigihayahi</i>”, n.d.). <i>Kami</i> have transformative qualities. Haku is the soul of a river and a river itself; its symbolic form is a dragon, and its personified figure is a boy.</p>
<p data-bbox="236 824 446 857">O-kusare-sama</p> 	<p data-bbox="726 824 1359 1037">Literally “Mr. Rotten being”. This <i>kami</i>, who first appears as the <i>Stink God</i>, is actually the <i>kami</i> of a badly polluted river. Thanks to the ablutions, which remove all the dirt and trash, it recovers its original dragon form.</p>
<p data-bbox="236 1366 422 1400">Kasuga-sama</p> 	<p data-bbox="726 1366 1359 1541">The <i>kami</i> of <i>Kasuga</i> shrine. <i>Kasuga</i> is derived from a place name. Miyazaki designed the image of <i>Kasuga-sama</i> for <i>Spirited Away</i>, because these <i>kami</i> do not have physical form.</p>
<p data-bbox="236 1659 422 1693">O-shira-sama</p> 	<p data-bbox="726 1659 1359 1787">Literally “Mr. White”. A tutelary of agriculture and silkworm production (“<i>Oshirasama</i>”, n.d.). It is depicted as a radish spirit in <i>Spirited Away</i>.</p>

References	Meanings
Bathhouse staff	
<p data-bbox="236 282 464 313">Female workers</p> 	<p data-bbox="726 282 1358 694">Most female bathhouse workers are slugs' <i>keshin</i> or personified spirits of slugs (The Hayao Miyazaki Web, n.d.). They are called “<i>yuna</i>”, which literally means “bath woman”, and refers to a bathhouse female worker who waits on costumers. During the Edo period (1603-1868), <i>yuna</i> also provided sexual services (“Yuna”, n.d.). In Japanese culture, slugs have the connotations of ugly, sticky and poisonous.</p>
<p data-bbox="236 712 432 743">Male workers</p> 	<p data-bbox="726 712 1358 909">Most male bathhouse workers are frogs' <i>keshin</i> or personified spirits of frogs (The Hayao Miyazaki Web, n.d.). In Japanese culture, frogs have the connotations of ignorant, mediocre, and reckless.</p>
<p data-bbox="236 1003 400 1034"><i>San sukumi</i></p> 	<p data-bbox="726 1003 1358 1621">“<i>San sukumi</i>” literally means “three-way deadlock”. This expression originally represents the three-way relationships between a snake, a frog and a slug. In Japan, it was believed that snakes eat frogs, that frogs eat slugs, and that slugs' mucus can dissolve snakes. In this way, when the three of them are together, they won't harm each other because, in doing so, they would also put themselves in danger. In <i>Spirited Away</i>, this parallel is drawn as a microcosm of Japanese society, and can be seen in the relationships among bathhouse staff: male workers (frogs), female workers (slugs) and Haku (as a dragon, which is seen as a “deified snake” in Shinto (“Ryūjin shinkō”, n.d.)).</p>

Chapter 3

Audiovisual translation

Audiovisual translation (AVT) refers to the translation of all types of audiovisual texts, such as films, television programs, video clips, plays, opera, and so on⁶ (Chaume, 2012, pp. 2-5). Audiovisual media are considered polysemiotic, i.e. a blend of many different semiotic codes: images, sounds, dialogue, onscreen action, signs and so on. In films, for example, the viewers may hear sound effects and music, besides actors' dialogue whilst watching what is happening on the screen. These include actors' movements, postures, gestures, facial expressions as well as background settings. The translator must work with all these semiotic codes in translating verbal texts in the audiovisual product. According to Chiaro (2009, pp. 142-143), there are four dimensions of codes that operate simultaneously and produce meaning as a whole (See figure 1). As the name suggests, audiovisual products are made up of two different channels: audio/acoustic (sound) and visual (image). Both visual and acoustic channels consist of verbal and non-verbal components. In AVT, the translator mainly reconstructs verbal components, creating a "harmonious fusion" with non-verbal components (Chiaro, 2009, p. 141).

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG- LYRICS; POEMS, etc.

Figure 1: The polysemiotic nature of audiovisual products (Chiaro, 2009, p. 143)

⁶ Chaume (2012) considers that advertising translation, comic translation and videogame localization are also types of AVT.

Dubbing and subtitling are the two major modes of making audiovisual products available to viewers of different languages. This chapter presents and discusses these two different AVT modes, focusing on the translation process of audiovisual products in general and animation films in particular.

3.1. Dubbing

Dubbing refers to the replacement of a source language (SL) dialogue track in an audiovisual product with another track on which a TL dialogue has been recorded (Chaume, 2012, p. 1). The aim of dubbing is to create the illusion of original dialogues by naturalness of the TT expressions; perfect lip sync; and semantic conformity of the TL dialogue with the actors'/characters' body movements (Chaume, 2012, pp. 15-16).

The dubbing process involves a chain of agents, such as dubbing director, translator, scriptwriters, actors, sound engineers, etc. The dubbing director and a project manager supervise the entire dubbing process, including economic aspects, time schedule, and choice of the voice actors. The dubbing process of a film consists of five basic steps (Chaume, 2012, pp. 29-31):

1. Planning: a dubbing studio is commissioned by the film distributor to create a TL dubbing of the film. The studio contacts the translator as well as organizes the production process (selection of dubbing actors);
2. Translation: the translator performs source-oriented or word-by-word translation usually from the original written script and film, reflecting cultural and linguistic features of the ST;
3. Adaptation: the adapter (sometimes the translator, the dubbing director, the dialogue writer, or a professional dubbing actor himself) adapts the initial translation and writes the script in the TL. In this process, the adapter has to attain three kinds of synchronization to assure quality: lip synchrony, kinesic synchrony and isochrony. Lip synchrony is adapting the translation to the onscreen characters' lip movements. In the case of extreme close-ups or detailed lip shots, the translation should respect the open vowels and bilabial and labiodental consonants.⁷ Kinesic synchrony is the synchronization of the translation with the characters' body movements. The translation has to be coherent to characters' facial expressions as well

⁷ In the case of anime dubbing the mouth movements are not very realistic.

as their gestures. Isochrony refers to adjusting the duration and timing of the translation as close as possible to the characters' utterances. The duration of TT dialogue has to fit exactly when the onscreen character opens and closes their mouth. The last kind of synchronization is critical as any deficiencies of isochrony is most likely to be perceived by the audience;

4. Recording: the dubbing actors and actresses record the dialogue, under the supervision of the dubbing director, in a way that all sentences fit the mouth movements of the original characters of the film;
5. Synchronization: the sound technician or engineer synchronizes the recorded dialogue with the film. Some recent software can modify characters' lip movements so that the lip movements will match the spoken target text (Chiaro, 2009, p. 146).

3.1.1 The dubbing of Anime

Anime series/films are generally distributed by their original Japanese licensors without any English translation. On rare occasions, they include English subtitles created for the release in Japan. However, American distribution companies rarely use such ready-made English translations to put the product on their domestic market. Anime needs to be adapted to the American audience in order to achieve commercial success (Yegulalp, 2017).

The first step is to create an English translation of the Japanese audio (Yegulalp, 2017). The translation process requires broad cultural knowledge of Japan, and sometimes a highly specialized knowledge of some field. This is because anime encompasses a variety of genres (fantasy, action, drama, comedy, horror, thriller, sci-fi, medical, historical etc.). The translator makes a rough translation, or source-oriented translation. Then, the adapter uses this translation to write a dubbing script (Yegulalp, 2017). Sometimes whole sentences need restructuring to achieve lip sync because of significant linguistic differences between English and Japanese⁸. In this shuffle, it is very easy to lose plot points, subtle emphases, and other crucial information (Yegulalp, 2017).

⁸ English has a subject-verb-object order, while Japanese has a subject-object-verb word order as basic structure. In Japanese, all adjectival phrases (including clauses) precede the noun they modify.

Once a dubbing script is ready, the director casts suitable actors. The selections are usually based on the voice actors' pre-existing reputation and work. The dubbing studio tends to choose someone that sounds similar to the original Japanese actor. In the case of minor roles, they often get someone from around the office and ask them to record some necessary lines, often without any payment (Yegulalp, 2017). In the US, most dialogue recording is done with one person at a time to shape and mold the dialogue to the character. Sometimes multiple actors are brought into the studio and record all the sequences where they share screen time (Clemente & McCarthy, 2006, p. 672). A key element during the recording process is lip sync. An actor's lines should match the mouth movements of the onscreen character as much as possible to create the illusion that the character is actually speaking the viewers' language. In the US, adapters pay special attention to synchronizing the script to the animated lip flap movement. The actors as well as directors do their best to ensure this aspect whilst giving a natural performance. Then the engineer edits the dialogue so that it perfectly matches the lip movement. In Japan, the requirement of lip sync is less strict. Dubbing is acceptable so long as the dialogue starts when the character's lips open and ends when the last lip flap closes (Reesman, 2005).

3.1.2 The dubbing of *Spirited Away*

The English dubbing script of *Spirited Away* was made in collaboration with Studio Ghibli, Walt Disney Pictures, the translator Jim Hubbert, and the adapters Cindy and Donald Hewitt. The adapters explain the details of its dubbing process in their second interview conducted by The Hayao Miyazaki Web (2005):

First, Jim Hubbert produced a literal translation into English of the Japanese original script. As a basis for their work, Cindy and Donald Hewitt watched the film with tentative subtitles. Then they carefully read Jim Hubbert's source-oriented translation to fully understand the film. After discussing points to clarify or underscore, they started writing dialogue. Cindy and Donald counted the number of syllables available for each line and then carefully considered various possible options so that every single line would perfectly match the lip movements. When they finished writing the first draft, they sent it to Disney and Studio Ghibli. Studio Ghibli went over the script to confirm whether it followed Miyazaki's intentions. Then, the Studio sent a list of revisions back to Cindy and Donald, who incorporated them and submitted the new

script to Studio Ghibli. These revision and incorporation steps were repeated until Studio Ghibli gave its approval (The Hayao Miyazaki Web, 2005).

We should note that various parties (Disney, Studio Ghibli, translator, adapter) were involved in the production of the dubbing script and, consequently, this script reflects both points of view: the source-oriented view of the Japanese licensor (Ghibli) and the target-oriented view of the American distributor (Disney). Studio Ghibli demanded that their work be presented as faithfully as possible in English, whereas Disney wanted the work to be profitable and adequate for the American target audience. According to Ogihara-Schuck (2014), who analyzed the English adaptation of Studio Ghibli films, Disney's adaptations tend to enhance romance, tone down violent expressions, and elevate animism. Adachi (2012) and Tamura (2010) point out many line additions in the English dubbing script of *Spirited Away*. Most of these line additions are to help an audience who is unfamiliar with Japanese culture follow the story. Some line additions are to create a natural flow of conversations in the TL. Japanese communication style is more context-based than American communication style. Japanese speakers tend to leave many things unsaid, letting their interlocutors read between the lines. They often omit the subject, object, and complement of the sentence when these can be deduced from the context, because the language permits such extensive omissions. In dubbing, explanatory line additions are sometimes required to create natural conversation in the TL, as this AVT mode aims to make the target audience believe that they are experiencing the original. Cindy and Donald explain that the ways people express their emotions are set in a cultural context and for this reason sometimes translating word for word does not recreate the same emotional experience (The Hayao Miyazaki Web, 2003).

3.2. Subtitling

The Subtitling process involves the addition of a written TT, or subtitles, to an audiovisual product. Subtitles are generally shown on one or two lines in the lower part screen and they account for the original dialogue, texts on screen (newspaper headlines, name of building, etc.), and information contained in the soundtrack (voices from radio, songs, etc.) (Díaz-Cintas & Remael, 2007, p. 8). Except for language learning purposes, the TT tends to be shorter than what is actually said. This is simply because the audience needs enough time to read whilst processing other visual and acoustic information (Chiaro, 2009, p. 148).

Traditionally, the subtitling process involves several agents, such as timing technicians, translators, revisers, etc. Nowadays, thanks to the development of subtitling software, it has become quite usual for a single translator to carry out the entire subtitling procedure. The basic steps of subtitling is as follows:

1. Spotting (also referred to as timing or cueing): a technician or translator marks the in-time (or the time to start showing) and out-time (or the time to end showing) of each subtitle, ensuring the logical segmentations of the dialogue as well as consistent and appropriate reading speed (Díaz-Cintas & Remael, 2007, p. 30);
2. Translation: the translator receives the video and the dialogue list (or one of them), and then translates the ST according to the space and time available. In the case of television, each subtitle is usually made up of one or two lines of up to 37 characters including spaces (for the Roman alphabet). For cinema and DVD, in most cases, the maximum number of characters per line is 40 (Díaz-Cintas & Remael, 2007, p. 84). Generally, the maximum duration of a subtitle is six seconds, during which the average viewer can comfortably read two full lines of subtitle (Díaz-Cintas & Remael, 2007, p. 96). Due to these limitations, the translator has to create effective subtitles by often eliminating the information that is irrelevant to the understanding of the story and reformulating the relevant information in a concise form;
3. Revision: the reviser checks both language and technical aspects, such as naturalness of the dialogue in the TL, as well as semantic coherence between subtitles and onscreen images (Díaz-Cintas & Remael, 2007, pp. 31, 33).
4. Incorporation: the subtitles are incorporated into the media. There are two methods of incorporation: “open subtitles (or hard subtitles)” and “closed subtitles (or soft subtitles)” (Chiaro, 2009, p. 148) (Clemente & McCarthy, 2006, p. 671). Open subtitles are burned onto the image and cannot be removed. Closed subtitles are encoded into the video signal and can be shown or hidden depending on the viewer’s choice.

3.2.1 The subtitling of Anime

In the case of Japanese animation, some Japanese distributors provide a “spotting list” in order to facilitate sales abroad. “Spotting lists” are a very basic translation often prepared by a non-native English speaker in the Japanese office. In most cases, they are just a summary rather than a translation of the dialogue, missing jokes, puns, or exact meanings (Clemente & McCarthy, 2006, p. 671).

It is usual for the translator to request a copy of the source program, as well as the Japanese script, which generally consists of descriptions of onscreen action at the top of the page and dialogue on the lower half of the page (Clemente & McCarthy, 2006, p. 671). There are many obstacles in translating Japanese into English, such as word order differences, honorifics, and wide cultural differences. A perennial problem is how to deal with forms of address, or titles used to refer to a person such as honorifics. In the Japanese language, titles rather than names are often used to address someone, whereas titles are less frequently used in English-speaking cultures. This cultural difference creates a dissonant sense in a viewer, who reads a character’s name but does not hear it (Clemente & McCarthy, 2006, p. 671).

The ideal translator is knowledgeable in the source culture (SC), fluent in both the SL and the TL, and skillful in writing in the TL. However, such human resource is rare and costly when it comes to Japanese-English translation. It is more reasonable for local distributors to hire a translator who undertakes a “basic” translation into English and a rewriter who will then polish it (Clemente & McCarthy, 2006, p. 671).

3.3. Dubbing and subtitling

To conclude this chapter, we will briefly discuss the characteristics of dubbing and subtitling, highlighting their differences in aims, constraints, fidelity to the ST, and watching experience.

As AVT modes, subtitling and dubbing share a common goal, which is to enable audiences to gain access to audiovisual products by overcoming the language barrier. The way to achieve this goal, however, is quite different. Subtitling aims to give the TT audience access to the verbal contents in the audiovisual product but keeps the original intact. In this mode, translators communicate the ST dialogue as accurately as possible to the TT audience while being bound by various technical constraints that ensure a comfortable reading experience for the viewer. Dubbing aims to create the illusion of an original product by replacing the ST dialogue with a TT

dialogue. Translators/adapters put more emphasis on creating a natural TL dialogue for this aim. This process involves a cultural shift of conversation style. Lines are not only paraphrased to sound authentic but also added, deleted, or altered in order to make the TT follow the target culture (TC) communication style as naturally as possible.

