RE-INTERPRETING THE SPIRITING AWAY OF SEN AND CHIHIRO:

A SEMIOTIC ANALYSIS AND TRANSLATION OF JAPANESE ANIMATION

by

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ABSTRACT

Both within the field of translation studies and outside of the academic realm entirely, audiovisual translation is becoming an increasingly relevant and important topic, especially considering the rapid rate of globalisation thanks to the widespread prevalence of broadband internet. In the wake of the fansubbing phenomenon, the 'traditional' means of translating for the screen could be seen as becoming outdated and inappropriate for modern audiences, especially those who seek to connect and interact more with the source cultures of the media they consume, such as the typical audiences of Japanese animation (anime). By exploring and evaluating alternative means of translating audiovisual material, more of what is lost by the typically reductive methods of translating for the screen, especially where subtitling is concerned, could potentially be salvaged. This study introduces, applies and evaluates a semiotic model for the subtitling of a Japanese Animated film: Miyazaki's 2001 *Spirited Away*. Subtitles created for the film according to this model are compared with those distributed along with the DVD version of the film, highlighting the key differences; namely the significant loss of information that occurs when subtitling according to traditionally prescribed methods and how this can be prevented by working from a semiotic framework.

Key terms

audiovisual translation, subtitling, semiotics, Japanese film, anime, *Spirited Away*, translation of Japanese.

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CHAPTER 1:
INTRODUCTION

"That's how Yubaba controls you: by stealing your name."

—Haku[1]

1.1 Background

Many people seem to think that watching a film in translation is never as good as when you can watch and understand it in its original form, the way it was 'meant to be'. However, several films have gone to prove that the translations thereof can be equally popular and have as great an impact as the original did in its own culture.

Film translation or screen translation has been a concern of the film industry effectively since films started 'talking', that is, when sound and dialogue were added. Since then the industry has been trying to perfect the ways in which movies and television are made available to people from different socio-linguistic backgrounds (Nornes, 1999). With the incredible growth in technology and the subsequent shrinking of the globe, so to speak, it has become more imperative to make other cultures and languages accessible across the board, as more cultures begin sharing, communicating, and, in many instances, merging.

Currently, the two most popular forms of screen translation are dubbing and subtitling, one taking precedence over the other in the vast majority of locales; with some countries being referred to as 'dubbing countries' and others as 'subtitling countries' (Chiaro, 2009:143-144).

Dubbing is the translation of a film by re-recording the voice track in the target language, making use of actors to read the translated lines and insert the new dialogue back into the film. This process can be more expensive and time-consuming; however, it is the preferred method of translation in very many locales across the globe (Chiaro, 2009). South Africa itself previously primarily used dubbing, with many international productions being dubbed into Afrikaans especially (Tomaselli, 1979).

Subtitling refers to the use of on-screen text, usually at the bottom of the screen, to translate the dialogue without interfering with the original audio. Subtitling has many restrictions in terms of its timing, text length and so on that can make it less desirable

for translators. The literacy levels of a country and thus the intended audience also have a major influence on the usage of subtitles, but it remains the preferred translation method in many countries, and seems to be gaining prevalence in many other locales. This could be attributed to the speed with which subtitle translations can be released in comparison to dubs—often they practically coincide with the release of the original-language media, thanks to broadband internet and the increasingly large industry that is *fansubbing*, or amateur subtitling (Chiaro, 2009; Orrega-Carmona, 2014).

With regard to subtitling, Japanese animation has played a prominent role in the field of audiovisual translation since the 1980's, due to an increasing popularity in all things Japanese in much of the rest of the world, as well as its dominance within the "industry" of fansubbing—since the beginning of the rise of Japanese animation, bootleg translations have been produced to make the media accessible outside of the comparatively limited Japanese audience (González, 2007). Dubs are released by amateur translators, but subtitles are far more common. Japan is considered (and considers itself) to be a subtitling country ('字幕国', *jimakukoku*) (Toda, as quoted in Nornes, 1999). On the other hand, in the United States especially, the official translations of Japanese animation more often than not tend to be dubs. Thanks to the technology available today, however, the media released on DVD or Blu-Ray usually offer both the English and Japanese audio, sometimes among other language dubs, as well as subtitles in English and sometimes other languages.

The translation of Japanese films into English can, of course, be somewhat challenging. The Japanese language is so intrinsically different from English that there will be several nuances, concepts, or even expressions that cannot be translated (Ikegami, 1991). Furthermore, the socio-cultural aspects are completely different between the Japanese world and the West, with several aspects being totally foreign to a non-Japanese viewer—these cannot be effectively translated within the current constraints of either dubbing or subtitling, despite several attempts at workarounds in some translations (Nornes, 1999; Pedersen, 2011). This leads to the final translations of the media being different, inadequate, or even incorrect.

A potential escape from these limitations could be introduced by creating a translation for the film from a semiotic approach. Semiotics is the study of so-called *signs*—

elements of meaning within any given communication, for example the use of a particular colour in fashion design, or a sound effect within a video game, etc. By using a semiotic approach instead of the tightly constrained prescriptions and conventions for film translation currently in use, a much more complete translation could be provided, thereby making more of the film accessible to a foreign viewer who wishes to understand the film in its entirety.

An excellent example of a film that is able to illustrate all of the above points is the Studio Ghibli film 千と千尋の神隠し (*Sen to Chihiro no Kamikakushi*, 'The spiriting away of Sen and Chihiro') (Miyazaki, 2001), released in translated form in the United States as *Spirited Away*. Despite dealing with themes that are either uniquely Japanese (or were invented by its Japanese director (Osmond, 2008)) and which are fraught with cultural references that do not necessarily translate, *Spirited Away* has earned its ranking among the top films, both animated and not; it is to date Japan's most successful film, garnering acclaim and even adoration from audiences and critics alike—the film became the first Japanese animation as well as the first hand-drawn animation to win the Oscar for Best Animated Feature at the 75th Academy Awards in 2003 (Oscars, 2003).

1.2 The research problem

As briefly mentioned above, a problem arises when one considers the limitations of current audiovisual translation theories and techniques in translating and accurately conveying certain cultural aspects (especially when these are far removed from the occidental cultures in which these rules were predominantly conceived). It is possible that a more complete, more accurate translation can be made which considers more of the modes of meaning (linguistic, audio, visual, gestural, and spatial) rather than merely the one or two included in current paradigms.

1.3 The purpose and objectives of the study

This dissertation sets out to:

- evaluate the 'official' subtitles distributed on a DVD version (2015, Disney) of the film in question against new subtitles created according to a semiotic model and
- indicate whether or not any discrepancies or inadequacies could have been

avoided by using an alternative approach, under the thesis that subtitles done from a semiotic approach are richer and more effective at translating a film for an international audience than traditional methods of film translation.

1.4 The research questions

By examining a film so rich in signs both within the dialogue and on-screen elements, there is likely much more to be conveyed to a foreign audience than what superficially appears; the questions being:

- How much and what aspects of a film such as *Spirited Away* are lost in translation when it is viewed by an audience unfamiliar with all its nuances?
- How can the subtitles be improved to include the 'extra' information that the typically prescribed subtitles omit?

1.5 Delineations and limitations of the study

- This study will focus on audiovisual translation and Semiotics, and thus the broader category of translation studies and translation theory will not be examined in detail.
- Only the semiotic framework in comparison with that of the existing subtitles on the DVD version of the film (2015, Disney) will be analysed, no other translations or their frameworks will be included.
- This study will focus only on the English translations of the film; other language translations will not be evaluated at all.
- Only sections of the film, in the form of clips excerpted from it after being identified from a close viewing of *Spirited Away*, will be translated. The film in its entirety will not be translated, but references to events outside the time frames of the clips will be made, and context provided from the film as a whole where needed.

1.6 Dissertation structure and chapter overviews

This dissertation will be structured in 5 chapters: First, this one, the introduction, followed by the literature review, methodology, data analysis and, finally, the conclusions. The collected data, by ways of the subtitles created, will be presented in an appendix, but also made reference to in Chapter 4. The chapters will be comprised of the following:

1.6.1 Introduction

This chapter (the current chapter) provides a brief explanation and overview of the dissertation, including its background and the research problems, stated objectives, research questions and delineations and limitations of the study.

1.6.2 Literature review

Literature pertaining to the study and its theoretical basis will be reviewed and discussed, according to themes of translation studies, audiovisual translation, semiotics, and *Spirited Away*, as well as sections at the junctures between these themes.

1.6.3 Methodology

The methodology will focus on the study as a case study, as well as discuss and explain the creation of the semiotic model that will be used to re-translate the film. The methodology will be carried out thematically from the research design (case study), its specific application to translation studies and audiovisual translation, the means of data collection (close viewing), the method for analysing the data, as well as the limitations and other considerations to be taken.