The constraints are also different between subtitling and dubbing. Subtitling sets what is known in the industry as “the six-second rule” (Díaz-Cintas & Remael, 2007, p. 96). This rule defines the available space for subtitles (two rows of 40 characters’ length on DVD), the duration of each subtitle (minimum of 1 second and maximum of 6 seconds), and the reading speed (180 words per minute) (Díaz-Cintas & Remael, 2007, pp. 96-98). In addition to such rules, subtitling translators have to deal with two levels of synchronization: kinesic synchronization and isochrony. Subtitles do not need to ensure isochrony as strictly as dubbing, but they should respect the rhythm of characters’ speech and shot changes. Therefore, subtitles tend to be shorter than the original dialogue in order to meet these requirements. In *Spirited Away*, for example, the text making up the English subtitles is 22% shorter than that of the English dubbing text, while the Portuguese subtitles are 10% shorter than the Portuguese dubbing text (the totals of each mode are shown below in Table 4).

	EN Sub	EN Dub	PT Sub	PT Dub
Total number of words	5585 words	7196 words	5251 words	5831 words

Table 4: Total number of words in the TTs of *Spirited Away*

In dubbing, there are three kinds of synchronization that should be attained: lip synchrony, kinesic synchrony (i.e., “body movement synchrony”) and isochrony (i.e., dialogue lines and pauses have the same duration as in the original) (Chaume, 2012, p. 68-69). The first and the last type of synchronization often require adapters to modify or paraphrase the initial tentative source-oriented translation. It is important to point out that lip sync constraints only apply when the speaking character’s mouth is being shown in detail on the screen. In these cases, “particular care should be taken in the translation to respect the open vowels and bilabial and labio-dental consonants”

(Chaume, 2012, p. 68). In dubbing, line additions are allowed, as long as these three levels of synchronization are respected. The possibility of line additions is one of the main factors that accounts for the difference in total number of words between subtitling and dubbing.

The comparison of these two AVT modes suggests that subtitling is more source-oriented than dubbing. Besides, in subtitling, where the ST and TT are presented at the same time, translators are more likely to provide a source-oriented translation to avoid criticism from viewers who can understand both the SL and the TL. It should be noted, however, that the closer the TT is to the ST the more difficult it tends to be for the TT audience to understand the TT. For instance, using a verbatim repetition of a ST expression in the TT is the most source-oriented translation procedure, but the TT audience is most likely to have difficulty in understanding it if the expression is not shared by both SC and TC. Furthermore, word-for-word translation can be quite opaque to the TT audience when the SL and TL are very different in nature. In such cases, a target-oriented translation method, such as paraphrasing or explanatory line additions better convey the nuances and connotations that may exist in the ST reference. In view of the characteristics and the levels of source-orientation of these two AVT modes, we can conclude that subtitles are generally more difficult than dubbing but enable the audience to enjoy an experience closer to the original material, while dubbing is clearer and more TT audience-friendly, but tends to convey fewer SC traits.

Chapter 4

Linguistic and cultural issues in AVT

As we have seen in the previous chapter, there are translation difficulties caused by media-specific constraints in both subtitling and dubbing. In addition to these, there is a series of problems in translating cultural references.

4.1. Cultural References as translation problems

Every culture is characterized by unique traditions, customs, history, and art. The living environment (food, clothing, and housing) as well as the way of life varies from country to country and region to region. People from another culture have naturally different ways of thinking, different values, and beliefs. Reflecting thoughts and the worldview of its speakers, a language encompasses a variety of unique aspects, such as vocabulary, idioms, proverbs, grammar, orthography and so on.

In Translation Studies (TS), intercultural translation problems are often discussed and many researchers have suggested their own terms and definitions for the culture-related problems that they identified. According to Ranzato (2016), terms used for this type of problems are “culture-specific references/elements/terms/items/expressions” (“culture-specific” is used interchangeably with “culture-bound”), “*realia*”, “allusions”, or, more generally, “cultural references”.

Intercultural translation difficulties can be broadly divided into two categories: intralinguistic and extralinguistic problems (Leppihalme, 1997, p. 2). Intralinguistic problems include rhymes, proverbs, puns, metaphors, allusions, and idioms. There are problems inherent to grammatical categories that exist in the SL but not in the TL. In addition, there are issues related to spoken language, such as dialect and sociolectal speech (Nedergaard-Larsen, 1993, p. 210). Extralinguistic problems often arise from culture-specific phenomena that do not exist in other people’s cultures, countries and regions. These difficulties are known as *realia* in TS (Vlahov and Florin, cited in Logos, 2014). Nedergaard-Larsen (1993, p. 211) and Díaz-Cintas and Remael (2007, p. 201) provide us with categorized lists of extralinguistic cultural references that can help us understand what kinds of concrete elements make up *realia*. Díaz-Cintas and Remael (2007, p. 201) provide the following list and examples:

- Geographical references
 - Objects from physical geography: savannah, mistral, tornado.
 - Geographical objects: downs, plaza mayor.
 - Endemic animal and plant species: sequoia, zebra.
- Ethnographic references
 - Objects from daily life: tapas, trattoria, igloo.
 - References to work: farmer, gaucho, machete, ranch.
 - References to art and culture: blues, Thanksgiving, Romeo and Juliet.
 - References to descent: gringo, Cockney, Parisienne.
 - Measures: inch, ounce, euro, pound.
- Socio-political references
 - References to administrative or territorial units: county, bidonville, state.
 - References to institutions and functions: Reichstag, sheriff, congress.
 - References to socio-cultural life: Ku Klux Klan, Prohibition, landed gentry.
 - References to military institutions and objects: Feldwebel, marines, Smith & Wesson.

In AVT studies, researchers such as Nedergaard-Larsen (1993), Gottlieb (2009), Pedersen (2005, 2007, 2008, 2011), and Ramière (2006) also focus on extralinguistic cultural references. Pedersen provides the following definition:

Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience (Pedersen, 2011, p. 43).

Pedersen's ECR excludes language issues. He indicates that ECRs are within the encyclopaedic knowledge of the ST audience. An ECR can be within the knowledge that is either exclusive to the SC or shared across cultures (including the TC).

On the other hand, researchers such as Chiaro (2009), and Ranzato (2016) also include intralinguistic references in their study. According to Chiaro's definition (2009, p. 156),

CSRs (Culture-Specific references) are entities that are typical of one particular culture, and that culture alone, and they can be either exclusively or predominantly visual (an image of a local or national figure, a local dance, pet funerals, baby showers), exclusively verbal or else both visual and verbal in nature.

Ranzato (2016) takes issue with this definition pointing out that the expression "one particular culture, and that culture alone" is too limiting. There are CSRs that are

shared by more than one culture. For instance, book/CD/DVD/game retail chain Fnac is well known in Portugal and France but not in Japan. This reference can be problematic when translating it into Japanese. Interestingly, Chiaro's definition also covers cultural rituals or behaviors that may not be referred to in the ST but are shown on screen. Also, the definition seems to encompass intralinguistic references. However, Antonini & Chiaro (2009) classify intralinguistic problems separately from CSRs in their analysis. Their classification of intercultural translation problems is as follows (Antonini & Chiaro, 2009, p. 102):

- Culture-specific references (e.g. references to food and drink; weights and measures; place names; institutions, etc.)
- 'Lingua-cultural drops in translational voltage' (e.g. rhymes; songs; proverbs; puns, etc.)
- Language-specific features (terms of address, taboo language, orthography, honorific expressions)
- Purely visual cultural specificity

Antonini & Chiaro (2009, p. 100) call these four types of problems "cultural and/or linguistic drops in voltage". This is due to the fact that these references are sometimes discarded during the translation process, and consequently the output (TT) is a reduced version of the input (ST). There are various factors that can cause cultural drops: technical constraints of AVT (time and space in subtitling or lip-sync in dubbing); polysemiotic redundancy which is inherent in audiovisual media; irrelevancy to the plot; taboos in the TC and so on.

4.2. Taxonomies of translation strategies

There are various strategies to cope with cultural references. The most widely acknowledged researchers to explore this issue in subtitling and dubbing are Nedergaard-Larsen (1993), Tomaszewicz (2001), Pedersen (2005, 2007, 2008, 2011), Gottlieb (1992, 2009), Cintas & Remael (2007), Chiaro (2009), Antonini & Chiaro (2009), Ranzato (2016). Influencing each other, many of them suggest their own taxonomy of strategies. While all these taxonomies are valuable, in this chapter we will focus on a general and two specialized taxonomies that will help us understand translation strategies. One of these three is the taxonomy selected for the analysis of *Spirited Away*.

When presenting or comparing taxonomies, researchers tend to arrange translation strategies according to their level of source-orientation. Gottlieb (2009) uses a “fidelity scale”, on which strategies are ranked from the highest to the lowest based on their level of fidelity to the ST. Here “fidelity” means an accurate copy or translation. Maximum fidelity means the direct transfer of the original reference into the TT. On the contrary, total omission of the reference denotes minimum fidelity (Gottlieb, 2009, p. 31). Ramière (2006) and Pedersen (2005, 2007, 2008, 2011) use what Pedersen (2005) calls the “Venutian scale”, on which strategies are distributed according to their level of source/target-orientation. This is based on the idea that most translation strategies involve the comparison between these two alternative goals:

Either the translator leaves the author in peace as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him (Lefevere in Venuti, 1995, pp. 19-20).

In the former case, the translator preserves the characteristics of the ST as much as possible. However, this source-oriented translation may result in presenting the TT audience with an unnatural, strange, and opaque TT. In the latter case, the translator adapts the ST to produce a fluent, familiar, and transparent TT. However, this target-oriented translation erases the exotic nature of the ST. On the “Venutian scale”, these contrastive goals are considered opposite ends of a spectrum (figure 2).

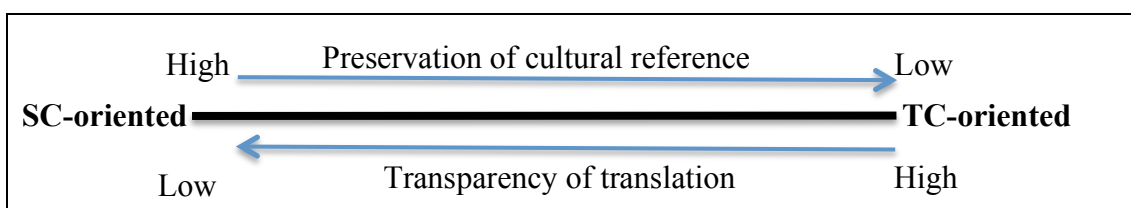


Figure 2: Typical progressions of translation strategies

Pedersen (2011) points out that the terms given to the two poles in the literature can vary, because there are different theories and terms for these contrasting ends: Nida (1964) suggests formal and dynamic; Toury (1980) suggests adequate and acceptable; Holmes (1972/2000) suggests retention and re-creation; Venuti (1995) suggests foreignization and domestication. Ramière (2006) follows this last author and

uses these terms. On the other hand, Pedersen (2005, 2007, 2011) adopts the more neutral terms ‘source-oriented’ and ‘target-oriented’.

Table 5 juxtaposes one of the most influential general taxonomies, which was devised by Vinay and Darbelnet, with two specialized taxonomies for dealing with cultural references in AVT (subtitling and dubbing).

	Vinay and Darbelnet (1958/2000)	Pedersen (2011)	Ranzato (2016)
Type of translation	General	Subtitling	Dubbing
Languages	-	English-Swedish, English-Danish	English-Italian
Objects of analysis	Texts	ECRs	CSRs
Source-oriented Strategies	Borrowing	Retention	Loan
	-	Specification	Explicitation
	Calque	Direct translation	Calque
	Literal translation		
Target-oriented Strategies	Transposition	-	-
	Modulation		
	-	-	Concretization by hyponym
	-	Generalization	Generalization by hiperonym
	Equivalence	Substitution	Substitution
	Adaptation		Lexical recreation
	-	Omission	Elimination
	-	-	Creative addition
Others	-	-	Compensation
	-	Official Equivalent	Official translation

Table 5: Three translation taxonomies

4.3. Vinay and Darbelnet’s Taxonomy

Before comparing the two specialized taxonomies outlined in the table above, it is indispensable to review one of the most influential taxonomies in the history of Translation Studies proposed by Vinay and Darbelnet (1958/2000). Actually, Pedersen (2011) suggests his taxonomy by investigating a wide range of taxonomies,

from general taxonomies (including that of Vinay and Darbelnet) to specific taxonomies for cultural references in subtitling (Nedergaard-Larsen 1993, Gottlieb 2009, etc.). Ranzato (2016), in turn, proposes her own taxonomy for culture-specific references in dubbing based on Díaz-Cintas & Remael's (2007, pp. 202-207) taxonomy for subtitling. However, Vinay and Darbelnet's concepts are also found in Ranzato's taxonomy.

Vinay and Darbelnet define seven basic procedures under their two umbrella strategies:

Direct translation

Borrowing

Calque

Literal translation

Oblique translation

Transposition

Modulation

Equivalence

Adaptation

4.3.1 Direct translation procedures

Borrowing is the loan of or direct transfer of a SL reference into the TT. This procedure permits to retain the full SC identity in the TT. There are two main circumstances for using this procedure. The first is where the SL expression is widely used and is considered part of the TL lexicon. The second is where the translator aims to introduce the “flavor” of the SC into the TT (Vinay & Darbelnet, 1958/2000, p. 85). Audiovisual products are suitable for this purpose, given that their polysemiotic nature helps the TT audience understand the reference. According to Vinay and Darbelnet (1958/2000, p. 85), the use of borrowing depends on the style and the message to incorporate within the TT.

Calque refers to the creation or use of neologisms, such as lexical calques (new modes of expression) or structural calques (new constructions). This procedure occurs when the reference is translated literally, element by element, without changing the style of the ST expression. The translation may appear exotic or odd to the TT audience and it may require some explanation or helpful context to be understood (Vinay & Darbelnet, 1958/2000, pp. 85-86).

Languages contain many expressions which were once calques and then became well integrated into their lexicon. It should be noted that borrowed words and calques sometimes take on slightly different connotations or usage while moving between languages, which gives rise to false friends (Vinay & Darbelnet, 1958/2000, p. 85).

Literal translation occurs when the translator replaces the ST with the TT word for word. This procedure involves only the necessary linguistic adjustments to turn the ST into a grammatically and idiomatically appropriate TT. This method is most frequently used between languages of the same family (Vinay & Darbelnet, 1958/2000, p. 86).

In the case of English-Japanese translation, the TT follows the ST structure normally at clause level. As English and Japanese are very different, the result of literal translation can be difficult to understand, and this can seriously impair the effectiveness of communication (Hasegawa, 2012, p. 171).

According to Vinay & Darbelnet, the translator should rely on oblique translation only when the direct translation methods produce unacceptable results. “Unacceptable” means that the translation (i) gives another meaning, (ii) has no meaning, (iii) is structurally impossible, (iv) does not have a corresponding expression within the metalinguistic experience of the TL, or (v) has a corresponding expression, but not within the same context (Vinay & Darbelnet, 1958/2000, p. 87).

4.3.2 Oblique translation procedures

Transposition involves a shift of word class without changing the meaning of the message. Transposition can also be applied in intralinguistic translation. For example, “He is the fastest runner in his class.” can be re-expressed by transposing the noun “runner” with the verb “run”: “He runs the fastest in his class.” In translating, transposition can be either obligatory or optional (Vinay & Darbelnet, 1958/2000, p. 88).

This strategy is especially significant in Japanese-English translation. Hasegawa (2012, pp. 171-175) points out that English abounds with a variety of abstract nouns, while Japanese has a far smaller number of them. This linguistic difference often calls for transposition. Obligatory transposition sometimes occurs when Japanese does not have the corresponding English abstract noun.

She fainted at the sight of blood.

(i) 彼女は血の光景に卒倒した。 [She fainted at the scene of blood.]

(ii) 彼女は血を見て卒倒した。 [She fainted on seeing blood.]

In the example above, there is no exact corresponding noun for “sight” in Japanese. In (i), the English sentence is translated into Japanese using “光景 (*kōkei*)”, which is semantically closest to “sight”. However, this translation yields a different meaning. Only transposition permits to produce an acceptable translation, like in (ii) (the noun “sight” is transposed by the verb “see”). Optional transposition is often adopted in order to avoid unidiomatic expressions.

His act of kindness made her smile.

(iii) 彼の親切の行為が彼女を笑顔にした。 [His act of kindness made her smile.]

(iv) 彼が優しくしたので彼女は微笑んだ。 [She smiled as he acted kindly to her.]

In this example, literal translation is possible, like in (iii). However, this is not idiomatic. The sentence sounds more natural by transposing all abstract nouns like in (iv) (the noun “act” is transposed by its verb, “kindness” is transposed by its adverb, and “smile” is transposed by its verb).

Modulation involves a shift in point of view without changing the meaning of the message. Vinay & Darbelnet (1958/2000) recommend the use of this approach when none of above-mentioned procedures (borrowing, calque, literal translation, transposition) can produce a suitable and idiomatic TT. A common type of modulation is turning a negative SL expression into a positive TL expression (like in v). As with transposition, modulation can be either obligatory or optional.

No vacancy

(v) 満室 (*Manshitsu*) [all rooms full]

Equivalence means replacing the ST expression with a completely different stylistic and structural TT expression which is commonly used in a given situation in the TC. Greetings, onomatopoeia of animal sounds, idioms, clichés, proverbs, and the like are often translated using this strategy (Vinay & Darbelnet, 1958/2000, p. 90). This strategy generally involves the replacement of a cultural reference with another equivalent one.

Adaptation involves a shift in cultural environment. This procedure is mainly used when none of the other six strategies can produce an understandable TT. In adaptation, the ST expression is replaced by a completely different one to convey the intention of the TT author/speaker. This translation may result in something that

works only within a given context (Vinay & Darbelnet, 1958/2000, pp. 90-92). For example, in the context where the ST refers to a particularly popular national sport, such as “cricket” in the UK, the ST can be replaced by *futebol* (football) in the Portuguese TT and *yakyū* (baseball) in the Japanese TT. This strategy also includes adapting the ST expression in such a way that it is culturally acceptable to the TT audience. According to Adachi (2012, p. 224), in a film scene where an early teen is drinking coffee, the term “coffee” is translated as “hot chocolate”. This is because most parents in the TC believe that children should not drink beverages containing caffeine.

To conclude this presentation of Vinay & Darbelnet’s procedures, it is important to point out that the distinction among literal translation, transposition and modulation is not very useful in AVT. Unlike the translation of literary works, AVT deals mainly with dialogue and aims at producing natural and realistic TL dialogues. The translator tends to choose idiomatic expressions rather than following the ST structure and style that are less common in the TL. In addition, the media-specific constraints (time and space restrictions in subtitling and lip-sync in dubbing) often do not permit the TT to follow the ST style.

Vinay & Darbelnet’s taxonomy lacks strategies that are more suitable to the analysis of audiovisual translations. Nedergaard-Larsen (1993) emphasizes the need for adding the strategy that she calls “explicitation” for analyzing ECRs in subtitles. As the name suggests, explicitation entails making the ST cultural reference explicit for the TT audience. This procedure occurs when the translator adds an explanatory expression, replaces the ST reference by more explicit general terms, or expands an acronym or abbreviation (Nedergaard-Larsen, 1993, p. 218).

4.4. Pedersen’s taxonomy

Pedersen (2011) analyzes strategies for ECRs in a large corpus consisting of English STs (TV series and feature films) and their Danish and Swedish subtitles. He provides us with one of the most complete and detailed taxonomies for ECRs:

Source-oriented translation

Retention

Specification

Direct translation

Target-oriented translation

Generalization

Substitution

Omission

Others

Official Equivalent

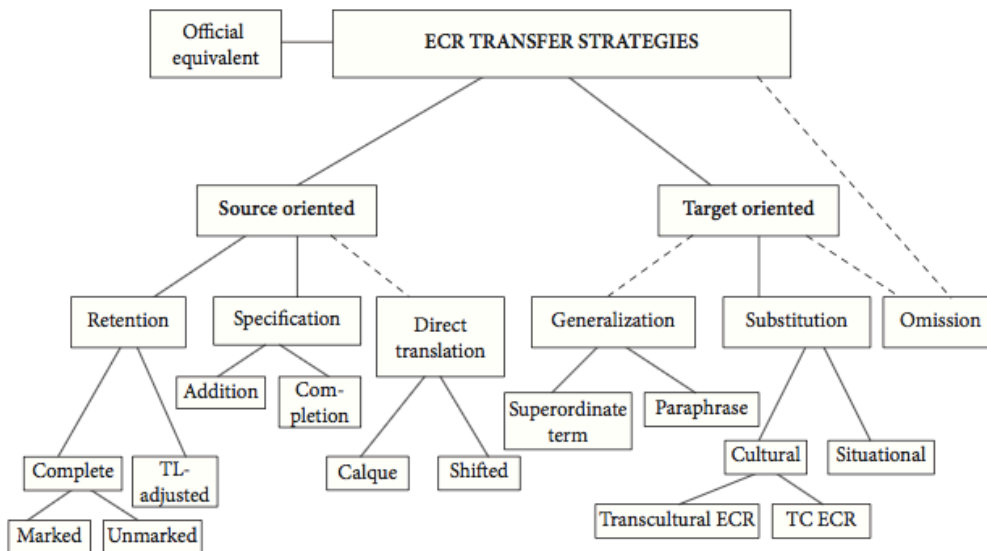


Figure 3: Pedersen's taxonomy for ECRs (Pedersen, 2011, p. 75)

Retention occurs when the ST ECR is retained in the TT unchanged or slightly adapted to meet TL conventions. In this strategy, the reference is presented either unmarked or marked by italics or quotes. Also, the reference is transliterated or grammatically modified (e.g. dropping an article) to meet TL conventions (Pedersen, 2011, pp. 77-79). This strategy is very much similar to Vinay & Darbelnet's (1958/2000) 'borrowing'.

Example 1: Retention

CONTEXT: Haku tells Chihiro his real name.

 ORIGINAL DIALOGUE (ST)

HAKU: Chihiro arigatou. Watashi no hontou no na ha **Nigihayami Kohaku Nushi** da.

 ST DIRECT TRANSLATION⁹

HAKU: Chihiro, thank you. My real name is **Nigihayami Kohaku Nushi**.

 ENGLISH SUBTITLES

HAKU: Chihiro, thank you. My real name is **Nigihayami Kohaku Nushi**.

The ECR in the example 1 is “*Nigihayami Kohaku Nushi*”, which means “Master/God of the Plenteous-swift Amber River”. This ECR is retained, discarding all the meaning of this reference in the TT.

Specification occurs when the translator makes the ST ECR explicit for the TT audience. In this sense, this strategy and Nedergaard-Larsen’s (1993) explicitation are based on a similar concept. However, specification has a much narrower definition. There are two methods in this category: *Completion* and *Addition*. Examples of completion include spelling out acronyms or abbreviations, adding the first name of a person, and completing an official name. Addition refers to the use of retention with a short explanatory expression, which is typically a generic term of the given element. This latter method is especially helpful to introduce an unrecognizable foreign expression (Pedersen, 2011, pp. 79-82).

Example 2: Specification (addition)

CONTEXT: Haku is telling Chihiro that she should go look for Kamaji.

 ORIGINAL DIALOGUE (ST)

HAKU: Naka ni Kamaji to iu hito ga iru kara, **Kamaji** ni au n da.

 ST DIRECT TRANSLATION

HAKU: A person called Kamaji is inside. Meet **Kamaji**.




 ENGLISH DUBBING

HAKU: There you’ll find **Kamaji, the boiler man**.

⁹ ST DIRECT TRANSLATION refers to a translation that uses Pedersen's direct translation strategy as much as possible. References that cannot be easily translated through this strategy are reprocessed using either retention or one of the other strategies that closely conveys the feeling/idea of the original reference.

The ECR “Kamaji” is a person’s name, which literally means “old boiler man”. The English dubbing conveys this connotation to the TT audience using specification (addition).

Direct translation involves only the change of language (Pedersen, 2011, pp. 83-85). In this process, the semantic weight of the ST reference is unchanged: nothing is added or subtracted. Pedersen divides this translation strategy into two subcategories: *Calque* and *Shifted*. Calque occurs when the translator reprocesses the ST ECR literally, morpheme by morpheme, making only obligatory shifts to produce a grammatically and idiomatically appropriate TL expression (Pedersen, 2011, p. 83). According to this definition, Pedersen’s calque covers Vinay & Darbelnet’s calque, literal translation, obligatory transposition and obligatory modulation. Shifted direct translation occurs when the translator makes optional shifts to make the SL reference more unobtrusive. Shifted direct translation encompasses Vinay & Darbelnet’s optional transposition and optional modulation. Pedersen sees optional shift as a target-oriented operation (Pedersen, 2011, p. 84).

Example 3: Direct translation	
CONTEXT: Kamaji is looking for a train ticket to give to Chihiro, while Lin is talking to her.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
KAMAJI: Atta kore da. Sen atta zo. LIN: Jīsan ima isogashii n da yo.	KAMAJI: There was. It is this. Sen, there was. LIN: Gramps , now we are busy.
 ENGLISH SUBTITLES	
KAMAJI: Found it! Here it is, Sen! LIN: We’re busy, gramps	

In example 3, the ECR is “*jīsan*”, which literally means grandfather/grandpa and is also used to refer affectionately to any old man. In the English subtitles, this ECR is translated directly.

Generalization (Pedersen, 2011, pp. 85-89) involves replacing a reference with a superordinate term (hypernym or holonym) or paraphrasing a reference. This strategy results in producing a TT reference that is less specific than the original one.

Example 4: Generalization

CONTEXT: Chihiro's mother saw the elementary school that Chihiro is going to attend.

 **ORIGINAL DIALOGUE (ST)**

CHIHIRO'S MOM: Hora, are ga **shōgakkō** da yo.

 **ST DIRECT TRANSLATION**

CHIHIRO'S MOM: Look, that's the **elementary school**.

 **ENGLISH SUBTITLES**

CHIHIRO'S MOM: Look, there's the **school**

In this excerpt the ST ECR, “*shōgakkō*”, which refers to elementary school, is replaced by a more generic word in the English TT.

According to Cintas & Remael (2007, p. 203), generalization is the most frequently used procedure in subtitling. The replacing of the reference by deictics is also considered a type of generalization. Generalization also includes paraphrasing, whereby the reference is substituted by a generally longer synonymic phrase (Pedersen, 2011, pp. 88-89).

Example 5: Paraphrase

CONTEXT: Chihiro and her parents find an open field like an abandoned theme park. Chihiro's mother thinks that it is a beautiful place and wishes they could have a picnic there.

 **ORIGINAL DIALOGUE (ST)**

CHIHIRO'S MOM: Kimochi no ii tokoro ne. Kuruma no naka no **sandoitti** motte kureba yokatta.

 **ST DIRECT TRANSLATION**

CHIHIRO'S MOM: Pleasant place, isn't it? I should've brought the **sandwich** that is in the car.

 **ENGLISH DUBBING**

CHIHIRO'S MOM: Oh, what a beautiful place. We should have brought our **lunch**. Then we could have **had a picnic**.

In example 5, Chihiro's mother uses the word sandwich to refer a picnic lunch in the ST. This connotation of the ECR is paraphrased using two expressions (“lunch” and “had a picnic”) in the English TT.

Substitution (Pedersen, 2011, pp. 89-96) involves replacement of the reference with another cultural reference (*Cultural Substitution*), or something totally different that fits the situation (*Situational Substitution*). In cultural substitution, the ST reference is removed and replaced by a different cultural reference, either from the SC, the TC, or a third culture. This strategy may create a credibility gap when the TT

audience find their ECRs treated as if they were a SC-specific element in the TT (Pedersen, 2011, pp. 89-95).

Example 6: Cultural substitution

CONTEXT: Chihiro and her parents are driving in their car.. Chihiro holds a bouquet of flowers with a goodbye card. This scene implies that Chihiro’s family is moving.



 **ORIGINAL DIALOGUE (ST)**

MESSAGE CARD: Chihiro, genki dene mata aoune. - **Risa**.

 **ST DIRECT TRANSLATION**

MESSAGE CARD: Chihiro, Be well. Let’s meet again. -**Risa**.

 **ENGLISH DUBBING**

A GIRL’S VOICE: I’ll miss you, Chihiro. Your best friend, **Rumi**.

In example 6, in the English dubbing, an off-screen voice reads out the message on the card. The ECR in this text is the name of the person who signed the card, “Risa”, which is irrelevant to the storyline. In the TT, this name is replaced by “Rumi”, which is the Japanese voice actor’s name.

Situational substitution involves removing any trace of the reference and using an expression that best fits the situation (Pedersen, 2011, pp. 95-96).

Example 7: Situational substitution

CONTEXT: Chihiro and Lin are preparing a bath. Lin tells Chihiro to get a tag from the foreman. Chihiro does not understand what tag Lin is referring to. Lin explains that it is a herbal bath tag.

 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
LIN: Ikkai yakutō ire nakya dame da. Sen, bandai itte huda moratte ki na. CHIHIRO: Fuda ? LIN: Yakutō no fuda da yo!	LIN: This tub's no good without putting the medical soak once. Sen, go to the bandai and get a tag. CHIHIRO: A tag ? LIN: A medical soak tag .
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1/PIVOT TEXT)
LIN: We'll have to soak it off. Get an herbal soak token from the foreman . CHIHIRO: A what? LIN: An herbal soak token	LIN: This tub needs an herbal soak. Get a tag from the foreman . CHIHIRO: A tag ? LIN: An herbal soak tag .
 PORTUGUESE DUB & SUB (TT2)	 TT2 BACK-TRANSLATION ¹⁰
LIN: Esta piscina precisa de sais de banho. Vai pedir um pacote ao capataz . CHIHIRO: Um pacote? LIN: Um pacote de sais.	LIN: This pool needs bath salts. Go ask the foreman for a package. CHIHIRO: A package? LIN: A package of salts.

In example 7, there are two ECRs. The first is “*bandai*”, which refers to a booth or a platform for bathhouse attendants where they collect fees and watch over the dressing rooms. There is no corresponding expression for this ECR either in English or Portuguese. The English translations render this ECR as “foreman” and the Portuguese translations use the corresponding word for this English translation (*capataz*). The second ECR is “*huda*”, which literally means “tag”. Wooden tags are used as tokens to exchange for an herbal bath in this bathhouse. In the English dubbing, “*huda*” is translated as “token” to convey the functional meaning of the ECR. The Portuguese TTs are translated from the English subtitles and the ECR is transformed into “*pacote de sais* [package/packet of salts]”.