1.6.4 Data analysis

This is the main body of the text, where the subtitles created will be evaluated and discussed, as well as compared with the subtitles distributed on the Disney DVD of *Spirited Away*. This chapter will also be arranged thematically, starting with a discussion on the data selection, followed by specific applications of the semiotic model, translation strategies employed based on existing guidelines, and the comparison of the new subtitles with the existing 'official' ones.

1.6.5 Conclusion

This chapter will specify the findings of the study, discuss any problems encountered in the research process, indicate the conclusions which can be drawn from the findings, and discuss suggestions for further research to be undertaken on the topic.

This chapter will end with a list of definitions and terms applicable throughout this study, and following this will be the second chapter, the literature review.

1.7 Definitions and terms

Audiovisual translation will be defined as the use of any mode to translate films from one language to another and will be abbreviated to ***AVT*** for the purposes of this dissertation.

Fansub/-s/-bing is popular shorthand for fan-subtitling, or fan-made subtitles. These are usually produced by amateurs for no profit, and while they are produced for other media, anime is by far the most well-known fansubbed material.

Traditional Subtitling refers to the methods currently in use for subtitling by professionals, the guidelines for which are set out in numerous prescriptive and academic texts, which often limit the use of different typefaces, subtitle placements, the use of colour, the length of the titles, their timing, etc.

Subtitles will be used interchangeably with the term ***titles***, which refer to the on-screen text translations of the film.

Source Text / Target Text (ST/TT) refers respectively to the text which is translated and the text which is the resulting translation. The same terminology can be applied to ***Language (SL/TL)*** and ***Culture (SC/TC)***.

CHAPTER 2:
LITERATURE REVIEW

'Now I gather information, peel away layers of lies,
and shine light into the shadows.'

—LiaraT'Soni[2]

2.1 Introduction

As background for this research, a literature study spanning several distinct fields (translation theory semiotics, and AVT theory (subtitling, specifically) and film studies) was conducted. Literature specific to and about Japan and the Japanese language, or at the very least, literature written by (a) Japanese author(s), was examined in so far as the literature was made available in English; however, there was a trend more towards a specific book and its inspiration rather than a large body of work available related to Japanese semiotics.

The literature study focuses on three main areas: semiotics, general translation theory and audiovisual translation.

Semiotics and translation theory can be seen to be somewhat intertwined considering that both strive to find the right 'meaning', although semiotics is a particular approach to translation while translation is not necessarily part of semiotics. The literature in both fields abounds, dating from as far back as works by Roman writers and, notably, Locke's *Essay concerning Human Understanding* (1690) to current works. Many prominent authors continue to write on both subjects, providing several perspectives on the concepts that arise in both fields.

The literature will be reviewed in sections with the aim of narrowing down the scope towards the translation of film according to a semiotic approach. The sections below will begin with bodies of work relating to translation theory, followed by semiotics, semiotics and translation, and AVT theory. Finally, a brief overview of literature pertaining to *Spirited Away* will be provided.

2.2 Translation theory

Translation is a rather broad field, changing and growing often as it becomes more of an interdisciplinary field (Munday, 2001; Venuti, 2000). This makes it somewhat beyond the scope of this study to explore translation theory in general. As mentioned

above, the concept of equivalence is a major component of translation theory and is particularly important here considering the goal of this study is to produce a 'better' (more equivalent) translation of *Spirited Away* than has already been done, following a semiotic approach. The sections below will give a (very) brief overview of the development of translation studies, followed by a description of equivalence and its various types.

2.2.1 A new discipline

Translation as an academic field is a relatively new phenomenon, although it has been practiced since ancient times (Munday, 2001; Venuti, 2000). As stated in the introduction, there is well documented evidence of translation dating back to Roman authors Cicero and Jerome (Venuti, 2000). While not yet a discipline, there has been debate about the process of translation almost as long as it has been carried out; it was even documented by the Roman writers mentioned above. Cicero, for example, distinguished translating from 'interpreting' by their approaches: the former, a so-called 'free' or 'sense-for-sense' translation, and the former a 'literal' or 'word-for-word' translation (Munday, 2001:19). Authors such as Cicero, Jerome and Horace preferred to translate in a way that was 'aesthetically pleasing' (Munday, 2001:20), rather than merely reproducing texts in a clumsy, direct translation from, in their case, Greek into Latin, which would have bordered on nonsensical; however, this debate on whether free or literal translations are better influenced following generations, and remained largely an evident matter of opinion up until the 17th century CE What we know today as translation studies began as an academic discipline only in the 1960's; before then, translation was relegated to merely a subset of language acquisition and therefore disregarded as having any worth as its own discipline (Munday, 2001; Venuti, 2000).

According to Munday (2001) and Venuti (2000), there are several key authors who have paved the way for translation studies to have become the broad, interdisciplinary, scientific field it is today. Only a handful of these authors are Holmes, who named and gave the first solid theoretical framework to translation studies, Nida, who gave several key terms and concepts to translation studies with his work on equivalence, and cemented translation as a science, as well as Venuti, who contributes greatly to the field but is best known for introducing the concepts of domestication and foreignisation (Munday, 2001; Venuti, 2000).

Translation theory is growing rapidly, especially with the rise of and ever-improving machine translation, such as Google's *Google Translate* (Nirenberg, Somers and Wilks, 2003), as well as increasing awareness of the nuances of society and language's impact on it (Munday, 2001). For the latter, this is becoming an increasing theme today, and terminology from linguistics and other language related fields are becoming less technical and more commonplace—for example, see Hooper's article in the *Washington Post* about the 2016 film *Arrival* and its connection to the (apparently misnamed, if Wikipedia is to be believed) Sapir-Whorf hypothesis (the theory of linguistic relativity, that, as Louise, the protagonist of *Arrival*, explains, is 'the theory that the language you speak determines how you think' (Heisserer, 2015)).

2.2.2 Carrying meaning across

Equivalence between translations is key to what makes a translation just that; otherwise it would be a new text that bears no relation to the original. It is such an integral part that a translation can popularly be considered a 'good' one only if it is 'faithful' to the original (cf. Gorlée's comments quoted below). This, of course, presents numerous problems to the translator: how can one have exactly the same meaning in two texts when they are from different languages, written by members of (often very different) cultures?

Several authors have written on equivalence, all from unique approaches. Gorlée's proposition emphasises equivalence on the level of the sign, which will be discussed below and again in the methodology. Gorlée (1994) also mentions another prominent author with one of the better-known theories of equivalence: Roman Jakobson (1896-1982). According to Munday (2001:36-37), Jakobson used the example of 'cheese' to describe how one cannot simply substitute one code (or word) for another in interlingual translation, as the concepts behind them (i.e. the signs or interpretant-signs they represent, in Peircean terms) are not the same in various languages—for instance, German '*Käse*' or Spanish '*queso'*—rather the entire message would need to be substituted with one that makes sense in the target language. Nida, mentioned above, distinguished between *functional* and *dynamic equivalence* (Munday, 2001; Venuti, 2000), the former retaining both the meaning and the form of the source text in the translation, what would previously (or even still today) commonly be referred to as a literal or faithful translation; the latter, dynamic equivalence, being a 'freer'

translation, where the target text is more domesticated to the target language and culture, but still conveys a similar idea to the original (Munday, 2001).

Although not about equivalence *per se*, Halliday introduced a model for discourse analysis that influenced many later authors including, notable for the concepts referred to in this study, Baker, whose 1992 book *In Other Words: A Coursebook on Translation* introduces the concept of 'marked' *versus* 'unmarked' translations—a marked translation being one Venuti would consider to be 'foreignised', and an unmarked one being 'domesticated'.

As will be explored below, equivalence is also somewhat of a problem within AVT, as it has the added difficulty of time and spatial constraints that prevent employing, say, Jakobson's strategies of replacing a word with some kind of explanatory sentence; and is thus even more of a challenge for subtitlers than it is for the text translator.

Translation theory is clearly about more than just linguistics, and is an essential part to communication especially today, with the advent of globalisation (see, for example, Cronin, 2006; Kress & van Leeuwen, 2006 or O'Hagan & Ashworth, 2002). Being so important to language and communication today, and as the superordinate theory, it must be considered even briefly before attempting to describe the theory and practice of audiovisual translation.

2.3 Semiotics

As mentioned briefly above, semiotics is essentially the study of meaning. To give a formal definition, one could turn to Johansen and Larsen's *Signs in Use*, which defines it in its broadest sense as 'all forms of formation and exchange of meaning on the basis of phenomena which have been coded as signs' (Johansen & Larsen, 2002:3).