Omission refers to the strategy where the ST ECR is not included in the ST. This is a strategy chosen by translators when they decide not to translate the reference in the ST (Pedersen, 2011, p. 76). According to Nedergaard-Larsen (1993, p. 213), lack of time and space in AVT is the major factor leading to the use of this strategy. It

¹⁰ The definition of BACK-TRANSLATION adopted here is based on Baker (1992, p. 8), who explains that it “involves taking a text (original or translated) which is written in a language with which the reader is assumed to be unfamiliar and translating it as literally as possible into English”.

should be noted that there are two types of omission. One is the omission chosen because of polysemiotic redundancy which is inherent in audiovisual media. In this case, the ECR is conveyed to the SC audience by the other semiotic codes at work in the text. The other is complete omission, where every sense of the ECR is eliminated.

Different from the other strategies, *Official Equivalent*s (Pedersen, 2011, pp. 97-100) are neither source- nor target-oriented, as they are ready-made solutions. This strategy is normally used when there is an already established or standardized translation. A typical example is the name of Disney's character *Goofy*, who is called *Pateta* in Portuguese. Translators automatically translate in this way because *Pateta* is the already established official Portuguese translation.

To wrap up this presentation of Pedersen's taxonomy, it is important to point out that *Concretization*, i.e., the replacement of an ECR by a more specific TL term, is deliberately left out. Pedersen (2011, p. 88) and Ranzato (2016) point out that concretization rarely occurs in both subtitling and dubbing, because such strategy narrows down the meaning of the reference and may not meet expectancy norms of most TT audiences. However, when the cultural distance between the SC and the TC is greater, like Japanese-English or Japanese-Portuguese translations, concretization possibly occurs more frequently than in the cases studied by these two researchers, where the SC and the TC are in the same European cultural sphere. There are several examples that require concretization when translating between Japanese and English or Portuguese. One good example is that Portuguese people usually distinguish between stool "*banco*" and chair "*cadeira*", while Japanese people do not distinguish them and use just the term "*isu*" to refer to both objects. Thus, translating "*isu*" into Portuguese necessarily involves concretization.

4.5. Ranzato's Taxonomy

As the focus of our analysis is not only on subtitling but also on dubbing, it is important to review a taxonomy that was specifically designed to account for strategies for translating culture-specific references (CSR)¹¹ in dubbing. Ranzato (2016) analyzes strategies for CSRs in the English-Italian dubbing of American TV drama series (*Friends* 1994-2004, *Life on Mars* 2006-2007, *Six Feet Under* 2001-2005). Her taxonomy consists of the following eleven strategies:

¹¹ As Culture-specific Reference (CSR) is Ranzato's preferred term, it will be used throughout this section. In the other sections, however, Extralinguistic Cultural Reference (ECR) will be used, in line with Pedersen.

Loan

Explicitation

Calque

Concretization by hyponym

Generalization by hypernym

Substitution

Lexical recreation

Elimination

Creative addition

Compensation

Official translation

Loan is the verbatim repetition of the ST CSR in the TT.

Explicitation means adding information that is implicit in the ST to explain or clarify the reference to the TT audience. One good example in *Spirited Away* is the explicitation of texts on screen. When Chihiro sees the bathhouse and the letter 湯 [*yu*, bath] written on the building's chimney, she utters, "It's a bathhouse", which she does not mention in the ST. This line in the English dubbing text explains what is obvious to the ST audience but not to the TT audience. Explicitation also occurs when the ST reference is replaced by another better-known or more commonly used term that defines the same item (e.g. translating Frisco as San Francisco).

Calque refers to word-by-word literal translation. Ranzato (2016) points out that this is a "non-creative" strategy because it does not involve any real effort to convey the CSR to the TT audience.

Concretization by hyponym involves substituting the ST reference with a more specific TL term.

Generalization by hypernym involves replacing the ST reference with a more general TL term.

Substitution occurs when the ST CSR is replaced by an expression that has little or no link to the original reference. Ranzato (2016) points out that, in subtitling, this strategy is typically used to make the reference shorter because of spatial and temporal constraints, whereas in dubbing this procedure is typically used to make the reference either shorter or longer to achieve lip sync.

Lexical recreation means the coining of a neologism in the TL. This is typically used when the ST itself contains a neologism.

Elimination occurs when the translator eliminates a ST CSR in the TT. Ranzato (2016) highlights that omission of CSRs to avoid redundancy rarely takes place in dubbing. This category also covers Pedersen's *Situational substitution* (or the quasi-omission strategy).

Creative addition is a form of authorial intervention by the adapter. According to Ranzato (2016), this strategy is often used in dubbing to enhance the humorous effect. In other forms of AVT, creative addition may cause credibility problems because the audience can compare the ST and TT.

Compensation occurs when a loss in a part of the translation is compensated by another translation.

Official translation is very much similar to Pedersen's (2011) official equivalent.

In closing Ranzato's taxonomy, it is important to point out that her taxonomy takes into good account strategies of line/expression addition. Unlike in subtitling, where the TT is generally only displayed while characters are speaking, the dubbing medium allows line additions also when characters' mouths are not shown on screen. In the English dubbing of *Spirited Away*, for instance, some explanatory expressions are added to explain exclusively visual CSRs, such as gestures and texts on screen.

4.6. Factors influencing the translator's decision-making

As we have seen, there are a variety of strategies for addressing cultural references in AVT. The next necessary step is to review which factors influence the translators' choice of strategies. There are many circumstances that justify the use of a certain approach or that leave the translator with only one or a limited number of choices.

Level of accessibility

One of the most relevant factors is the level of accessibility of the ST reference for the ST and TT audience. This factor is especially important because it indicates to what extent the translator has to 'guide' the TT viewers so as to facilitate their understanding of the connotations of a given reference. Pedersen (2011, pp. 106-110) suggests three different levels of accessibility: *Transcultural ECRs*, *Monocultural ECRs* and *Infracultural ECRs*.

Transcultural ECRs are within the common encyclopaedic knowledge of both the ST and the TT audience (Pedersen, 2011, p. 107). This type of ECRs requires the least effort from the translator. In reprocessing this type of reference, the translator most likely chooses retention or official translation.

Monocultural ECR is an ECR that the majority of the ST audience are familiar with while the TT audience are not (Pedersen, 2011, p. 107). Translating this type of ECR is problematic because the general TT audience does not have any knowledge of the ECR. The translator is most likely to have to bridge the gap between the ST and the TT audience using less source-oriented strategies (Pedersen, 2011, p. 107).

Infracultural ECR is the SC-bound knowledge shared only by specific audiences. In other words, this type of ECRs is too specialized or too local to be widely known. In this case, the translator has to carefully observe the way in which the ECR is treated. If the reference is accessible to the general ST audience through context or co-text, it is adequate to convey the reference in the same way in the TT (Pedersen, 2011, p. 107).

Relevance

The relevance of an ECR is also an essential factor in choosing a strategy. In the case where an ECR is highly relevant to the theme of the film, the translator is likely to use a source-oriented strategy in order not to divert the storyline or not to convey impressions of the TT different from the ST. On the contrary, in the case where the reference is peripheral both in the plot and in the scene, the translator may either omit it in order not to confuse the TT audience or replace it with another reference that is easier for them to understand.

Fictional or non-fictional entity

The translator's decision is also influenced by whether the ECR exists outside the ST or not. In the case where the entity exists or previously existed in real life, for example geographical names and historical figures, the translator is likely to retain the ECR in the original form (or using the official equivalent) more than in the case where the entity is fictional or created only within the story.

Expectation of the TT audience

As we have seen in chapter 1 (1.1.2), the expectation of the TT audience has been one of the most powerful driving forces of change in translation approaches. The general audience expects to watch the same product in their own language rather than a heavily adapted one.

Target audience

It is important to note that dubbings of anime often target children due to their limited reading ability. In such cases, translators may opt for child-friendly translation strategies, like simplifying difficult lines and avoiding educationally inappropriate expressions for children in the TC. On the other hand, subtitle viewers are usually middle/late teens or adults. Those who choose subtitles over dubbing are generally more interested in the original message and the SC. For this reason, translators may try to preserve the characteristics of the ST cultural references as much as possible in subtitles.

Chapter 5

Analysis of *Spirited Away*

5.1. Methodology

In this chapter, we will analyze some of the translation strategies used in the English and Portuguese translations of *Spirited Away*. The aim of this analysis is to reveal: (1) whether the predominant translation strategies used in subtitles and dubbings of this film are more source- or target-oriented; and (2) in which ways the pivot translation method influenced the Portuguese translation of this same film. Three types of ECRs were selected for this analysis:

1. Honorifics: The convention of addressing people is different between Japanese and English. Unlike most Anglophone countries, in Japan it is unusual to call someone only by that person's first name among those who are not very close: this is generally limited to one's spouse and close friends. Japanese people often use names with honorifics (“*sama*“, “*san*”, etc.), in order to pay respect to or/and acknowledge the different (typically higher) social status of the addressee. However, Japanese honorifics are difficult to translate into English because of this cultural difference.
2. Characters' names: In *Spirited Away*, characters' names have meanings. Some are highly relevant to the story. Some are not, but denote characteristics of their owners.
3. Religious elements: Animistic elements are the core of the storyline, which makes *Spirited Away* so profound. Handling these elements is a challenge for western translators, who first have to understand the animistic ideas in the story and then convey them to the TT audience so that those who are not familiar with Shinto, a religion native to Japan, can still understand the story.

The study of translation strategies is both quantitative and qualitative. For the quantitative part of the study, all the occurrences of the three types of ECRs in the ST were extracted and compared with their translations in the English TTs. Then, the ECRs in the English TTs were compared with their translations in the Portuguese TTs. As a result of these comparisons, translation strategies were categorized according to Pedersen's taxonomy. The number of occurrences of the various strategies was used

to measure source- or target-oriented tendencies in the translations. For the qualitative study, we carried out an in-depth examination of the most relevant translations of ECRs, focusing on the cases where the translation strategy differs between dubbing and subtitling.

Corpus

The corpus for this study consists of the original Japanese animation film *千と千尋の神隠し* (*Sen to Chihiro no Kamikakushi*), the English subtitles and dubbing of *Spirited Away*, as well as the Portuguese subtitles and dubbing of *A Viagem de Chihiro*. The English and Portuguese subtitles were extracted from the original DVDs. The Japanese, English and Portuguese dubbing scripts closest to their originals were downloaded from websites (<https://www.opensubtitles.org/>) and revised to obtain exact matches of the original DVD dialogues. All the scripts in these subtitle text files were collated in an Excel spreadsheet and organized in two different ways:

1. Each equivalent line is arranged side by side.

1								
2								
3	No.	In-Time --> Out-Time	JP Script	JP oriented tran	ENSub	ENDub	PTSub	PTDub
4	1	00:00:13,047 --> 00:00:15,126	ちひろ 元気でね また会おうね 理砂	Chihiro	Chihiro	Chihiro	Chihiro...	Chihiro...
5	2	00:00:15,287 --> 00:00:16,720	千尋	Chihiro	Chihiro	Chihiro	Chihiro...	Chihiro...
6	3	00:00:17,068 --> 00:00:18,287	千尋	Chihiro	Chihiro	Chihiro	Chihiro,	Chihiro,
7	4	00:00:18,287 --> 00:00:22,687	もうすぐだよ。 We're almost there	We're almost there	We're almost there	We're almost there	Estamos quase a	Estamos quase a
8	5	00:00:22,687 --> 00:00:24,767	やっぱり田舎ね This really is the	This really is the	This really is the	This really is the	Isto fica mesmo	Isto fica mesmo
9	6	00:00:24,767 --> 00:00:27,800	買い物は隣町に I'll have to shop	I'll have to shop	I'll have to shop	I'll have to shop	Tenho de fazer c	Terei de fazer
10	7	00:00:27,800 --> 00:00:32,167	住んで都にする It'll be great, once	It'll be great, once	It'll be great, once	We'll just have to	Vai ser óptimo, a	Vai ser óptimo, a
11	8	00:00:32,167 --> 00:00:34,287	ほら、あれが小 Look, there's the	Look, there's the	Look, there's the	Look, Chihiro. Th	Olha, lá está a es	Olha, lá está a
12	9	00:00:34,287 --> 00:00:37,007	千尋、新しい学 That's your new	That's your new	That's your new	Looks great, doe	É a tua escola no	É a tua escola
13	10	00:00:37,007 --> 00:00:46,847	結構きれいな学 It looks quite good	It doesn't look so	It doesn't look so	It doesn't look so	Não parece ser n	Não parece ser
14	11	00:00:46,847 --> 00:00:48,000	前の方がいいも I liked my old sch	I liked my old sch	I liked my old sch	It's gonna stink.	Eu gostava da m	Eu gostava da

Image 1: Vertically aligned scripts

This arrangement is convenient when searching the occurrences of certain expressions in a selected range.

2. Each equivalent line is horizontally aligned:

Type	Interlocutors	Scripts
No.	Text onscreen	1
Time	Text onscreen	00:00:13,047 --> 00:00:15,126
JP Script	Text onscreen	ちひろ 元気でね また会おうね 理砂
JP oriented translation	Text onscreen	Chihiro, Be well. Let's meet again. - Risa
ENSub	Text onscreen	Good Luck, Chihiro We'll meet again
ENDub	Text onscreen	I'll miss you, Chihiro. Your best friend, Rumi.
PTSub	Text onscreen	Boa sorte, Chihiro. Até à vista.
PTDub	Text onscreen	Boa sorte, Chihiro. Até à vista.
No.	Dad	2
Time	Dad	00:00:15,287 --> 00:00:16,720
JP Script	Dad	千尋
JP oriented translation	Dad	Chihiro

Image 2: Horizontally aligned scripts

This arrangement of the ST and the TTs allows for an easy comparison of lines. This type of sheet was also used to check whether lines include ECRs; whether the subtitling and dubbing lines are identical; whether there are adaptations in the line, and if so, what types of adaptations. Notable line alterations or line additions in the scripts were marked in red.

CSR	CSR/Tran	Translation	Line	Interlocu
Type	slations	Processes	Alterations	concordance
Name	-	-	-	No.
Name	-	-	-	Time
Name	-	-	-	Text onsc
Name	Risa	-	-	Text onsc
Name	Omission	Omission	Expres. omit.	Text onsc
Name	Rumi	Substitution	Expres. subst.	Text onsc
Name	-	-	PT Sub=Dub	Text onsc
Name	-	-	PT Sub=Dub	Text onsc

Image 3 The tool for the analysis

As mentioned in 3.1.2, the English subtitles and dubbing were produced using different processes by different translators and adapters. The Portuguese translations were produced using English as a pivot language (personal contact with Outsider Films). The Portuguese subtitles were translated from their English counterparts (personal contact with its translator Sara David Lopes). The information on the English ST of the Portuguese dubbing script could not be obtained, but it seems safe to assume that the Portuguese dubbing text is based on the Portuguese subtitles, for around 40% of the Portuguese dubbing lines are identical to those of Portuguese subtitles¹². In addition, many lines in these two Portuguese TTs are very similar, with only minor differences, such as in the use of interjections, nouns of direct address, and redundant or emphatic expressions which are typical of spoken Portuguese, such as “é que” (e.g. PT DUB: “*E o que é que vai ser de ti?* [And what becomes of you?]” and PT SUB: “*E que vai ser de ti?* [And what will become of you?]”). The characteristics of the resulting Portuguese dubbing script all suggest that, in the cases where adaptations were deemed necessary, involving line alterations or additions, not just the Portuguese subtitles but also their English counterparts were used and cross-checked against each other. It should be noted that this process must have involved many line/expression additions, given that subtitles tend to be shorter than the original

¹² A close comparison between the Portuguese subtitling and dubbing shows that 471 lines out of 1159 are identical.

dialogue. For example, the Portuguese subtitles omit this Japanese ST line: “*Ano sumi no aoi ie desho?* [The blue house at that corner, isn’t it?]”. However, this line is retrieved in the Portuguese dubbing: “*Deve ser aquela azul.* [It must be that blue one]”, which is probably translated from the English subtitles: “It must be that blue one over there” and not from the English dubbing: “It’s that blue one on the end”. Considering that the Portuguese dubbing text does not include the same kind of line additions or the significant line alterations that are found in the English dubbing script, it would seem that the English dubbing text was rarely used in the Portuguese dubbing process. It is also important to mention that the Portuguese special edition of the film DVD includes interviews with the lead Portuguese voice actors, where Chihiro’s voice actor Filipa Maló recounts that she was chosen because her voice is similar to the original Japanese voice actor.

5.2. Analysis of honorifics

This analysis focuses on the honorifics attached to the characters’ names in *Spirited Away*. There are 29 occurrences of honorific prefixes (*o-*) or suffixes (*-sama* or *-san*) attached to the characters’ names.

The honorific prefix “*o-*” is used to add a feeling of politeness or respect to the expression. It can be attached to nouns (*o-kaa-san* [o-mother-san], *o-cha* [o-tea]), adjectives (*o-hayai* [o-early]), and verbs (*o-hairi* [o-enter], *o-suwari* [o-sit down]).

The honorific suffix “*-san*” is similar to “Mr.,” “Ms.,” “Mrs.” and is used when respectfully addressing people who are of more or less the same status. It is gender-neutral and can be attached to both first names and family names. It can also be attached to a feature of a person (*honya-san* [bookseller-san]), kinship terms (*jii-san* [grandpa-san]), companies (Toyota-san), commercial facilities (*komeya-san* [rice store-san]), food (*ninjin-san* [carrot-san]), and animals (*usagi-san* [rabbit-san]) to show familiarity and respect.

The honorific suffix “*-sama*” is more formal and respectful than “*-san*” and is used when addressing people who are of much higher rank than one’s own, such as deities, and the empress (but not the emperor). It is also used for customers or guests, as in Japanese culture customers/guests must be treated as if they were “*kami*”, which means that they should be offered the best of hospitality and services.

Table 6 provides a list of these ST references and their translations in the English subtitles and dubbing together with the respective number of occurrences:




Names with honorifics (number of occurrences)	 ST Direct Translation	 EN DUB (number of occurrences)	 EN SUB (number of occurrences)
Haku-sama (7)	white-honorific	Master Haku (7)	Master Haku (7)
Kamaji-san (2)	boiler old man-honorific	Kamaji (2)	Kamaji (2)
Rin-san (5)	Rin (proper noun)-honorific	Lin (4), omission (1)	Lin (5)
Yubaba-sama (5)	bath crone-honorific	Yubaba (3), madam (1), omission (1)	Yubaba (5)
Zeniba-san (1)	money crone-honorific	ma'am (1)	Zeniba (1)
Kami-sama (5)	<i>Kami</i> -honorific	Little spirit (1), spirit (3), omission (1)	god (4), omission (1)
O-kusare-sama ¹³ (1)	honorific-rotten-honorific	Smelly one (1)	Stinker (1)
O-kusare-gami (1)	honorific-rotten- <i>kami</i>	Stink spirit (1)	Stink God (1)
Kasuga-sama (1)	Kasuga (place/shrine name)-honorific	Radish spirit (1)	Kasuga-sama (1)

Table 6: English translations for honorifics and number of occurrences

Each English translation is classified according to its translation strategy, as shown in table 7.



Strategies	 EN DUB		 EN SUB	
Source-oriented translation				
Retention	0	0%	1	3.4%
Direct translation	7	24.1%	7	24.1%
Source-oriented translation (Total)	7	24.1%	8	27.6%
Target-oriented translation				
Substitution	2	6.9%	0	0%
Omission	20	69.0%	21	72.4%
Target-oriented translation (Total)	22	75.9%	21	72.4%
Total	29	100%	29	100%

Table 7: Strategies for honorifics and number of occurrences (English)

Most of these honorifics are omitted in the English TTs. However, “*Haku-sama*” is always translated as “Master Haku” (Direct translation of honorific + Retention) in the English TTs. The connotation of “*sama*” is highly relevant because Haku is special and occupies a highly important position in the hierarchy of the

¹³ There is one occurrence of “*o-kusare-sama*” and this reference includes two honorifics: “*o*” and “*sama*”.

bathhouse. He directly serves the bathhouse proprietor Yubaba, learns magic from her and is, in fact, a river god. The use of the word “master” shows his importance and, at the same time, distinguishes him from other bathhouse staff. In Yubaba and Zeniba’s case, some of their honorific suffixes are replaced by “ma’am” or “madam”. It is important to point out that “ma’am” or “madam” is sometimes added to subtitling and dubbing lines when member of the bathhouse staff talk to Yubaba. These translations better convey the nuance of the Japanese honorific than simply calling her by her name. *Kami* are often addressed with honorifics to show their importance. In the English TTs, however, all the honorifics referring to *kami* are omitted except for the character Kasuga.

Table 8 provides a list of Strategies used in the English subtitles and the Portuguese TTs and the corresponding number of occurrences:



 Japanese to English translation (ST to TT1)		 English to Portuguese translation (TT1 to TT2)		
Strategies	EN SUB	Strategies	PT DUB	PT SUB
Retention (Kasuga-sama 1)	1	Omission	1	1
Direct translation (Master Haku 7)	7	Direct translation	4	7
		Omission	3	0

Table 8: Strategies for honorifics and number of occurrences (English & Portuguese)

In the English-Portuguese translations, the honorific attached to the character Kasuga is omitted. The direct translation of “-sama” as “Master” is translated using the same strategy: “*Mestre*”. It is important to point out that the Portuguese dubbing sometimes omits lines during “walla” scenes translated in the English subtitles. “Walla” is the sound of many people speaking simultaneously during a scene such as in parties, riots, crowded train stations, etc. In the original Japanese recordings, voice actors usually improvise in such scenes. In the Portuguese dubbing, two occurrences of the expression “*Mestre Haku*” are omitted during a “walla” scene.

5.3. Analysis of characters’ names

5.3.1 The English translations of names

This analysis focuses on the names of the eight main characters. Most of them are addressed by their respective names or substitutes. There are 11 different

expressions to refer to them and a total of 204 occurrences of them are confirmed in the ST. Firstly, we examine these references in the ST and their translation in the English subtitles and dubbing, as shown in Table 9. In this case, the names that occur with honorifics in the ST are excluded.




Names (number of occurrences)	 ST Direct Translation	 Translations in EN DUB (number of occurrences)	 Translations in EN SUB (number of occurrences)
Bou (17)	Baby	baby (6), I (3), you (1), me (1), sweetie (4), sweetie pie (1), omission (1)	baby (10), I (1), me (2), omissions (4)
Chihiro (35)	Chihiro	Chihiro (24), you (3), your (1), yours (1), sweetie (2), omissions (4)	Chihiro (30), you (3), yours (1), omission (1)
Ogino Chihiro (1)	Family name, first name	omission (1)	omission (1)
Sen (52)	Thousand	Sen (39), you (3), it (1), that girl (1), her (1), omissions (7)	Sen (41), you (4), that girl (1), she (1), omissions (5)
Haku (51)	White	Haku (33), I (1), you (4), your (1), he (3), him (3), omissions (6)	Haku (40), Hakus (1), I (1), you (3), your (1), he (2), him (1), omissions (2)
Kohaku (1)	Amber	You (1)	Kohaku (1)
Kamaji (8)	Boiler old man	Kamaji (3), Kamaji, the boiler man (1), Haku (1), omissions (3)	Kamaji (6), him (1), omission (1)
Kaonashi (5)	No face	No Face (3), omissions (2)	No Face (5)
Rin (12)	Lin	Lin (9), omissions (3)	Lin (11), you (1)
Yubaba (18)	bath crone	Yubaba (15), he (1), No Face (1), omission (1)	Yubaba (18)
Zeniba (4)	money crone	Zeniba (3), your sister (1)	Zeniba (4)

Table 9: English translations for characters' names/substitutes and number of occurrences

Each English translation for the 11 terms is classified according to their translation strategy, as shown in Table 10.



Strategies	 EN DUB		 EN SUB	
Source-oriented translation				
Retention	126	61.8%	152	74.5%
Specification	1	0.5%	0	0%
Direct translation	9	4.4%	15	7.4%
Source-oriented translation (Total)	136	66.7%	167	81.9%
Target-oriented translation				
Generalization	30	14.7%	23	11.3%
Substitution	10	4.9%	0	0%
Omission	28	13.7%	14	6.9%
Target-oriented translation (Total)	68	33.3%	37	18.1%
Total	204	100%	204	100%





Table 10: Strategies for characters' names/substitutes and number of occurrences (English)

The table above shows that, in the translation of names, both the English subtitling and dubbing involve a much larger number of source-oriented strategies than target-oriented ones, with source-oriented translation strategies marking 66.7% of the total strategies in the dubbing and 81.9% in the subtitling. The English subtitling of names thus reveals a higher degree of fidelity to the ST than the English dubbing, given that the latter mode adopts more frequent substitutions and omissions compared to the English subtitling.

Retention occurs most frequently in both modes. Actually, six out of eight characters' names are transferred using this strategy. This strategy treats the TT audience in the same way as the ST audience. In other words, names in the ST are directly transferred into the TT without any explanation. The problem is that this procedure does not convey their connotations to the TT audience, who do not have SL/SC knowledge. For example, the meanings of Zeniba [money crone], Yubaba [bath crone], as well as the wordplay of their names¹⁴ are discarded in this translation process. This type of meaning drop is greater in the subtitling, given that the occurrence of retention is more frequent in this mode. The English dubbing is much more TT audience-friendly or explicit, not only because these occurrences are less

¹⁴ In Japanese, Zeniba is written as 銭婆(Zeni-ba) and Yubaba as 湯婆婆(Yu-ba-ba). By combining the first character of each name we get “銭湯” [bathhouse]. Indeed, at a certain point in the story, Zeniba explains, “My sister and I are two halves of a whole.”

frequent, but also because explanatory lines or expressions are occasionally added to help the audience. The best example of this is the following line addition:





Name example 1: Compensation for the meaning of Haku	
CONTEXT: Chihiro sees a white dragon in the sky for the first time.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
CHIIHIRO: Waa... (looking at the dragon with a surprised expression.)	CHIIHIRO: Wow...
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
CHIIHIRO: Haku...He is a dragon!?	(No line)

In the English dubbing, Chihiro exclaims that Haku is a dragon. This explicit information, however, is not present in the ST. The adapters, Cindy and Donald Hewitt, claim that this scene gives the ST audience a vital clue to realizing that the white dragon is Haku. They consider that the ST audience easily associates Haku to the white dragon, because his name means white (The Hayao Miyazaki Web, 2005). The TT subtitling audience, on the contrary, does not readily identify Haku’s dragon form, as they do not know the meaning of his name. The dubbing adapters compensated for the semantic loss caused by the retention of the name by introducing an extra line.





Specification occurs only in the English dubbing text when Haku refers to Kamaji [old boiler man] as “Kamaji, the boiler man”. This strategy makes it possible for the TT audience to understand the name “Kamaji” in almost the same way as the ST audience, although in the case of Kamaji there is no significant loss without this explicitation since the name and his figure (and his job) match.

Direct translation is used for Kaonashi (No Face), and Bou (baby) in both English TTs. Translating the name Kaonashi is essential because of the impact of his name, which is associated with his creepy appearance and monstrous behavior in the story. Although “Bou” is a character’s name in *Spirited Away*, it is unusual to name a person “Bou” in Japanese, where “*bou*” is an old-fashioned term to address a baby boy or little boy. This word is translated as “baby” in the English subtitling and “sweetie”, “sweetie pie”, or “baby” in the English dubbing. Thus, despite the fact that the translation in the English subtitles is more source-oriented, the translation in the English dubbing better conveys the nuance of this reference.

Generalization occurs when names are replaced by pronouns. In most of these cases, this strategy is required to create a natural dialogue in the TTs. As a matter of fact, the English language tolerates less frequent use of personal proper names than the Japanese language (Baker, 1992, pp. 184-185). For example, the following ST line repeats a person’s name twice, even though such repetition would sound awkward in the English TTs:





Name example 2: Repetition of names	
CONTEXT: Haku is telling Chihiro to go and meet Kamaji, who is working in the boiler room.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
HAKU: Naka ni Kamaji toiu hito ga iru kara, Kamaji ni au n da.	HAKU: A person called Kamaji is inside. Meet Kamaji .
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
HAKU: There you’ll find Kamaji , the boiler man.	HAKU: Kamaji ’s there, so look for him .

In the English subtitles, the second occurrence of the name Kamaji is translated with a personal pronoun. Another example of generalization is in the scene where the bathhouse staff are looking for Haku:

Name example 3: Where is Master Haku?	
CONTEXT: Bathhouse staff are looking for Haku. Haku shows up in front of them.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
HAKU: Haku wa koko ni iruzo.	HAKU: Haku is here.
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
HAKU: I’m coming.	HAKU: Here I am.

In the ST, Haku says, “Haku is here”, thus using the third person to talk about himself. This is done to emphasize that he is the person that the bathhouse staff are looking for. If such a structure were kept in the English TTs, it would be regarded as strange and it would suggest that someone other than Haku is uttering the sentence. In both AVT modes, therefore, Haku is replaced by the personal pronoun “I”, which sounds more natural.





Substitution is sometimes used in the English dubbing text but not in the English subtitles for translating characters' names. For example, in the English dubbing, "Bou" and "Chihiro" are occasionally substituted for affectionate names like "sweetie" or "sweetie pie" when their mothers call them. In a few cases, the substitution of personal names involves a complete change of subject in that specific line of dialogue. In Example 4, the subject "Yubaba" is replaced with a personal pronoun that indicates another character.

Name example 4: Yubaba or No Face	
CONTEXT: A monster, No Face, is causing problems at the bathhouse. The owner of the house, Yubaba, is furious and says that it was Sen who led No Face to the bathhouse. Lin finds Chihiro and tells her what is happening.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
LIN: Yubaba ga kankan ni natte omae no koto sagashite iru zo. Kimae ga ii to omotte ta kyaku ga, Kaonashi tte bake mon datta na da yo. Yubaba wa Sen ga hikiire ta tte iu na da.	LIN: Yubaba's hopping mad and looking for you. The customer who we thought was a big-spender turned out to be a monster, Kaonashi. Yubaba says "Sen brought him here".
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
LIN: Everyone's looking for you. Yubaba is furious. The guy with all the gold turned out to be a monster called "No-Face." And he says that you let him into the bathhouse.	LIN: Yubaba's tearing the place apart looking for you. The big tipper turned out to be a horrible monster, No Face. Yubaba says you led him here.

In the ST, Lin first talks about Yubaba, then about No Face, and then again about Yubaba. This sudden change of subjects may be a little confusing for the TT audience. If one changes the subject of the third sentence to No Face, this excerpt becomes less complicated. Also, it is more convincing if No Face himself says that Chihiro brought him into the bathhouse. It is likely that the dubbing adapters changed the subject to No Face in order to make this dialogue less confusing. In this excerpt, the English subtitling is faithful to the ST. The English subtitles rarely substitute the subject of a line, but this may occur when the dialogue would sound too complicated if the subject were kept the same as in the original. Example 5 is an illustration of this type of substitution.

Name example 5: Kamaji or Yubaba

CONTEXT: Haku explains that Chihiro has to work at the bathhouse or Yubaba will turn her into an animal. Haku says that Chihiro has to go to Kamaji and ask him for work.