Traditionally, there are two main branches of semiotics, namely Saussurean 'semiology', a term coined by its founding father, Ferdinand de Saussure, and Peircean 'semiotics', coined by the American philosopher Charles Sanders Peirce (Gorlée, 1994; Johansen and Larsen, 2002). Both branches are related to the study of signs, their interpretation and their very existence as signs. However, while the Saussurean approach relies heavily on linguistics as the most important model and thus frames everything as a 'language' to be understood, the Peircean approach is more related to logic (Gorlée, 1994). The notion of the branching of semiotics as

referred to above is derived from Gorlée's 1994 book *Semiotics and the Problem of Translation*, in which she asserts that '[l]inguistic semiotics—as semiology may also be called—is in fact one branch of semiotics, which has particularly distinguished itself in the study of verbal messages' (1994:32).Stam, Burgoyne and Flitterman-Lewis (1992:4-5) make the following distinction between the two:

> Although some theorists such as Julia Kristeva have argued that "semiotics" studies the signifier, while semiology studies the signified, the two terms have often been used interchangeably. In recent years, however, "semiotics" has become the preferred term, seen by its partisans as connoting a discipline less static and taxonomic than semiology.

Modern semiotics seems to incorporate both branches as a holistic topic, making use of concepts and terminology from both authors (and their protégés), although there is a tendency to rely on Peircean terms while still acknowledging Saussure's influence (Stam, Burgoyne & Flitterman-Lewis, 1992; Johansen & Larsen, 2002; Loponen, 2009; Kourdis & Kukkonen, 2015). This is the approach that will be followed for this study, that is, a fairly eclectic semiotic theory more inclined towards that of Peirce.

A reason for adopting this approach would be that while the concept of a linguistic-only interpretation of the word(s) as only one of the possible frameworks is important, such an interpretation would, naturally, exclude any means by which one would even be able to read or process extralinguistic data (or 'signs') (Gorlée, 1994; de Linde & Kay, 1999). This is especially relevant when considering the semiotics of film, in which subtitling is of course ensconced, which contains many signs that are beyond the realm of the linguistic (Stam, Burgoyne & Flitterman-Lewis, 1992; de Linde & Kay, 1999).

Although a general definition and a brief overview of semiotics was given in this introductory section, a proper explanation of semiotics and a breakdown of the semiosic process will follow. After that a narrower scope towards the most relevant texts will be created.

2.3.1 Finding meaning

The definition above, while concise and clear enough, is somewhat lacking. What makes these 'coded phenomena' signs? What do the signs do and why is semiotics important? At its basest form, semiotics is concerned with communication (Cobley,

2001). From your neurons delivering a message via pain to inform you that you've stepped on something sharp, to a professor teaching you the workings of quantum mechanics via an in-depth lecture, semiosis is involved. 'Anything can be a sign as long as someone interprets it as "signifying" something - referring to or standing for something other than itself.' (Chandler 2017, par.1)

For Saussure, the nature of the sign is dyadic, that is, it consists of the relationship between two parts: the 'signifier' and the 'signified' (pain, in the case of one of the former examples, would be a signifier, and the fact that you've stepped on something sharp is what is signified) (Chandler, 2017; Gorlée, 1994). For Peirce, on the other hand, a sign was triadic—it consists of the relationships between *three* parts: the 'representamen', the 'interpretant' and the 'object' (the representamen being the pain, the interpretant being the fact that you've stepped on something sharp, and the object being, say, the thorn that you've stepped on) (Chandler, 2017; Gorlée, 1994; Kruger, 2001 *inter alia*).

The key difference between these two approaches toward the sign is the fact that Peircean semiotics includes the object—the actual thing or concept that the sign represents (Gorlée, 1994). This is not the case in Saussurean semiology, which leaves no room for considering the object as it is primarily concerned with how signs are used—'it does not ask *what* signs mean but *how* they mean' (Gorlée, 1994:36, emphasis in original). This approach is not useful for this study, and so Peirce's triadic approach, which does ask *what* the signs mean, will be more appropriate in translating the source text of the film—as in order to translate a concept or phenomenon one would need to be able to know what it actually is.

2.3.2 Barthes's empire

A seminal work underpinning the semiotic theory relevant to this study is Barthes's 1970 work *L'Empire des Signes* (translated in 1982 as 'The Empire of Signs'). Barthes was a Saussurean semiologist (Trifonas, 2002; Gorlée, 1994), and Gorlée (2001:34) particularly highlights his commentary on the "language" of various social codes such as fashion and gastronomy—however, this particular collection of essays deals with Barthes's experience of "the country he calls Japan" and how it subverts everything he knows about signs through its unique feature of possessing, contrary to the western

viewpoint of the world, an “empty centre” (Barthes, 1982; Ikegami, 1991; Trifonas, 2001).

Trifonas (2001) argues that this is merely in reference to the fact that Barthes was a foreigner, attempting to make sense of his interpretation of ‘Japan’ as a foreigner; that as a westerner with certain ideologies and preconceptions of Japan already in place, writing about the ‘empire’ was merely an attempt to illustrate that the West has too much faith in its own mythology—the reference to ‘empty’ signs was not so much about signs without meaning or those governed only by Peirce’s ‘firstness’ (see Gorlée, 1994 or Chandler, 2017), but about signs that a foreigner, with a viewpoint steeped in a particular ideological background, could not possibly interpret. As the same author points out, however, a key point differentiating people even within the same culture is the fact that we all interpret ideologies, signs, messages, etc. differently. Therefore, here it seems more relevant that, as maintained by Ikegami (1992), the signs are *actually* empty—that, unlike the western concept of signs having a ‘real’ object (that is, the dynamical object) to be interpreted, signs are merely whatever the interpreter interprets them as being.

As Trifonas (2001) states, however, *The Empire of Signs* evidently *is* Barthes’s attempts to ‘play’ with meaning and the reading and interpreting of texts. The text marks a departure from the Structuralist viewpoint of his previous works, and instead of trying to find meaning, Barthes has apparently found the need to find the meaning of ‘meaning’.

Another work related to this that fundamentally shaped the viewpoints of this study is a collection of essays written by Japanese authors and edited by Ikegami (which has been cited above), also titled *The Empire of Signs*. Ikegami’s own introduction heavily references and indeed reflects on Barthes’s work, and the essays within the collection are all somehow related to semiotics, as claimed by Ikegami himself (1992a).

Of particular relevance to this study are two essays. The first one regarding folk tales (Kawai, 1992) concerns especially the idea of a human encountering the supernatural and through some manner of wrong- (or even right) -doing is quickly whisked back to the mundane as though nothing happened. The second relevant essay is Ikegami’s on the differences between Japanese and English in terms of linguistics, where he distinguishes between a ‘do’ language and a ‘become’ language (1992b). Both

illustrate two separate concepts vital to the interpretation of Japanese signs: differing cultural outlooks on, and completely differing approaches to language and the expression of signs and interpretants. The latter is especially important, in light of the impact of language on us as humans belonging to distinct cultures—as Gorlée (1994:172) states, 'According to the relativistic concept of verbal language, different languages correspond to different world-visions. From the viewpoint of the different languages, reality is not experienced as it "really" is, but as it is molded, reflected—subjectively, homogeneously, but variously—in and by the different languages'.

More regarding these essays as well as semiotics and its application in general, will be discussed below. Many other authors have written on semiotics, however, it is beyond the scope of this study to discuss semiotics in detail. This section will hopefully have provided a clear enough overview of the field, as well as have indicated some important literature and theory that will back the practical component of the study. Having explored both translation and semiotics, following is a discussion on the juncture between the two—where the focus is placed on semiotics within the translation process.

2.3.3 Translating meaning: semiotics and translation

In her abovementioned book, *Semiotics and the Problem of Translation*, Gorlée puts forward a strong argument for using the Peircean semiotic approach when translating. As she puts it, '[for] the translation of texts, [semiosis] is the breath of life' (1994:195).A huge factor for all translators is the question of equivalence, how well the target text (the translation) corresponds to the source text (the original text to be translated. However, this concept of equivalence as it is commonly held widely differs when translation is viewed semiotically. As Gorlée (1994:169) puts it,

> […] it is generally claimed that original text and translated text are ideally placed in a one-to-one correspondence, meaning by this that they are to be considered as codifications of one piece of information, as logically and/or situationally interchangeable—the "invariant core" being, of course, "a hypothetical concept only" (Toury, 1978:93). However, from a semiotic viewpoint this would seem to be a misconception, or at least a gross simplification of the facts.

This is because according to a Peircean approach, the translation is not of the object itself, but rather it is a translation of the interpretant (Gorlée, 1994). Thus, when one

translates a text, it is not possible to back-translate; as the translation becomes a new interpreting sign; a new text, and thereby adds to the sign and the ways in which it can be interpreted (Gorlée, 1994:171):

> From a semiosic standpoint, the zealously pursued preservation of any semiotic substance—be it meaning, information, ideas or content (just to mention some of the commonly used terms)—it is more than irrelevant, counterproductive to what translation should be concerned with, namely the sign-and-code-enriching confrontation between sameness and otherness.

In short, translation as a semiotic activity involves not only interpreting the sign, but also the interpretant-sign, and then generating a new interpretant-sign. It is not considered ideal to reach a point of absolute equivalence, because this will have caused semiosis to stagnate—nothing is added to improve the understanding of the sign. As such, the translator has a unique dual role in a semiotic framework—'He embodies…both interpreter and utterer; […] thus he monopolizes the whole sign manipulative process in which translation consists' (Gorlée, 1994:189).

Gorlée (1994:195) encourages translation to deviate from its linguistic origins, and become more of a method for signs to 'deploy their full meaning-potential', through a translator who is merely a receptacle, a 'bare and anonymous mind' for the interpretation of signs—thus she encourages translators to be more creative in their translations than attempting to produce only simulacra of the original texts, to 'betray' their guidelines and allow semiosis to take place. This echoes the cries for 'abusive' subtitling as pioneered by Nornes (1999), which will be discussed further below, but first the element of equivalence between Japanese and Western culture and how it could be achieved will be discussed.

2.3.4 The question of equivalence: semiotics, translation, and Japan

One question that can be considered to be plaguing scholars of translation would have to be "what makes a good translation?" Many authors have attempted to answer this—one only has to pick up a copy of any handbook to translation studies (e.g. Munday, 2001; Venuti, 2000, *inter alia—multa alia!*) to see a wide variety of approaches regarding the best way to translate. A general answer, however, will be that the best translation is the one that is most *equivalent* to the original text (Gorlée, 1994). Of course, scholars have yet to decide on a single type of equivalence that is superior,

and so different approaches are employed by different translators depending on how they view equivalence in the first place (see the above-cited Munday, Venuti or *multa alia*, for example). Gorlée (1994) asserts that equivalence can be found if one examines the meaning behind the texts—that is, by finding translations that encapsulate and (re-)deploy the full meaning-potential of the original (source) text (ST), the translation will be equivalent. According to her recommendations (Gorlée, 1994:191, 194), the best approach therefore would be to take the back seat as the translator, so to speak, and let the signs speak and grow and deploy their meaning by themselves.

She warns against attempting to attain a one-to-one correspondence with the ST, indicating that if translations are mere replicas of the originals, semiosis will stagnate and the sign and its meaning-potential will effectively die (Gorlée, 1994:188). Therefore, the translation produced according to a semiotic framework should ultimately yield rather different texts - where the new sign that is the translation is similar to the sign of the original, but they may take on a completely different structure; so, as Gorlée would have it, no back-translation should be possible (1994:171).

This is further explored through Gorlée's emphasis on Peirce's 'significational equivalence', which, according to Kruger (2001:185) is the strongest basis of a semiotic approach to translation:

> Of [the] three forms of equivalence [described by Peirce, as outlined by Gorlée] the most important is undoubtedly significational equivalence, where the translation as interpretant-sign is expected to convey the same meaning in a like manner as the original sign. Factors such as different phonemic systems and cultural influences may make it very hard to attain equivalence on the qualitative or referential level, but significational equivalence is the one level of equivalence that will ensure a reaction or perception in the receptor of the translation that is comparable to that of the receptor of the source text.

Kruger goes on to state that by approaching translation in this manner, the translator can deviate from 'the semantic meaning of the source text by creating a "new" target text which is nevertheless significationally equivalent to the original.' (Kruger, 2001) That is, by creating translations that appear different but convey the same *idea*, the translations will retain semiotic equivalence. This can aid in overcoming linguistic and cultural barriers that would prevent a more superficial, semantic translation in the first

place—Kruger (2001:185) provides the example of French translated into English, where the metaphor of fencing is replaced with that of a pantomime.

It is here where Barthes's and Ikegami's respective works should be properly introduced. The latter was heavily influenced by the former, and both are about the specific ways in which Japanese people interpret the signs and the world around them. The "empty centre" that is a prevalent theme within Barthes's work heavily lends itself to the concept of significational equivalence—with no concrete object on which meaning is based (as opposed to the Saussurean concept of the sign on which Barthes's semiology and philosophy was based)—no *de facto*, unchangeable quality to be translated—the signs can easily be (re-)interpreted when translating them as they easily accept another perspective (Barthes, 1982; Ikegami, 1991; Trifonas, 2001). This is particularly relevant to *Spirited Away*, given that, as mentioned above, many of the elements of the film that appear to be traditionally Japanese were in fact fabricated by Miyazaki—although created with a particular purpose, they are empty signs, interpreted differently by different viewers, within and outside of Japan.

It is imperative to take into account Japanese perspectives on the semiotic process in this case. While Ikegami (1991) echoed Barthes's sentiments in his introductory chapter to *Empire of Signs*, two later chapters are particularly useful in understanding "meaning" from a Japanese perspective. Ikegami's (1991) writing on 'do-languages' vs 'become-languages' highlight a fundamental difference in the way Japanese and people think based on the language they use. Japanese seems to emphasise a state of being over an individual or a specific object, whereas English tends to heavily emphasise some or other agent which acts on the *status quo*, as illustrated in the following example (Ikegami, 1991:288):

> In *Yukiguni* ('Snow Country'), one of the most celebrated novels by Yasunari Kawabata, the 1968 Nobel Prize winner for literature, the first sentence of the work reads as follows:
>
> > *Kunizakai no nagai tonneru o nukeru to,*
> > border of long tunnel [OBJ] pass when
> >
> > *yukiguni de atta.*
> > snow-country was
>
> […] [The] reaction of a western reader who knows some Japanese is typically that of bewilderment. He asks himself, "In the first half of the sentence, there is a verb *nukeru* ('pass'). But what is it that passed (the tunnel)?" The sentence

> makes no mention of it. Also in the second half, we are told '(it) was a snow country.' But what exactly is characterized as a 'snow country' is not made explicit at all.

This lack of a subject—an agent—again highlights the fact that there is no tangible core which everything refers back to when considering semiotics in Barthes's Empire.

In the same collection (Ikegami, 1991), Kawai's chapter on *The "Forbidden Chamber" Motif in a Japanese Fairy Tale* reiterates this de-emphasis on the ego, as evidenced by the typical themes of fairy tales. Rather than the adventuring hero who overcomes obstacles and rescues the damsel in distress with whom he lives happily ever after that we find in western fairy tales, Japanese fairy tales have the "hero" quite unwittingly find himself in some situation, a woman usually appears, and then he usually breaks some taboo — this causes the woman to disappear, and the 'hero' to find himself in exactly the same place he started (Kawai, 1991). The point, then, of these fairy tales, is that nothing actually happened. Kawai (1991:174) admits that this may be somewhat disheartening for a non-Japanese reader, but goes on to make a case for 'The Nothingness':

> What has happened, then, in *The Bush Warblers' Home*? Has nothing happened really? Let us start by changing our attitude completely, and put positive value on the fact that nothing has happened instead of searching for that something which might have happened. In other words, *nothing has happened* can be interpreted as *The Nothingness has happened*. In this way, the story may be assumed to be simply about *The Nothingness*. Lüthi's "the situation of nothing" has a negative connotation, but one can interpret it positively. Fundamentally, *The Nothingness* is beyond negative and positive values.

Obviously, this again highlights the empty centre; or rather, the fact that there *is* a centre: the centre just so happens to be *The Nothingness*. This all adds a minor problem in the process of translating Japanese as a process of semiosis. How is a translator supposed to reach a significational equivalent to *nothing*? Creating new, but empty signs will therefore be the target for the translations produced for this research—signs that will still be able to be interpreted differently by different viewers (in this case) and convey the same Nothingness as the source text.

2.4 Subtitling

If translation studies is a new field, then audiovisual translation is merely in its infancy, if not still foetal. It only had its beginnings as a proper discipline during the 1990's,

when authors that still pioneer the field today gained traction in some of their works (Díaz-Cintas & Remael, 2007). Initially the amount of literature on the topic of AVT and the pool of authors writing about it was rather small, but both its prevalence and relevance today is increasing. This is especially important as media (films and television series in particular) are becoming a larger part of everyday life for the majority of the globe (Gonzáles, 2007). With the emergence of the internet and streaming services (Netflix, for example), the availability of media translated, if not produced, in any individual language is becoming more crucial (see Orrega-Carmona, 2014).

Subtitling is a major focus of study within the field, and for the purposes of this research, is what will be discussed below. The subset that will be examined is specifically that of interlingual subtitling, that is, between two (or more) different languages, where the source language is spoken in the dialogue and the target language is used in the titles; as opposed to intralingual subtitling or captioning, where both modes are in the same language. For a further explanation of the types of AVT as well as why subtitling is particularly challenging in comparison to the other modes of AVT, see Chiaro (2009).