 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
CHIHIRO: Yubaba tte? HAKU: Aeba suguni wakaru. Koko wo shihai shiteiru majo da. Iyada toka, kaeritai toka iwaseru yō ni shimuketekuru kedo hataraki tai to dake iun da.	CHIHIRO: Yubaba? Huh? HAKU: You'll recognize her immediately when you see her. She is the witch who rules here. She ¹⁵ 'll try to induce you to say, "I don't wanna or I wanna go home", but say only "I wanna work here."
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
CHIHIRO: Yubaba. Huh? HAKU: You'll see. She's the witch who rules the bathhouse. Kamaji will try to turn you away or trick you into leaving but just keep asking for work.	CHIHIRO: Yubaba? HAKU: You'll see. She's the sorceress who rules our world. Kamaji will turn you away, trick you into leaving, but keep on asking him for work.

In the scene prior to the one presented above, Haku advises Chihiro to ask Kamaji for work, while in Example 5 Haku tells Chihiro that she should insist until she convinces Yubaba to give her a job. Though this may appear illogical, it is not. In the scene that follows, Chihiro goes to ask Kamaji for work, but Kamaji says that Chihiro has to make a contract with Yubaba and therefore Chihiro is sent to her. There, Chihiro keeps on asking Yubaba for work. Haku knows this will happen when he is talking to Chihiro in this scene. To avoid confusing the TT audience, the translators simplified the line by changing the subject (Yubaba) to Kamaji. Haku's line thus seems clearer and more logical in the English TTs.

Omissions are observed mainly in the following four circumstances: a) where the name is used repeatedly or to address someone directly (e.g. ST: "*Sen, motto chikara hain nai no?* [*Sen*, can't you put more strength?]", EN sub: "That the best you can do?"); b) where the translation involves the restructuring of line; c) where the ST line is replaced by a completely different line in the TT; and d) where the ST line itself is omitted. Omission of the first two types causes only subtle changes and they are often used because of technical constraints. The third and fourth types of omissions are highly target-oriented strategies and they possibly result in giving an

¹⁵ The subject "She" is implicit in the Japanese ST. In the ST, Haku starts to talk about Yubaba after the Chihiro's question and the topic of the conversation continues to be Yubaba until the end of this excerpt.





impression that differs from the original. In the following example, Chihiro’s love for Haku is emphasized in the English dubbing by cutting some lines and using other lines instead:

Name example 6: True love	
<p>CONTEXT: Chihiro goes to Zeniba’s to return the seal that Haku has stolen from her. Zeniba is surprised when she sees that the spell on the seal is broken. Chihiro apologizes for killing the bug that was on the seal, thinking that the bug had something to do with Zeniba’s spell. Zeniba laughs, saying that the bug was Yubaba’s and not hers.</p>	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
<p>ZENIBA: Are, mamori no majinai ga kieterune. Chihiro: Sumimasen. Ano Hankō ni tsuiteita hen na mushi atashi ga fumi tsubusityaimashita. ZENIBA: Fumitsubushita! Anta sono mushi ha ne, imouto ga deshi wo ayatsuru tameni ryū no hara ni shinobi komaseta mushi dayo. Fumitsubushita! <u>Sā osuwari. Omae ha Kaonashi dane?</u> Omae mo suwari na.</p>	<p>ZENIBA: What? The protective spell is gone. Chihiro: I’m sorry. I stepped on and squashed that strange bug that was on the seal. ZENIBA: Stepped on and squashed it! You know, my sister snuck that bug into the dragon’s belly so she could control her apprentice. You stepped on and squashed it. <u>Now then, sit down. You’re No Face, aren’t you?</u> You sit, too.</p>
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
<p>ZENIBA: What? The protective spell is gone. Chihiro: I’m sorry. You mean that black slug that was on your seal? ZENIBA: Squashed it! That wasn’t my slug. My sister put that slug into Haku, so she could control him. You squashed it. <u>What happened to my spell? Only love can break it.</u> Come now.</p>	<p>ZENIBA: What’s this? The spell is gone. CHIHIRO: I’m sorry. I stepped on that strange bug that was on the seal and squashed it ZENIBA: Squashed it! You know, my sister snuck that bug into the dragon, so she could control her apprentice. Squashed it! <u>You sit too. You’re No Face, aren’t you?</u> You sit, too</p>

This scene is one of the most difficult parts to understand in the original. Zeniba wants to know how the spell was broken, but instead of getting an answer, she and Chihiro start to talk about the bug that was on the seal and the conversation ends without clarifying the answer to the question. The English dubbing, however, provides a clear answer – love – by editing out the less relevant line in which Zeniba addresses No Face and creating the space for a line addition. This substitution generates the impression that Haku is saved by Chihiro’s love for him. Nevertheless, in the original, there is no indication that the deadly spell cast on Haku has been lifted

because of Chihiro’s love. Most probably the ST audience attributes the lifting of the spell to the fact that Haku has eaten the cake Chihiro gave him and which, in turn, was given to Chihiro by Stink God after he was purified and became a River God again. In other words, romance is not a main theme in the ST.

One of the most notable changes by line substitution and addition in the English dubbing is in the final scene:

Name example 7: Everything’s gonna be OK	
CONTEXT: This is the last scene in the film. Chihiro’s parents get their car ready to leave to go to their new home. When they are ready, they call for Chihiro to get into the car.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
CHIHIRO’S MOM: <u>ōrai ōrai, heiki yo.</u> CHIHIRO’S DAD: <u>Chihiro iku yo.</u> CHIHIRO’S MOM: <u>Chihiro hayaku shinasai!</u>	CHIHIRO’S MOM: All right All right. It’s all right. CHIHIRO’S DAD: <u>Chihiro, We’re off.</u> CHIHIRO’S MOM: <u>Chihiro, hurry up!</u>
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1)
CHIHIRO’S MOM Come on, Chihiro. Let’s get to our new home. CHIHIRO’S DAD: <u>You’re not scared, are you?</u> CHIHIRO’S MOM: <u>Don’t be afraid, honey. Everything’s gonna be okay.</u> CHIHIRO’S DAD: <u>A new home and a new school. It is a bit scary.</u> CHIHIRO: <u>I think I can handle it.</u>	CHIHIRO’S MOM: OK, all clear. CHIHIRO’S DAD: <u>We’re off, Chihiro.</u> CHIHIRO’S MOM: <u>Hurry up, Chihiro!</u>

The English subtitles provide an accurate translation of the original, while the English dubbing text emphasizes the happy ending by making it clear that Chihiro is now stronger and has the power to face any difficulties.

It is also important to mention the omission of a name that is only visually present on the screen. This occurs when Chihiro signs her name on the job contract with Yubaba. In this scene, Chihiro changes part of her name (cf. the image below): in writing the character “荻”, she uses 犬 [dog] instead of 火 [fire], thus giving Yubaba a wrong name. This act can be interpreted as a way of preventing Yubaba’s total control over her and it constitutes an interesting part of the plot that is not conveyed to an audience who is not familiar with Japanese characters.

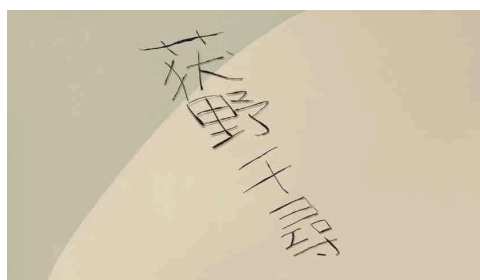


Image 4 Chihiro's signature on the job contract

The next section focuses on the English-Portuguese translation strategies. The translations of the eight characters' names in the English subtitling text are compared with their Portuguese translations in both AVT modes. Special emphasis is given to the cases where the translation strategy differs between dubbing and subtitling.

5.3.2 The Portuguese translations of names

Both Portuguese TTs show a high degree of fidelity to the English subtitles: in the Portuguese subtitling text, 97.9% of the translation strategies are source-oriented, while in the Portuguese dubbing text, this number falls slightly (95.9%). Table 11 shows the translation strategies used in the Japanese-English subtitling, the translation strategies used in the English subtitling-Portuguese dubbing and subtitling, as well as their respective number of occurrences.



 Japanese to English translation (ST to TT1)		 English to Portuguese translation (TT1 to TT2)		
Strategies	EN SUB	Strategies	PT DUB	PT SUB
Retention (Chihiro, Sen, Haku, Kohaku, etc.)	152	Retention	147	149
		Generalization	2	1
		Omission	3	2
Direct translation (No Face, Baby)	15	(Retention from the ST)	4	0
		Direct translation	9	15
		Omission	2	0
Generalization (Pronouns)	23	Direct translation	20	19
		Direct translation (implicit pronoun)	2	3
		Omission	1	1
Omission	14	(Retention from the ST)	4	0
		(Direct translation from the ST)	0	2
		-	10	12

Table 11: Strategies for characters' names/substitutes and number of occurrences (English & Portuguese)

The result of this analysis reveals that only four strategies are used in the Portuguese translations: retention, direct translation, generalization, and omission.

In most of the cases where the Japanese-English subtitling translation uses retention, the English-Portuguese translations employ the same strategy (e.g. “Chihiro” in TT1 is transferred as “Chihiro” in TT2).


Direct translation tends to be used in the English-Portuguese translation when the Japanese-English subtitling translation adopts the same strategy (e.g. “No Face” in TT1 is translated as “Sem Face” in TT2). Most of the pronouns which are translated by generalization in the Japanese-English subtitles are also translated by direct translation in Portuguese (e.g. “you” in TT1 is translated as “tu” in TT2).

Generalization is chosen in the English-Portuguese translations for some of names that are retained in the Japanese-English subtitles (e.g., “Her real name’s Chihiro?” in TT1 is translated as “*É esse o verdadeiro nome dela?* [Is that her real name?]” in TT2s).

The use of omission is confirmed in these three circumstances: a) where the name is used repeatedly or to address someone directly; b) where the line is paraphrased (e.g. EN Sub: “You can all learn from Sen.”, PT Dub: “*Sigam o exemplo*. [Follow the example]”); and c) where the line itself is omitted. These omissions happen in most of the cases because of technical constraints (lip sync in dubbing and time and space constraints in subtitles). The third type of omission is rarely observed and is only used in dubbing. One of such rare examples is as follows:

Name example 8: No Face and Chihiro

CONTEXT: No Face starts devouring bathhouse staff and tries to attract Sen's attention.

 **ENGLISH SUB (PIVOT TEXT/TT1)**

NO FACE: Try this, it's yummy. Want some gold? I'm not giving it to anybody else.
Come over here, **Sen**. What is it you want? You can tell me.

 **PORTUGUESE DUB (TT2)**

SEN FACE: Prova isto. É saboroso.
Queres ouro? Queres ouro?
Eu não o dou a mais ninguém.

 **PORTUGUESE SUB (TT2)**

SEN FACE: Prova isto, é saboroso.
Queres ouro? Não o dou a mais ninguém.
Anda para aqui, Sen. O que é que tu queres?
Podes dizer-me.

 **DUB BACK TRANSLATION**









NO FACE: Try this. It's delicious.
Want gold? Want gold?
I'm not giving it to anybody else.

 **SUB BACK TRANSLATION**

NO FACE: Try this. It's delicious.
Want gold? I'm not giving it to anybody else.
Come over here, Sen. What do you want?
You can tell me.

In this scene, the Portuguese subtitles are a very close translation of the English subtitles, and no lines are omitted. On the other hand, No Face's lines have become much shorter in the Portuguese dubbing, which omits three sentences but repeats a short question "Queres ouro? [Want gold?]" twice. These dubbing lines best fit No Face's mouth movements, emphasize the creepiness of this character and create a stronger impression of the scene.

Interestingly, the translation of some names in both Portuguese TTs seem to be based on the ST. The translator and the adapters must have consulted the original Japanese film in order to recreate a similar experience in the TTs. The following example shows one of the Japanese-Portuguese translations where the names omitted in the Japanese-English translation is retrieved in the Portuguese dubbing text:

Name example 9: Bou	
CONTEXT: Yubaba is frantically looking for her baby, Bou.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
Yubaba: Detekite okure! Bou! Bou! Bou!	Yubaba: Come out, please! Bou! Bou! Bou!
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1/ PIVOT TEXT)
Yubaba: Come out! Please, come out! Where are you? Sweetie! Sweetie pie!	Yubaba: Come out, please! Baby!
 PORTUGUESE DUB (TT2)	 PORTUGUESE SUB (TT2)
Yubaba: Aparece, por favor! Bou! Bou! Bou!	Yubaba: Aparece, por favor! Bebé! Bebé! Bebé!
 DUB BACK TRANSLATION	 SUB BACK TRANSLATION
TL2 DUB BACK-TRANSLATION Yubaba: Come out, please! Bou! Bou! Bou!	TL2 SUB BACK-TRANSLATION Yubaba: Come out, please! Baby! Baby! Baby!

In the example above, the Portuguese dubbing text retains the name “Bou” from the Japanese ST and the Portuguese subtitling directly translate “bou” to “bebé [baby]”, repeating it three times exactly like in the Japanese ST, even though the English subtitle omits the word “baby” twice.

5.4. Religious references

The following analysis focuses on religious references. Eighteen of them are found in the ST. However, it is important to point out that there are many other religious objects and practices which are only presented visually and acoustically. These elements hint at the story development and suggest reasons for the occurrence of certain events (see Chapter 2, Table 3). Such religious allusions are essential for a more profound understanding of the film, but they can only be understood by viewers who are familiar with the SC.

The religious references in the ST, their translations within the English TTs, and their further translations from the English Subtitling into Portuguese are shown in table 12.






 ST	 EN DUB	 EN SUB	 PT DUB	 PT SUB
Kami kakushi [being spirited away by <i>Kami</i>] (1)	Spirited Away (1)	Spirited Away (1)	Viagem (1)	Viagem (1)
Kami (2)	spirit (1), little spirit (1)	god (1) omission (1)	deus (1)	deus (1)
Yaorozu no kami (1) [8 million/myriad <i>kami</i>]	the spirits (1)	8 million gods (1)	8 milhões de deuses (1)	8 milhões de deuses (1)
Kawa no kami [River <i>Kami</i>] (2)	River spirit (2)	River God (2)	Deus do Rio (2)	Deus do Rio (2)
Kusare gami (2) [Rotten <i>Kami</i>]	Stink spirit (2)	Stink God (2)	Deus Fedorento (2)	Deus Fedorento (2)
Kusare [Rotten one] (1)	smelly one (1)	Stinker (1)	Deus Fedorento (1)	Fedrento (1)
Kasuga (1)	Radish spirit (1)	Kasuga (1)	Kasuga (1)	Kasuga (1)
Kawa no nushi (1) [River master <i>Kami</i>]	that spirit (1)	River God (1)	Deus do Rio (1)	Deus do Rio (1)
Nigihayami (1) [Plenteous-swift River]	river spirit (1)	Nigihayami (1)	Nigihayami (1)	Nigihayami (1)
Nigihayami kohaku nushi (2) [Master/God of the Plenteous-swift Amber River]	Spirit of the Kohaku River (1), Kohaku River (1)	Nigihayami Kohaku Nushi (2)	Nigihayami Kohaku Nushi (2)	Nigihayami Kohaku Nushi (2)
Hokora (1) [a miniature shrine for a minor <i>kami</i>]	Shrines (1)	shrines (1)	santuários (1)	Santuários (1)
Ouchi [house] (1)	Some people think little spirits live there (1)	People pray to them (1)	As pessoas vão ali rezar (1)	As pessoas vão ali para rezar (1)
Omamori [amulet, good luck charm] (1)	It'll protect you (1)	It'll protect you (1)	Vai proteger-te (1)	Vai proteger-te (1)
san nin [three people] (1)	three people (1)	two frogs and a slug (1)	dois Sapos e uma Lesma (1)	dois Sapos e uma Lesma (1)

Table 12: Translations for religious references and number of occurrences

Each English translation of the religious references is classified according to their translation strategies as shown in Table 13.