2.4.1 Translating for a viewing audience

As yet there is no standard for the theoretical basis or the actual practice of subtitling, even though such guides exist; Karamitroglou's 1998 article *A proposed set of subtitling standards in Europe* being one of the best known prescriptive guides. There are also articles proposing guidelines based on various observations, notably those resulting from eye-tracking software (see, for example, d'Ydewalle et al., 1991). There are, however, too many factors involved in creating a universal standard for subtitling. A prominent limitation is the varying average reading speeds of various audiences, based on aspects such as age and literacy levels (Díaz-Cintas, 2012). Certain rules are nevertheless maintained by professional subtitlers, such as the 'six-second rule', which dictates the maximum length a title should appear on screen, or a maximum of two lines on screen at a time, the generally accepted rules regarding spacing and font of the subtitles, etc. (Chiaro, 2009; Díaz-Cintas 2012; Díaz-Cintas & Remael, 2007; Karamitroglou, 1998). In terms of the language translation, several guides on the translation strategies which are considered apt in subtitling exist, albeit as chapters in

books about general subtitling practice, such as those in Díaz-Cintas and Remael (2007) and Pedersen's (2011) respective works.

On the other hand, these rules are often ignored or even subverted in the case of amateur subtitling, commonly known as fansubbing; subtitles are supplemented by supertitles (on the top of the screen) containing explanatory information, are a range of different typefaces and colours, the colours sometimes differing for each individual character's dialogue, reduction and other common language editing practice within subtitling is ignored, and the subtitles are paced much faster than what most studies recommend (González, 2007; McClarty, 2012; Nornes, 1999).

Fansubbing, as well as some professionally-produced subtitles, could fall into the category of what Nornes terms 'abusive subtitling' in his 1999 article *For an Abusive Subtitling*. If one looks at major films produced in Hollywood that do incorporate interlingual subtitles, a noticeable shift towards this abusive subtitling can be observed, even to the point where, rather than remain 'invisible' as the stricter standards would prefer them to be (Díaz-Cintas, 2012), subtitles are becoming part of the scenes they feature in. Multiple examples of this are given in Szednek's 2012 article *"Subtitles I like to ride on": When medium awareness extends to subtitles*, which includes clips from films like *Austin Powers in Goldmember* (2002) and the even older *Wayne's World* (1992), where the characters interact with the subtitles or the titles are positioned in such a way that the background interferes with their legibility for comedic effect. For a more modern example, the largely popular 2014 film *John Wick* utilised subtitles in a very unique manner, the titles appearing next to characters as neon signs when they are speaking Russian.

As Díaz-Cintas states in his 2012 article *Subtitling Theory: practice and research*, subtitling is not immune to the influx and passing of trends. Subtitling has come a long way from the intertitles in films (before films became 'talkies'), and the trends in subtitling and how it is practiced even by 'professionals' and academics will likely only change further as time goes by, especially with the influence of fansubbing and abusive or 'creative' subtitling, and the shifting audiences and their respective expectations changing how the film industry perceives what they once thought of as intrusive (González, 2007; McClarty, 2012; Nornes, 1999; Orrega-Carmona, 2014).

The rapid increase in globalisation has introduced a significant change to the entertainment industry, with the availability of media such as films and series instantly all over the planet thanks to streaming and other broadband internet services (piracy via peer-to-peer networks, for instance), and thus AVT is more relevant than ever before (Orrega-Carmona, 2014). Audiences want media translated virtually immediately when it is made available, as such, even audiences in countries previously known to be dubbing countries insist on subtitles being provided as soon as possible, because it is a faster process than dubbing, and the audiences would even prefer poor subtitles to be made available within a few hours of a film or episode's release than wait a week or more for the dub (Orrega-Carmona, 2014).

These 'sacrifices' sometimes influence the perception of the media by its audiences, and to return specifically to the case of Japanese media in the west, anime is a prime example of this shift in expectations. While professional dubs often domesticate the media, changing key Japanese cultural or even linguistic phenomena to make them more familiar to a western audience, fansubs often go in exactly the opposite direction, foreignising the translations in order to preserve the 'Japanese-ness' as much as possible (González, 2007). Fans have come to expect this, and often balk at professionally-translated media which have domesticated the original to a very large extent; a famous example of this is the insanely popular anime *Pokémon* which was heavily edited (censored in some cases) to reflect a more western world (González, 2007; Mattar, 2008).

When it comes to anime, therefore, it appears a more 'abusive' approach is always going to be a better option when translating and subtitling, and so working with a semiotic perspective on these tasks is bound to maximise the preservation of meaning potential of the original anime, by the very nature of semiotics as a model. Of course, semiotics is a vital part of any discussion on AVT, because of the multi-channelled nature of film and television; as well as the verbal dialogue track, one also hast to consider the non-verbal communication of the characters, including their body-language, tone, etc., as well as factors such as text on the screen, music (especially that with lyrics), and signs such as colour used for specific purposes or even costume design (Chiaro, 2009; Díaz-Cintas & Remael, 2007; among many others). In this context, when approaching a 're-translation' of *Spirited Away*, a semiotic, abusive framework will be employed. This will be discussed further in the methodology.

Subtitling seems to be both one of the most prolific modes of AVT as well as one of the most flexible. This may be due to the lack of a specific set of standards or instructions on how subtitles should be created, however, it is also entirely possible that there is a larger amount of room for creativity when it comes to subtitling any audiovisual material. It seems apt that most foreign-language films today still include the option of the original language track with subtitles in the target language, especially in the case of anime like *Spirited Away*, which can be viewed, as many anime fans would say, 'as it was meant to be viewed.' Applying a semiotic approach could potentially add to this sentiment—by using such an approach, the translation could be one through which a viewer could understand the film 'as it was meant to be understood.' The theory behind the application of semiotic analysis to subtitles will be addressed below.

2.4.2 Subtitling semiotically

Taking all of the already-discussed theory into consideration, the framework according to which the translations and subtitles will be done within this study will be heavily influenced by the one proposed by Kruger (2001). The suggested process (Kruger, 2001:190) of subtitling is as follows: The *object* (the 'real' thing being represented in the film) is represented by the *sign* (the visuals, dialogue, etc.), which is interpreted by the subtitler as the *first interpretant* (the idea the subtitler forms). After refining this interpretant by selecting the closest significational equivalent, this is turned into a *new sign* (the subtitle the subtitler creates), which is received by the viewer as the *second interpretant* (the idea that the viewer forms from the subtitles)—see the diagram in Figure 1 overleaf (Kruger, 2001:191) for a visual representation.

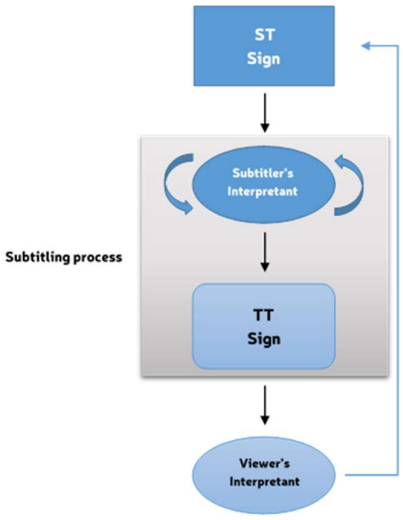

Figure 1: Semiotics and the Subtitling process

The 'problem' of the empty centre would be addressed during the subtitling process (the grey box in the diagram); during the selection of the appropriate semiotic equivalent before the first interpretant is formed into the new sign.

It should be clear that the viewer's interpretant would ideally be significationally equivalent to the interpretant produced by someone capable of interpreting the sign without the intervention of the subtitler. This thus gives us a clear guideline for evaluating the quality of the subtitle produced in this manner—if the end title does not lead to a similar interpretation as that of the original sign, the subtitle's sign is not deploying the full meaning-potential, and therefore the subtitling process should be revised.

This process will hopefully produce subtitles for *Spirited Away* that are more equivalent to the ST and less "American" than either the dubbed or subtitled translations produced by Lasseter and Disney.

2.4.3 Subtitling techniques in practice

As nearly any text on audiovisual translation will highlight (see Díaz-Cintas and Remael, 2007, and Chiaro, 2009, for example), there is no standard set of guidelines for subtitling. In part, this could be due to the fact that audiences respond to subtitles differently based on an entire range of factors, but especially their average literacy and

reading speed rates— there can thus be no “one size fits all” approach to subtitling that will work for any film or television programme.

There are some tacitly agreed-upon “rules” which are prevalent throughout—the so-called ‘six-second rule’ governing the length a subtitle should remain on the screen, for example (d’Ydewalle & Gielen, 1992:416); yet the decisions made on how something is subtitled seems to depend largely on the individual subtitler. One of the very few prescriptive texts is Karamitroglou’s 1998 article *A Proposed Set of Subtitling Standards in Europe*. Many of the rules Karamitroglou prescribes are supported by evidence from eye-tracking studies of viewer’s watching subtitled material (d’Ydewalle & Gielen, 1992; Ivarsson 1992). These are a good starting point for creating a set of guidelines for this particular subtitling project; however, certain instances of Karamitroglou’s guidelines have not held up over the last two decades, and in the face of more creative (or “abusive”) approaches taken by the industry today, many “standards” will have to be updated, if not ignored entirely.

2.4.4 AVT Anarchy—abusive subtitling and the fansub revolution

In 1999, Nornes published an article that made quite an impact on AVT theory: *For an Abusive Subtitling*. It influenced many other writers within the field (see Caffrey, 2008, or McClarty, 2012, among others) and left an indelible mark on the approaches to the practice. With a focus on fansubs as a starting point, Nornes suggests that when subtitling, the methods that we are used to should be ignored on the grounds that normal subtitling practices are “corrupt”, and that the reduction usually employed and the aim for the so-called ‘invisibility’ of subtitles are acts of violence against the source language and culture. According to McClarty, Nornes’ ultimate suggestion is to turn the tables: “by adopting an abusive approach and creating ‘thick’ translations that are loaded with multiple layers of signification, we might commit violence upon the target language and culture, thus levelling the metaphorical ‘playing field’ between the translated and the translation.” (2014:599)

For an example of how this looks, Nornes turns to anime fansubs: subtitles created by amateurs which are distributed online, usually hard-coded into the actual animation (1999:31-32). He points out that contrary to conventional rules, fansubbers employ different fonts, colours, and even devices previously unheard of in subtitling, footnotes (Nornes, 1999). As he points out, the way these subtitles are produced are on almost

an instinctive level, as very few, if any fansubbers have any formal training (Nornes, 1999, McClarty, 2013, McClarty, 2014)

McClarty (2014) argues that this abusive approach (or her closely related, if not identical 'creative' approach) to subtitling is often relegated to the realm of fansubs exclusively. Even if this is the case, though, it is undeniable that fansubbing has affected not only the actual practice of subtitling in modern day film (think, again, of the colourful "subtitles" in *John Wick*, which was mentioned earlier), but also the study of AVT as a discipline, with studies such as McClarty's on the development towards creative or abusive subtitling within the industry to comparative studies such as Caffrey's 2008 doctoral study involving research on eye-tracking within fansubs specifically, counterpointing previous eye-tracking studies using more 'traditional' subtitling methods. Based on this apparently changing perspective, an abusive (or creative) approach to subtitling will be adopted since, as quoted above, this will result in subtitles "that are loaded with multiple layers of signification" (McClarty, 2014:599)—and thus will be most suited to generating new signs that are loaded with as much meaning potential as possible.

With a solid basis formed of how the film is to be analysed and translated, more should be said about the film in question. Following is a brief discussion on the film and its impact across the globe.

2.5 *Spirited Away*

As something of a global phenomenon when it finally made its way to the USA (via France), *Spirited Away* managed to enchant and perplex audiences from all walks of life (Denison, 2007). While it was released with much fanfare and became one of the most anticipated and celebrated films in Japan in 2001, it was a much slower affair towards its eventual win of the academy award for Best Animated Feature in 2003 in the western market (Denison, 2007; Osmond, 2008). It was produced by the famous Studio Ghibli and directed by the equally famous Hayao Miyazaki. The film was adapted and distributed by Disney, and the American version was produced and heavily marketed by Pixar founder John Lasseter (Denison, 2007; Osmond, 2008). It was not the first Ghibli film to be released in the US but was markedly more successful than its predecessors; perhaps because of the lighter theme than *Princess Mononoke*

which came before *Spirited Away*, or because of its combinations of Japanese and more familiar western elements. These will be discussed below.

2.5.1 Hidden by the Gods

While not entirely Japanese in nature, the themes and concepts throughout the film loudly echo Shintoism and its motifs and practices, but with Miyazaki's own haphazard take on representing it (Boyd & Nishimura, 2016; Napier, 2005; Ogihara-Schuck, 2014; Osmond, 2008; Wright & Clode, 2005, Yoshioka, 2008).

This is represented right from the start, when Chihiro notices the shrines in the forest she is being driven through with her forest. This proceeds with references throughout the film, most notably the presence of the various *kami* (神, deities or gods; spirits) that appear in the bath-house; although it is interesting to note that these *kami* are mostly inventions of Miyazaki's (Osmond, 2008:12-13). The film, however, was never intended to be fully Japanese; it is strange enough to both western and Japanese audiences that it evokes the sense of fantasy and mystery that Miyazaki intended (Osmond, 2008). The film is filled with what Miyazaki calls 'pseudo-western' imagery (Yoshioka, 2008) as well as an odd amalgamation of Chinese, Japanese and western images to make something unique to the spirit world Chihiro finds herself in (Napier, 2006; Yoshioka, 2008).

The inclusion of '*kamikakushi'* (神隠し), meaning 'hidden by spirits', in the Japanese title is further reminiscent of Japanese religion and folklore, as '[a]ccording to Japanese tradition, when a person mysteriously vanished from human society, perhaps reappearing after a long absence, it was because they had been taken to the spirit world.' (Osmond, 2008:11-12)

Very much of the literature about *Spirited Away* is about the exploration of its Shinto themes (see the first paragraph of this section for a few citations, all of which are related to Miyazaki and Shinto) This is also due in part to the film's motifs of memory and history; and how important it was for Miyazaki that people remember their historic backgrounds. He did this by attempting to play on the nostalgia audiences (especially older ones) would feel for a long-ago Japan; as well as to introduce these to both children in Japan today who are forgetting their heritage and also to audiences from other cultures. Both these groups would experience this in the same way, more with a

sense of wonder than nostalgia such as older Japanese viewers might watch (Denison, 2007; Osmond, 2008).

Shinto also plays a big part in Miyazaki's 'agenda' of reinforcing eco-friendliness; as many of his more recent works (especially *Mononoke*) are about the respect of nature. In *Spirited Away*, the message of working together with nature is also abundantly clear; from not only one river spirit who is severely clogged up with trash; but also in Haku, who has likely stopped flowing due to his being trapped by Yubaba. (Osmond, 2008).

Another theme that arises from the movie is reflected in Chihiro's attitude. She is passive and lazy at the beginning of the film, but by the end she is stronger and braver for having survived her ordeal in the spirit world. Miyazaki has often spoken out against how technology and outside influences (even the very comics and cartoons which influenced him in his own youth) have made Japanese youth forget who they are; becoming listless and disinterested in their own endeavours. (Osmond, 2008) This 'listlessness', however, is one of the key elements that made Chihiro such a relatable character, as will be explored below.

2.5.2 Empty centres

Chihiro is passive and quiet to the point of being nearly anonymous. This is partly because of her character design before Miyazaki interfered directly, making her more one of his more typical brave child heroes, but also because it makes it easier for the viewer to put themselves in Chihiro's shoes, and watch the plot unfold from her perspective. Chihiro is a blank slate; an empty vessel that allows the audience to experience the journey in a way that is something more than simple vicariousness (Osmond, 2008).

The very design of the movie, with its hodgepodge of (fictional and real) cultures and architectural features, invented, anonymous *kami*, and plot or dialogue lines that baffle both Japanese and foreign audiences allow the film to be interpreted in different ways according to the viewer.

Besides its having an empty centre, there is enough about the film that makes it uniquely Japanese, and this is what will (hopefully) be translated in a more effective way, more so than what Lasseter and his ambitious remake did for *Sen to Chihiro*.

2.5.3 *Le voyage de Chihiro* (*aux États-Unis*)

Miyazaki met Lasseter in the 1980's and they had worked together on another project, but after the failure of *Princess Mononoke* to make much of an impact on the US market, Lasseter pushed for an American release of *Sen to Chihiro*, presumably following its huge success in Japan, and probably its further success at the Berlin film festival, where it was shown with both English and French subtitles under the title *Le Voyage de Chihiro* (Denison, 2007; Osmond, 2008).

As Denison's 2007 article asserts, the translations ultimately retracted from the "Japanese-ness" of the films; especially the American 'remake' driven by Lasseter. Within the article she quotes Lasseter's comments on the dubbed version of the film, where he praises the 'American-ness' of (what is now) his film:

> We added a few words here and there just to inform someone of what they're looking at, but tried to weave it in in a way that was very natural. And the goal was to have these characters be good—good acting, great casting, but also to have them be speaking American. So when you listen to it, it is just natural. Natural American English coming out. And we're so proud of the English version of this movie.

Especially interesting in this quote is how he wanted the film to be domesticated within the US specifically, both by his changes to the dialogue and the usage of exclusively 'natural American English' speaking actors—this without altering the films visuals, so the viewer is left with an American girl speaking with an American accent to people who are equally American, but there are written words and signs, architecture, food, stereotypes, jobs, clothing, spirits (the list goes on) clearly visible that are most definitely *not* American. As Denison (2007:317) puts it:

> This short speech carefully positions the film in its American market: it focuses on the 'American' aspects of the re-dubbing in an attempt to naturalise and explain the 'foreign' and 'Oriental' aspects it contains, in order to make it more accessible.