Strategies	 EN DUB		 EN SUB	
Source-oriented translation				
Retention	2	7.1%	4	16.7%
Direct translation	3	10.7%	5	20.8%
Source-oriented translation (Total)	5	17.9%	9	37.5%
Target-oriented translation				
Concretization	0	0%	6	25.0%
Generalization	15	53.6%	3	12.5%
Substitution	6	21.4%	5	20.8%
Omission	1	3.6%	1	4.2%
Explicitation	1	3.6%	0	0%
Target-oriented translation (Total)	23	82.1%	15	62.5%
Total	28	100%	24	100%

Table 13: Strategies for the religious references and number of occurrences (English)

It is important to mention that, in the Japanese-English subtitling and dubbing, some references are reprocessed using more than one strategy, which results in the total number of occurrences of strategies being greater than the number of the references analyzed (e.g., Haku's complete name, Nigihayami Kohaku Nushi [Master/God of the Plenteous-swift Amber River] is translated as "Kohaku River" using retention (Kohaku), direct translation (river), and omission (the meaning of Nigihaya [Plenteous-swift] and Nushi [Master/God]).

Table 13 reveals a rather low proportion of source-oriented strategies in the Japanese-English translations. In most cases, the translators avoided retention, which suggests that religious references are regarded as too obscure for the TT audience to be easily retained.

The English dubbing and subtitling show quite different tendencies in translating religious elements. The dubbing script is highly adapted to the TT audience's view, whereas the English subtitles reveal a more neutral view on this subject. A good example is the translation of the definition of "*hokora*":

Religion example 1: Explanation of *hokora*

CONTEXT: When Chihiro and her parents are driving, Chihiro sees a number of little stone houses scattered around a huge old tree and she wonders what they are.

ORIGINAL DIALOGUE (ST)	ST DIRECT TRANSLATION
CHIHIRO: Ano uchi mitai no nani? CHIHIRO'S MOM: Ishi no hokora . Kami-sama no <u>o uchi</u> yo.	CHIHIRO: What are those? They look like houses. CHIHIRO'S MOM: They're stone made Hokora , <u>houses of kami-sama</u> .
ENGLISH DUB (TT1)	ENGLISH SUB (TT1/ PIVOT TEXT)
CHIHIRO: What are those stones? They look like little houses. CHIHIRO'S MOM: They're shrines . <u>Some people think little spirits live there.</u>	CHIHIRO: What are those little houses? CHIHIRO'S MOM: They're shrines . <u>People pray to them.</u>
PORTUGUESE DUB (TT2)	PORTUGUESE SUB (TT2)
CHIHIRO: Que casinhas são aquelas? CHIHIRO'S MOM: São santuários . <u>As pessoas vão ali para rezar.</u>	CHIHIRO: Que casinhas são aquelas? CHIHIRO'S MOM: São santuários . <u>As pessoas vão ali rezar.</u>
TT2 DUB BACK TRANSLATION	TT2 SUB BACK TRANSLATION
CHIHIRO: What are those little houses? CHIHIRO'S MOM: They're shrines . <u>People go there to pray.</u>	CHIHIRO: What are those little houses? CHIHIRO'S MOM: They're shrines . <u>People go there to pray.</u>

ECR: *hokora* [a small shrine for a minor *kami*]

	EN DUB	EN SUB	PT DUB	PT SUB
Translations	shrines	shrines	santuários	santuários
Strategies	Generalization	Generalization	Direct translation	Direct translation

ECR: *Kami-sama no ouchi* [house of *Kami*]

	EN DUB	EN SUB	PT DUB	PT SUB
Translations	Some people think little spirits live there	People pray to them	As pessoas vão ali para rezar	As pessoas vão ali rezar
Strategies	Generalization (paraphrase)	Substitution	Direct translation	Direct translation

In the ST, Chihiro asks about the scattered miniature stone houses and her mother gives a matter-of-fact reply, where she simply states what is obvious to her, i.e., that they are houses of *kami*. Both the English dubbing and subtitles translate *hokora* with

the more general word “shrine”, which conveys the idea of their sacredness. The explanation that follows, however, is very different in the two AVT modes. In the English dubbing script, Chihiro’s mother explains that little spirits live there, which seems to convey a TC view of *hokora* as elements deprived of their religious essence. The English subtitles, on the other hand, seem to reinforce the idea of sacredness by adding the sentence: “People pray to them”. What the image shows, however, is that most probably no one prays to them, because their state (scattered and neglected without any offerings) suggests that they are abandoned. Moreover, the fact that Chihiro does not know what they are suggests that Japanese children have not been taught about their traditions.

Table 14 shows the number of occurrences of source-oriented and target-oriented translation strategies in the Portuguese TTs:



Strategies	 PT DUB		 PT SUB	
Source-oriented translation				
Retention	4	21.1%	4	22.2%
Direct translation	12	63.2%	12	66.7%
Source-oriented Translation (Total)	16	84.2%	16	88.9%
Target-oriented translation				
Substitution	1	5.3%	1	5.6%
Explication	2	10.5%	1	5.6%
Target-oriented Translation (Total)	3	15.8%	2	11.1%
Total	19	100%	18	100%









Table 14: Strategies for religious references and number of occurrences (Portuguese)

Contrary to the Japanese-English translations, translation strategies from the English subtitles into the Portuguese TTs are highly source-oriented, given that all *Shinto* references are already filtered through the Anglophone Christian TC.

One of the most problematic religious references is *kami*, which encompass all superlative and awe-inspiring/striking phenomena: God, deities, divine spirits, and the numinous energy of places or objects. No exact correspondence can be found in either English or Portuguese. Interestingly, the choice of strategies for translating the term *kami* differs between the two AVT modes in English. The English dubbing chooses the more global term “spirit”, whose definition, however, lacks some of *kami*’s essential qualities, more specifically, their superlative and awe-inspiring attributes.





The English subtitles use the more specific term “god” (in lowercase), which is associated to a superior power that controls part of the universe or life. This concept is similar to the connotation of “*nushi*” when this is used to refer to *kami*. “*Nushi*” means owner or master who has the power over something. For example, “*kawa no nushi*” or “River God” can control its own river. In the English TTs, *nushi* and *kami* are translated in the same way.

The *kami* in the ST are addressed using common or proper nouns that represent their nature or origin (place name, shrine name, object name, etc.). The word “*kami*” or “*nushi*,” and/or honorifics are usually attached to their names. Common nouns in their names are translated using direct translation (e.g. ST: *kawa no kami* [river *kami*], TT1: River Spirit/God, TT2: *Deus do Rio* [River God]) or substitution (e.g. ST: *kusare gami* [rotten *kami*], TT1: Stink Spirit/God, TT2: *Deus Fedorento* [Smelly God]). All honorifics are eliminated in the English subtitling except for Kasuga:

Religion example 2: Kasuga-sama	
CONTEXT: The foreman is giving herbal bath tokens to people who ask for them. A <i>yuna</i> (female bathhouse worker) comes to get one for her guest Kasuga-sama.	
 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
YUNA: Kasuga-sama FOREMAN: Hai! Iou no jō.	YUNA: Mr. Kasuga . FOREMAN: Okay! One deluxe sulfur.
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1/ PIVOT TEXT)
YUNA: For the radish spirit . FOREMAN: One sulfur soak.	YUNA: For Kasuga sama FOREMAN: One deluxe sulfur soak
 PORTUGUESE DUB (TT2)	 PORTUGUESE SUB (TT2)
YUNA: Para Kasuga . FOREMAN: Uns sais de banho.	YUNA: Para Kasuga... FOREMAN: Um banho sulfuroso de luxo.
 TT2 DUB BACK TRANSLATION	 TT2 SUB BACK TRANSLATION
YUNA: For Kasuga . FOREMAN: One dose of bath salts.	YUNA: For Kasuga... FOREMAN: One deluxe sulfur soak.



ECR: *Kasuga-sama* [Kasuga: proper noun (place/shrine name), sama: honorific suffix]

	 EN DUB	 EN SUB	 PT DUB	 PT SUB
Translations	the radish spirit	Kasuga sama	Kasuga	Kasuga
Strategies	Substitution	Retention	Retention + Omission	Retention + Omission

Kasuga-sama [Lord/Mr. *Kasuga*] refers to a group of clan *kami* (*ujigami*, ancestral tutelary) from the Kasuga shrine (shown left above). The proper noun Kasuga comes from a place name in Japan. The name itself is irrelevant to the storyline. The English subtitles use retention including the honorific “*sama*”. This is the only case where both Japanese names and honorifics are retained in a TT. The English dubbing replaces this *kami* with another *kami*, radish spirit (shown on the right above), called *Oshira-sama* [Mr. White] in Japanese, who is a guardian of agricultural products. This substitution cannot be explained by the constraints of lip sync, because retention makes it easier to match lip movements. It is then logical to consider that the adapters intentionality replaced such exotic reference with another that sounds more familiar, especially to those who can identify it with the spirit who rides the elevator together with Chihiro in a previous scene.

The Portuguese TTs directly transfer the name “Kasuga”, although omitting the honorific “*sama*”. The Portuguese dubbing is as source-oriented as the Portuguese subtitles with regard to this reference.

Another example of retention is Haku’s full name:

Religion example 3: Haku's name

CONTEXT: Chihiro finally remembers Haku's identity and tells him that he is Kohaku River. Now, Haku remembers his name.

ORIGINAL DIALOGUE (ST)	ST DIRECT TRANSLATION
<p>HAKU: Watashi no hontou no na ha Nigihayami kohaku nushi da. CHIHIRO: Nigihayami? HAKU: Nigihayami Kohaku Nushi. CHIHIRO: Sugoi namae! Kami-sama mitai.</p>	<p>HAKU: My real name is Nigihayami Kohaku Nushi. CHIHIRO: Nigihayami? HAKU: Nigihayami Kohaku Nushi. CHIHIRO: What a name! It sounds like a god.</p>
ENGLISH DUB (TT1)	ENGLISH SUB (TT1/ PIVOT TEXT)
<p>HAKU: I remember. I was the spirit of the Kohaku River CHIHIRO: A river spirit? HAKU: My name is the Kohaku River. They filled in that river. It's all apartments now.</p>	<p>HAKU: My real name is Nigihayami Kohaku Nushi. CHIHIRO: Nigihayami? HAKU: Nigihayami Kohaku Nushi. CHIHIRO: What a name! Sounds like a god</p>
PORTUGUESE DUB (TT2)	PORTUGUESE SUB (TT2)
<p>HAKU: O meu verdadeiro nome é Nigihayami Kohaku Nushi. CHIHIRO: Nigihayami? HAKU: Nigihayami Kohaku Nushi. CHIHIRO: Que nome! Parece um nome de um deus!</p>	<p>HAKU: O meu verdadeiro nome é Nigihayami Kohaku Nushi. CHIHIRO: Nigihayama? HAKU: Nigihayama Kohaku Nushi. CHIHIRO: Que nome! Parece nome de um deus!</p>
TT2 DUB BACK TRANSLATION	TT2 SUB BACK TRANSLATION
<p>HAKU: My real name is Nigihayami Kohaku Nushi. CHIHIRO: Nigihayami? HAKU: Nigihayami Kohaku Nushi. CHIHIRO: What a name! Sounds like a name of a god!</p>	<p>HAKU: My real name is Nigihayami Kohaku Nushi. CHIHIRO: Nigihayama? HAKU: Nigihayama Kohaku Nushi. CHIHIRO: What a name! Sounds like name of a god!</p>

ECR: *Nigihayami Kohaku Nushi* [Master/God of the Plenteous-swift Amber River]









	EN DUB	EN SUB	PT DUB	PT SUB
Translations	the spirit of the Kohaku River, a river spirit, the Kohaku River	Nigihayami Kohaku Nushi, Nigihayami, Nigihayami Kohaku Nushi		
Strategies	Substitution, Retention, omission	Retention		

In this excerpt, Haku tells Chihiro his real name. His lengthy and complicated name is retained in the English subtitling, the Portuguese dubbing and the Portuguese subtitling, although this last one misspells his name. This process does not convey its meaning to the audiences; however, this loss is compensated for by Chihiro's line which explains what she, a regular Japanese 10-year-old girl, understands by his name. The English dubbing considerably changes their dialogue to simplify and explain Haku's identity. The ECR is eliminated almost completely.





Another problematic aspect of Shinto references is the transformative quality of *kami*. As a *kami*, Haku has three different forms: dragon, human, and river. According to Shinto beliefs, human beings have *tamashii*, or a soul/spirit in their human body. Human bodies are just containers designed for this spirit. Like human beings, the Kohaku river had a spirit, Haku. Haku's body was a river, which no longer exists. Dragon Haku is a symbolic form of the river energy. His human figure is the anthropomorphic form of this spirit. The translation difficulty here lies in the identification of Haku with the river, which is normally considered an inanimate object. In the following excerpt, Haku uses the first person pronoun "watashi" (me) to refer to his river form:

Religion example 4: What is Haku?

CONTEXT: Haku is recounting how Chihiro fell into the Kohaku river.

 ORIGINAL DIALOGUE (ST)	 ST DIRECT TRANSLATION
Haku: Watashi mo omoidashita Chihiro ga watashi no naka ni ochita toki no koto. Kutsu wo hiroou to shita n dayo.	HAKU: I also remembered the time when Chihiro fell into me . You tried to pick up your shoe.
 ENGLISH DUB (TT1)	 ENGLISH SUB (TT1/ PIVOT TEXT)
HAKU: That must be why I can't find my way home, Chihiro. I remember you falling into my river and I remember your little pink shoe.	HAKU: I remember too, how you fell into me as a child. You had dropped your shoe
 PORTUGUESE DUB (TT2)	 PORTUGUESE SUB (TT2)
HAKU: Agora sim. Já me lembro como caíste <u>dentro de mim</u> quando ainda eras pequenina. Deixaste cair um sapato.	HAKU: Agora me lembro como caíste <u>sobre mim</u> quando eras pequena. Tinhas deixado cair um sapato.
 TT2 DUB BACK TRANSLATION	 TT2 SUB BACK TRANSLATION
HAKU: Now yes. I already remember how you fell <u>inside me</u> when you were child. You dropped your shoe.	HAKU: Now I remember how you fell <u>on me</u> when you were little. You had dropped your shoe.

ECR: *watashi* [me]

	 EN DUB	 EN SUB	 PT DUB	 PT SUB
Translations	my river	me	mim	mim
Strategies	Substitution	Direct translation	Direct translation	Direct translation

The English dubbing paraphrases the whole line and adds explanatory contexts so that the line is much easier to understand for the audience. The reference is translated as his possessive, “my river”. The English subtitles, on the contrary, do not provide any additional explanations.

Both Portuguese translations adopt a direct translation strategy, although they use different prepositions. The Portuguese subtitles use the preposition “sobre [on]”: “*caíste sobre mim* [you fell on me]”. This expression sounds as if Chihiro fell on top of something solid, for instance; she fell on dragon Haku or personified Haku. On the other hand, the dubbing script translates “into me” as “dentro de mim [inside me]”. This sounds more natural in Portuguese, given that Chihiro fell into the river.

All the examples above suggest that the English subtitling is more source-oriented than the English dubbing. However, there are some exceptions, like in the following example:

Religion example 5: Persons or animals/monsters?	
CONTEXT: Lin tells Chihiro that a monster called No Face swallowed three members of the bathhouse staff (two frog spirits and one slug spirit).	
🇯🇵 ORIGINAL DIALOGUE (ST)	🇯🇵 ST DIRECT TRANSLATION
LIN: Dō sun dayo! Aitsu mō san nin mo nonjatta n dazo.	LIN: What d’ya gonna do! He’s already swallowed three people .
🇺🇸 ENGLISH DUB (TT1)	🇺🇸 ENGLISH SUB (TT1/ PIVOT TEXT)
LIN: What? He’s a monster. He’s already swallowed three people!	LIN: He’s already swallowed two Frogs and a Slug!
🇵🇹 PORTUGUESE DUB (TT2)	🇵🇹 PORTUGUESE SUB (TT2)
LIN: Ah, Sen. Ele já devorou dois Sapos e uma Lesma!	LIN: Ele já devorou dois Sapos e uma Lesma!
🇵🇹 TT2 DUB BACK TRANSLATION	🇵🇹 TT2 SUB BACK TRANSLATION
LIN: Ah, Sen. He’s already gobbled up two Frogs and a Slug!	LIN: He’s already gobbled up two Frogs and a Slug!



ECR: *san nin* [three people]

	🇺🇸 EN DUB	🇺🇸 EN SUB	🇵🇹 PT DUB	🇵🇹 PT SUB
Translations	three people	two Frogs and a Slug	dois Sapos e uma Lesma	dois Sapos e uma Lesma
Strategies	Direct translation	Substitution	Direct translation	Direct translation

The ECR in the text above is “*san nin* (*san* [three], *nin* [counter for people])”,¹⁶ even though the expression does not seem culture-specific. The specificity is in the anthropomorphism of spirits: in this excerpt, Lin refers to a group of spirits as if they were human because she uses the counter word for human, “*nin* [people]”. Actually, the Japanese language has a variety of counter words, such as “*hiki/piki/biki*” for small animals or insects; “*tou*” for large animals; “*tai*” for bodies/corpses of animals/humans, dolls or robots. The spirits in this scene could be referred to as “*san biki*” in order to emphasize their non-human aspects, but “*nin*” here is used to emphasize their human-like shape. This way of treating spirits is culture-specific. Actually, many of the spirits in the story look very human-like, both in appearance and behavior, to the extent that a viewer may easily forget the fact that they are non-human. Among the three workers who were eaten by No Face, one is a frog (above left image, the spirit of a frog), whereas the other two look more like a human male and a human female (above right image, the male is the spirit of a frog and the female is the spirit of a slug).

The English dubbing translates the reference as “three people”, using a direct translation strategy. This shows the same treatment of spirits as the ST. On the other hand, the other English AVT mode replaces the reference with “two Frogs and a Slug”, even though the translation of this part becomes much more lengthy and this results in eliminating the less relevant first sentence, “*Dō sun da yo!* [What d’ya gonna do?!]”. The TT translation “two Frogs and a Slug” highlights the distinction between human- and non-human beings. This substitution is justified by the religious-cultural difference between the SC and the TC. Japanese animism blurs the line between human and non-human beings, especially when the latter are personifications. Anthropomorphism is also found in western storybooks, like *Alice in Wonderland* or *Peter Rabbit*, where the characters are all rabbits but behave like humans.¹⁷ In other words, the borderline between human and non-human is clearer in the TC.

The English-Portuguese translation strategies do not face this problem, since they are based on the English subtitles, where the issue has already been solved. Both Portuguese translations employ a direct translation strategy. The only differences

¹⁶ It may be argued that this is not an extralinguistic but a linguistic cultural reference. However, we decided to include this reference, as it is closely connected to the theme of animism.

¹⁷ Some Japanese translations of Peter Rabbits Series use “*nin* [people]” when counting rabbits.

between these two Portuguese lines are in the use of interjection and the noun of direct address. By including these short words (“Ah, Sen”) in the Portuguese dubbing text, the text better matches Lin’s lip movements.

5.5. Conclusion

In this chapter, we examined the translation strategies for three types of ECRs used in both English and European Portuguese versions of *Spirited Away*. These include honorifics, characters’ names, and religious references. We used quantitative and qualitative approaches to compare the translation tendencies between the subtitling and the dubbing in each language. The aim of this analysis was to reveal (1) whether the predominant translation strategies adopted are more source- or target-oriented; and (2) the ways in which the pivot translation method influenced the Portuguese translation of this film.

The predominant translation strategy used for honorifics in both English dubbing and subtitling is target-oriented. Many of the honorifics attached to characters’ names in the ST were omitted in both modes. In the case where the meaning of the honorific is especially relevant, such as “*Haku-sama*”, and “*Yubaba-sama*”, honorifics are translated using direct translation or substitution. Contrary to the Japanese into English translations, the English into Portuguese translations reveal a source-oriented tendency. There are two variations in the translation of “*sama*” in the English subtitles: “Master” and “*sama*”. Most occurrences of “Master” were translated as “*Mestre*”, using direct translation. On the other hand, the only occurrence of “*sama*” which is retained in the English subtitles is omitted in the Portuguese TTs.

The analysis of characters’ names indicated the presence of a high level of source-orientation in both dubbing and subtitling in both languages. Compared to the English dubbing, the English subtitles are much more source-oriented. Many names are retained in the TT without conveying their meanings to the TT audience. For example, the connotation of the name “Haku” is discarded in this mode, affecting the understanding of the scene where Chihiro sees Haku in the white dragon form.

The English dubbing greatly adapts lines and provides the TT viewers with useful contextual elements that help them understand the story. It should be noted that the English dubbing is created on the basis of the premise that an audience without any TC knowledge can fully understand the story (The Hayao Miyazaki Web, 2003).

Therefore, aspects that are considered confusing in the TC are reprocessed in a more explicit and simpler form. The names “Haku” and “Kamaji” are retained in the TT but their discarded meanings in this process are regained by the addition of explanatory lines/expressions. In some lines, the subject (or the agent of action) is substituted by another character to make the dialogue less complicated. Some lines are replaced by completely different lines in order to explain the situation or make it more explicit in terms of some unmentioned aspects of the story. However, such adaptations have the secondary effect of generating impressions that differ from the original. For example, Chihiro’s love for Haku and her parents is intensified in the English dubbing.

Both Portuguese subtitles and dubbing show high fidelity to the English subtitles when it comes to the translation of characters’ names. The Portuguese subtitles provide faithful translation of the English subtitles, while the Portuguese dubbing includes a larger number of target-oriented strategies. Interestingly, the dubbing text also includes translations from the original Japanese text with regard to names.

In the analysis of religious elements, the English translations showed a high level of target-orientation. It is important to point out that religious elements are very difficult to translate when the target culture/religion is very different. Many of the religious references do not have corresponding expressions in English. Thus, they need to be adapted using target-oriented translation strategies so that the TT audience can still understand and enjoy the film. The analysis of religious elements revealed a distinctly different translation tendency between the English dubbing and subtitling. The English dubbing involves a shift of cultural viewpoint, as attested in the scene where Chihiro’s mother gives the definition of “*Hokora*”, as elements deprived of their religious essence. Contrary to this mode, the English subtitling tries to provide a translation that is as close as possible to the original, as is shown in the example of “*Kasuga-sama*”’s retention.

Both the Portuguese dubbing and subtitling give a faithful and accurate rendition of the English subtitles. These two modes show a very similar level of source-orientation, with only one reference to “Stinker” translated differently. The subtitles use a more source-oriented strategy than the dubbing for this reference.

After analyzing the three types of ECRs (honorifics, names and religious references), we are now in the position to address the two questions of this study.

1) In the English dubbing and subtitling, the predominant strategies adopted for the honorifics and the religious elements are target-oriented, while those in the translation of names are source-oriented. The English subtitles always tend to be more source-oriented than the English dubbing in translating these three types of ECRs. It is important to point out that the tendency towards source-orientation is highly influenced by the difficulty in conveying ECRs as well as the relevance of the reference. Many of the religious references do not have corresponding expressions. The honorific prefix “*o-*” is dropped because the meaning is subtle and there are no corresponding expressions in English, while the honorific suffixes “*-san/-sama*” have corresponding expression such as “Mr./Ms.” but are not used in the same context. Therefore, target-oriented translation strategies are required in order to provide a transparent translation. Names without relevant connotations or meanings do not cause much of a problem if retained in the TT, because this does not affect the understanding of the storyline, whereas names with relevant connotations or meanings are problematic. Retaining such names in the TT without any explanation results in a drop of connotations/meanings which can affect the TT audience’s understanding of the story. This happens more frequently in the English subtitles, due to a more source-oriented translation, while the English dubbing puts greater effort into preventing such semantic drops by adopting a more target-oriented translation.

2) In the Japanese-English-Portuguese relay translation of the ECRs, the Japanese to English translation involves a great number of target-oriented strategies. On the other hand, the following English to Portuguese translation rarely involves target-oriented strategies. It should be noted that the distance between the Japanese and English culture is far greater than that between English and Portuguese cultures and that the most serious translation difficulties in the Japanese ST are already dealt with in the Japanese to English translation.

Another finding is that the gap in the level of source-orientation between the Portuguese dubbing and subtitling is much smaller than that in the English dubbing and subtitling. The English adapters tried their best to explain Japanese culture-specific aspects to an American audience using various target-oriented strategies, such as line additions, substitutions and specifications. This was only possible because they created the script in cooperation with Studio Ghibli. Such efforts contributed to a much more enjoyable experience for young audiences. On the other hand, the Portuguese dubbing adapters hardly used such target-oriented strategies. In this

manner, they were able to avoid diverting the storyline or conveying impressions of the TT different from the ST.

Chapter 6

Conclusion

Anime is a global phenomenon. More and more anime series/films are dubbed and subtitled and watched worldwide. However, there are not that many studies on the translation of anime that focus on strategies for dealing with intercultural translation difficulties while simultaneously highlighting the different characteristics of dubbing and subtitling. This study began as an attempt to analyze cultural references and the way they had been handled in the translation of anime. We selected *Spirited Away* as a case study because it is one of the most successful Japanese anime films in history. In addition, given the strong Japanese religious theme in the film, we anticipated that many translation difficulties would be found. At the beginning of the research, we found out that there are two types of difficulties that affect translators' decisions in choosing translation strategies: media-specific (or AVT specific) difficulties and intercultural difficulties. Therefore, the literature review focused on these two aspects.

In the literature review of AVT, we explained subtitling and dubbing processes of animated films and discussed the characteristics of each of them, highlighting their different concerns, constraints, and watching experiences. An important fact that we confirmed during this process was that subtitling is methodologically more source-oriented than dubbing, which can be inferred by many of the features of these two AVT modes. These include their forms of presenting the TT, their aims, their technical constraints and their script (TT) writing process. Table 15 summarizes these differences.

	Subtitling	Dubbing
Ways of presenting the TT	Presenting the ST and the TT simultaneously	Replacing the ST with the TT
	NOTE: Subtitling causes a TT audience's feedback effect, which leads to source-orientation. Dubbing is able to include line changes, additions, and deletions, which leads to target-orientation.	
Aims	Giving the TT audience access the verbal contents	Giving the illusion of the original
	NOTE: In dubbing, emphasis is given in creating natural and authentic TL dialogue, which promotes target-orientation.	
Constraints	Time and space constraints, kinesic synchrony and isochrony	Lip synchrony, kinesic synchrony and isochrony
	NOTE: Subtitling sometimes needs line condensations or deletions, leading to target-orientation. Dubbing often needs paraphrasing of lines for the lip sync, favoring target-orientation.	

Table 15: Subtitling and dubbing features

In the literature review of intercultural difficulties, we discussed the most common types of translation difficulties inherent to cultural differences. We introduced Leppihalme's (1997) two umbrella categories and provided examples of types of problems (e.g. intralinguistic: rhymes, proverbs, puns, metaphors, allusions, idioms; extralinguistic: culture-specific food, measures, and place names). Through this literature review, we understood that such intercultural problems usually arise from one of the following three conditions: where the ST cultural reference does not have any similar concept or object in the TC; where the ST reference has different connotations and values from the corresponding TC reference; or where the ST reference is used as an allusion, which requires knowledge of the SC for it to be understood. After the review on intercultural difficulties, we introduced three different taxonomies: Vinay and Darbelnet's (1958/2000) general translation taxonomy; Pedersen's (2011) specific taxonomy for ECRs in subtitling; and Ranzato's (2016) specific taxonomy for ECRs in dubbing. Their review helped shed light on the appropriate translation strategies to deal with cultural references, their purposes, their usage, and their effects. Also, we found out that most translation strategies are broadly divided into two categories: 1) source-oriented translation, which preserves the original characteristics of the ST but can result in an opaque TT

and 2) target-oriented translation, which discards the characteristics of the ST but creates a fluent and transparent TT.

Taking the findings of the literature review into consideration, an analysis of *Spirited Away* was conducted. Its purpose was to reveal whether the predominant translation strategies used in the English and Portuguese translations of the film are more source- or target-oriented and the ways in which the pivot translation method influenced the Portuguese version. The corpus of the study consisted of the Japanese ST, its English subtitles and dubbing, as well as its European Portuguese subtitles and dubbing. Using a spreadsheet, we built a tool that allowed for a very efficient comparison of the dialogues in these versions. We focused on the translation strategies used for three types of ECRs (honorifics, characters' names and religious references) and examined them using quantitative and qualitative approaches to compare the use of translation strategies between the subtitling and the dubbing in both English and European Portuguese versions of the film.

In this analysis, we found out that the ST contains a much smaller number of ECRs than we expected. Many ECRs are only presented visually and acoustically. They are gestures, texts on screen (Japanese characters), religious objects and other cultural objects (clothes, food). Such elements do possess meanings for the ST audience. Some of them hint at the story development and suggest reasons for the occurrence of certain events. They are essential for a more profound understanding of the film, but most of such non-verbal elements are not explained in the TTs.

The result of the analysis indicates that the predominant translation strategies for the ECRs in the Japanese-English dubbing and subtitling are target-oriented except for the case of characters' names. It is important to point out that the tendency towards source-orientation is highly influenced by the difficulty in conveying ECRs as well as their relevance. Most of the honorifics were omitted, but some of them were translated or retained in the English TTs due to their importance in the story. Most characters' names were retained in the English TTs, discarding their meanings or connotations. Religious references were translated using target-oriented strategies in order to convey their meanings and connotations to the TT audience.

On the contrary, the predominant translation strategies for the ECRs in the English-Portuguese subtitling and dubbing are source-oriented. It should be noted that the distance separating the English and Portuguese cultures is not as wide as that separating the Japanese and English cultures. The greatest translation difficulties in

the Japanese ST are dealt with in the Japanese-English translation stage. The result of the analysis demonstrated that subtitling is more source-oriented than dubbing regarding the translation of the ECRs covered by this analysis. We also found that the gap in the level of source-orientation between the English dubbing and subtitling is much greater than that of the Portuguese dubbing and subtitling. The biggest factor that contributed to this tendency is that the English dubbing was produced by making a much greater effort to convey ECRs to the target audience and using various target-oriented strategies, such as line additions, substitutions and specifications. However, the Portuguese dubbing hardly used such target-oriented strategies and avoided the divergence from the original Japanese storyline.

This study focused on the translation of *Sen to Chihiro no Kamikakushi* into English and Portuguese. Actually, it has been more than fifteen years since this film was released. In a future study it would be interesting to analyze more recent Japanese animation feature films, for example *Your Name (Kimi no Nawa)*. Such a recent film may show a more source-oriented translation tendency altogether. Today, anime is part of the world's popular culture and people have much greater knowledge of Japanese culture than fifteen years ago. The analysis of recent anime films may reveal greater source-orientation and a move away from target-oriented strategies.

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