This also led to some confusion when it came to specific characters such as the strange 'Radish Spirit' (who is the "White Spirit" in Japanese, although he suspiciously resembles a *daikon*, a large Asian radish), and, of course, some elements were lost such as jokes or cultural references (with which the film is jam-packed); although new

puns were introduced elsewhere, such as No-face, who wears a *Noh* mask where one would expect its face to be. (Denison, 2007; Osmond, 2008).

A final comment on the US release, the DVD was released with both the Japanese and English language tracks, with optional subtitles, but surprisingly, Osmond (2008:52) notes that the subtitled version is inferior to the English re-dub; stating that the subtitles make the film less accessible to the average viewer (distracting it from viewers approaching the film in the same manner they would a normal Disney or Pixar cartoon, apparently) and that the dub is more faithful to the original than previous Disney dubs of Miyazaki's films, even if there are some departures from the original dialogue. This research hopes to improve the subtitles, and hopefully surpass Lasseter's dubs in their faithfulness.

Spirited Away was likely one of many children's (and adult's) first forays into Japanese animated films since its release, due both to its distribution by Disney and its immense popularity overall, so it would be somewhat neglectful to not do it some justice by improving on its translation; albeit from a point of view that will likely retain its foreignness rather than attempting to domesticate it to any one particular culture; especially in light of the fact that, as was explored above, the film is largely intended to be interpreted differently by different audiences while retaining a 'moral' most relevant to Japanese audiences. One cannot attempt to deny the 'Japanese-ness' of *Sen to Chihiro*, though, so finding a balance that strikes the same chords as the original in the translation is somewhat essential—and challenging. Hopefully through examining the film from the lowest layer, the signs it (and Studio Ghibli, Miyazaki in particular) is generating to be interpreted, meeting that criterion will not be impossible.

2.6 Conclusion

The literature with regard to this study, examined in four parts according to subject, abounds. There is much available in terms of Semiotics, Translation Studies, Audiovisual Translation and even *Spirited Away*, and so producing a workable theoretical framework based on existing texts is entirely plausible. There is more literature in all of these fields (even related to the film) being published almost every day, and this study will hopefully contribute to making the body of literature in these subjects even bigger.

A methodology will follow, including a discussion on the creation of a framework specifically for translating a Japanese ST, according to which the practical component of this study will eventually employ.

CHAPTER 3:
RESEARCH METHODOLOGY

"'Where are we going?' How should I know?
Do I look like the leader of this merry band of misfits?"

—Hawke[3]

3.1 Introduction

The purpose of this study is to evaluate the suitability of a semiotic approach to the translation of Japanese film with regard to equivalence. In order to accomplish this, a model for the subtitling of any given film based on a strong theoretical background needs to be created and employed. The most appropriate approach to this study is a case study, as the focus is on the translation of a single film within the broader genre of Japanese animation. This chapter intends to explain the methodology behind the research for both the theoretical and practical components; thus the chapter will be divided into two major sections which discuss case studies as a research design, adapting the case study to fit this particular research, and, lastly, a list and discussion of the rules according to which the creation of the subtitles will be carried out.

3.2 Research design

As Stake puts it in the first line of his book about case studies, '[a] case study is expected to catch the complexity of a single case' (1995:xi). Yin posits that 'you would use the case study method because you deliberately wanted to cover contextual conditions—believing they might be highly pertinent to your phenomena of study' (2003:13). Eisenhart asserts that 'case studies can be used to accomplish various aims: to provide description, test theory, or generate theory' (1989:535). Flyvbjerg (2006:221) expands on this idea and claims that context-based research such as the case study can produce 'the type of context-dependent knowledge that research on learning shows to be necessary to allow people to develop from rule-based beginners to virtuoso experts'.

Case studies also have benefits that are particularly useful to this research, a list of which can be summed up from Gerring (2007) in several points:

- its uses when considering a subject in a new way.
- stronger internal validity, and

- increased opportunities for exploring and confirming causal relationships in single-case studies.

Extrapolating these points to this study, it intends to consider a translated film in a different way and to demonstrate that a semiotic model of translation works better in this particular instance, requiring a great level of internal validity; furthermore, it intends to explore the relationships between the ST, the TT created according to the less reductive semiotic translation model proposed, and the translation provided on the DVD version of the film, hopefully with the result that the semiotic model retains more information, both linguistic and extralinguistic, than the translations distributed on DVD.

In this research, the case to be studied is the one chosen source text—*Spirited Away*. Using a case study as a research design was therefore deemed appropriate given the rather narrow scope of the research as well as the largely subjective and 'case-by-case' nature that is typical of translation to begin with (Saldanha & O'Brien, 2013). Below, specific links between the case study and translation studies will briefly be explored.

3.2.1 Case studies and translation studies

Case studies are often employed by scholars of translation studies: '[a] small survey of translation studies research carried out by Susam-Sarajeva (2001) suggests that there is a tendency to focus on one unit of analysis, generally one text' (Saldanha & O'Brien, 2013:211). Saldanha and O'Brien (2013) quote Kosinen (2008:72) in explaining the relevance of context-based research and the case study to translation studies: 'translations do not take place in a vacuum…they need to be interpreted and evaluated in their relevant context' (Saldanha & O'Brien, 2013:205). Similar to the quote above, Saldanha and O'Brien (2013:209) indicate the use of case studies in research as having the following three primary possible contributions to knowledge: 'exploring questions of *how* and *why*' (italics in original), generating hypotheses, and 'testing the viability of a theoretical framework'. The third item on this list is the most relevant to this study—by applying a new framework to a single film, the framework's validity and efficacy can be evaluated within the realm of the topic at hand, namely, Japanese animation—and more specifically, *Spirited Away*.

This can be, then, more broadly adopted (depending on the framework's validity) for other cases: '[a] case study does not need to be an isolated instance of research: a series of cases can be conducted to construct increasingly plausible and less fortuitous regularity statements' (Saldanha & O'Brien, 2013:211).

Given the use of case studies across translation studies to generate and test theoretical frameworks, as well as the opportunity to expand the framework to further cases or texts, it seems to be the most reasonable approach to conducting this study.

It should also be noted, however, that while it is acceptable, and in fact common within translation studies to employ a quantitative approach in a case study of translation—at least according to the text by Saldanha and O'Brien (2013) that has been referenced here—this study is a qualitative one, with no 'hard' numerical data to analyse.

However, as Hofstee puts it, '[all] methods have limitations' (2006:117). The next section will therefore briefly elaborate on the limitations of the case study.

3.2.2 Limitations of the case study as a research design

Flyvbjerg (2006:221) lists the commonly cited limitations of case study research as 'misunderstandings', and wrote an entire book on responding to these misunderstandings, which he categorised as the following:

> *Misunderstanding 1:* General, theoretical (context-independent) knowledge is more valuable than concrete, practical (context-dependent) knowledge.
>
> *Misunderstanding 2:* One cannot generalize on the basis of an individual case; therefore, the case study cannot contribute to scientific development.
>
> *Misunderstanding 3:* The case study is most useful for generating hypotheses; that is, in the first stage of a total research process, whereas other methods are more suitable for hypotheses testing and theory building.
>
> *Misunderstanding 4:* The case study contains a bias toward verification, that is, a tendency to confirm the researcher's preconceived notions.
>
> *Misunderstanding 5:* It is often difficult to summarize and develop general propositions and theories on the basis of specific case studies.

It is beyond the scope of this section, if not the dissertation as a whole, to expand on these misunderstandings and correct each of them, but suffice to say these are addressed by Flyvbjerg in the text, and each should be taken as such, a misconception, with the truth being the opposite of what is stated in this list. Misunderstanding 2

appears to be the most common argument against the use of the case study as a research design. Naturally, the scope of a case study is extremely limited, and as a result, case studies have greater internal validity. That, of course, leaves external validity at a much lower level—what applies to one specific case may not apply to a different case. Gerring (2007:42) notes that 'one is unlikely to reject a hypothesis, or to consider it definitively proved, on the basis of a single case'. However, these factors should not negate the worth of the case study as a research design, and simply be considered a feature of this particular design (Gerring, 2007:43). As is argued above, though, the greater internal validity of a case study carried out in translation studies is in fact beneficial, given the strict requirement of relevant context in translation as a practice.

Yin (2003:53) warns that when conducting a single-case study you run the risk of having 'put "all your eggs in one basket"', or that because all the data comes from a single source, there are high risks of bias and artefactuality, a significant lack of external validity, and '[scepticism]' about your inability to do empirical work' (Yin, 2003:54). He adds that doing the study across even two cases rather than a single one can improve the overall validity of a study. It is possible to attempt to apply the semiotic model to more than one Japanese animated film—indeed, it could even be applied to more than one film produced by Studio Ghibli and translated by Disney; however, as an exploratory study rather than explanatory one, a single case will yield sufficient data to reach a satisfactory conclusion regarding the efficacy of the translation model.

While the basis of this research design has now been discussed with arguments toward its application in this research, an explanation of the exact methodology used to conduct this study will follow below.

3.3 Methodology

In this section, the specific aspects of how the study is carried out will be explained in several subsections comprised of the research instruments, the data, the analysis of the data, and the limitations of this specific method.

3.3.1 Data collection

To collect data from *Spirited Away*, a close reading—or, in this case, a close viewing—of the film needed to be undertaken. A close reading can be defined as the "…thoughtful, critical analysis of a text that focuses on significant details or patterns in order to develop a deep, precise understanding of the text's form, craft, meanings, etc." (Burke, *n.d.*:2) or "…*the mindful, disciplined reading of an object with a view to deeper understanding of its meanings*." (Brummett, 2018:2) With this in mind, segments of the film will be selected on the merits of their overall impact of the plot, as well as certain aspects which would pose a problem for translation; factors such as the presence of Díaz-Cintas and Remael's (or Delabatista's, whom they reference) '[v]isually transmitted verbal signs' (2007:47) or text which appears on-screen, extralinguistic information such as accents or dialects, as well as Pedersen's ECR's—Extralinguistic Cultural References, which he defines as 'references to places, people, institutions, customs, food etc. that you may not know even if you know the language in question.' (2011:44)

The close viewing is the stage in which Kawai's essay on *The "Forbidden Chamber" Motif* (1991) is particularly important, as the plot of *Spirited Away* again reflects the same tropes described by his essay, albeit in a modern setting with a switch in the gender roles; Chihiro (a girl) transgresses into a forbidden realm, one she is expressly told she is not allowed to be in; her parents bear the brunt of the punishment, yet she herself has very little happen to her. She meets Haku (a boy), who is, according to Kawai's motif, the beautiful 'princess', who disappears at the end of the story; furthermore, it is Yubaba's world Chihiro has disturbed, and, as Kawai predicts, 'the one who issues the taboo becomes unhappier than the one who breaks it' (1991:165). These differences from typical western stories, and the echoes back to the empty centre of the story, in terms of semiotics, have to be taken into consideration when examining the plot of the film as a whole.

3.3.2 Data analysis: the semiotic model and subtitling

It may be accurate to say that the subtitles created according to this model are themselves the research instrument, given that they are the tangible, observable results of the theoretical model, meaning that the subtitles are both the research

instrument and the data. The application of the semiotic model in translating the film and creating new subtitles is therefore, in this case, means of analysing the data.

Dialogue from the clips is translated and subtitled in way which attempts to retain as much information as possible within the limits of the medium, by attempting to re-code the signs of the film into new, but equivalent 'interpreting signs' to be interpreted by the viewer in a way that is closer to the meaning generated by the ST sign (Gorlée, 1994; Kruger, 2001), resulting in a translation that does not 'lose' anything in terms of the meaning of the source text. The purpose of this, of course, is to examine whether or not the selected film's existing subtitles—and hence translation—could be improved upon.

By exploring not only the linguistic channel of the film, more meaning and information can be gleaned which can better convey the scene to the English-speaking viewer through the subtitles. Furthermore, by using the subtitles as a semiotic channel on their own to their full meaning potential, rather than remaining constricted by the bounds of existing subtitling rules or attempting to be wholly invisible (Díaz-Cintas & Remael, 2007; *et alia*), even more information can be conveyed to the audience regarding the meaning of a particular scene, and thus add to the sought-after equivalence between the ST and the TT (Gorlée, 1994; Kruger, 2001).

The 'empty centre' of the particular approach to semiotics taken in this study is also borne in mind, with special care taken to understand and re-interpret the signs in a way which does not specifically anchor them to a single, unchanging meaning (Barthes, 1982; Ikegami, 1991). The navigation of the translation based on the differences in language—Ikegami's (1991) "do" *versus* "become" languages—also needs to be carefully carried out, as the particular empty centre arising from this core difference—the lack of a subject or agent—can lead to some confusion, as Ikegami illustrates (Ikegami, 1991:288).

The following question may arise: if the sign has no core meaning to refer back to, since it's empty, how can it be re-coded and re-interpreted? Fortunately, from this perspective, this often means that, because the sign readily accepts any interpretation afforded to it, translation is relatively straight-forward. Fictional dialects, for example, can easily be translated with an equally fictional target language dialect. Monocultural phenomena can easily be substituted without a significant loss in meaning. By

employing this empty centre, going through the semiotic process in order determine a 'good' sign in the target text should yield several options for the translation. The (subjectively) most appropriate one will be chosen for the TT.

It is hoped that the semiotic model will lead to a level of equivalence with the ST that does not detract too much from the overall understanding a native speaker of Japanese would have when encountering the film. However, as Pedersen (2011:57) puts it, 'you can never in a TT reconstruct all those—and only those—textual relations that exist in a ST'. Fortunately, he adds '…and yet felicitous translations abound', so hope remains for a close (but not perfect) equivalent.

The strategies in conjunction with the model by which the dialogue is translated is adapted from Pedersen's (2011) strategies for translating ECRs. He illustrates the strategies with the following diagram (Pedersen, 2011:75):

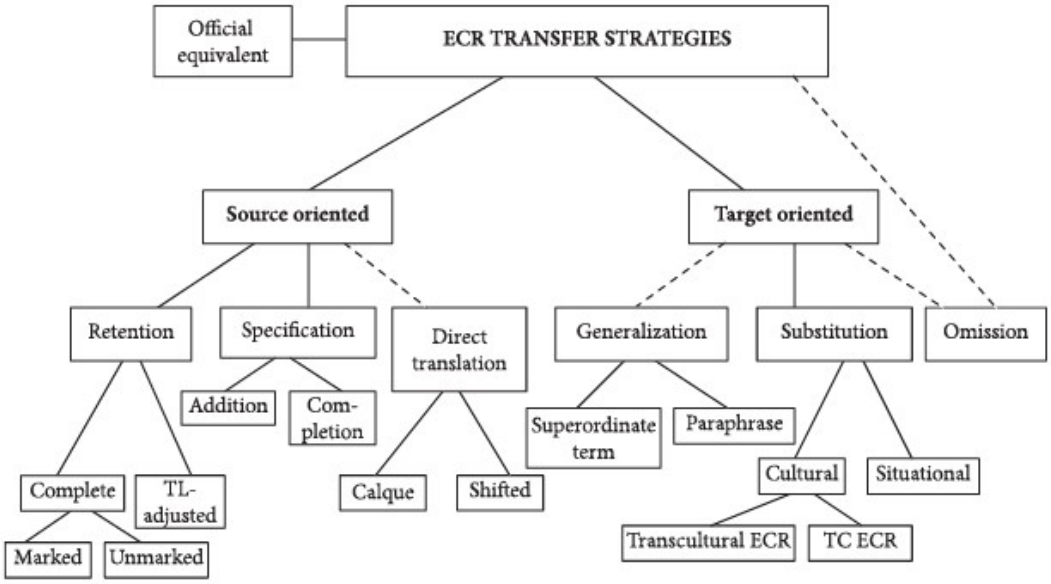

Figure 2: Pedersen's ECR Transfer Strategies

He describes this as a taxonomy, with the major strategies and their subcategories '…categorized as either source- or target-oriented, but some are only vaguely so (dashed lines), and one is arguably neither (Omission)' (Pedersen, 2011:76). The major categories are as follows:

- Retention
    - The ST is retained as is, or only slightly adapted in the TT; and it could be marked in the TT through the use of italics or inverted commas.
- Specification
    - More information is added to the ECR in the subtitle to make it more specific, either by completing the ECR (such as writing out an acronym in full) or adding to it (by adding information that further specifies what it is, such as some 'evaluative adjective')
- Direct translation
    - There is no change in semantics with this strategy, only the language changes. The difference between a calque and a shifted direct translation is whether the direct translation was carried out morpheme-for-morpheme or whether the direct translation is 'shifted' into a more natural word order in the TL.
- Generalisation
    - The ST term is made *less* specific in the TT, either through assigning a superordinate term (e.g. "dog" instead of "schnauzer") or through a paraphrase.
- Substitution
    - The ECR in the ST is substituted with another term, from either the SL culture or the TL culture, or even with a completely different term depending on the situation (presumably in the case of idioms or proverbs, for example)

and

- Omission
    - In which the problematic term or phrase is merely left out.

Pedersen also offers another possible strategy: Using an "official equivalent". As he explains, '[e]ither through common usage or by some administrative decision, a SC ECR may have a ready-made Official TL Equivalent' (Pedersen, 2011). He describes this as a special case which does not fit in well with any of the other categories. More detailed explanations of the strategies will be provided as and when they are introduced in the following chapter.

The technical specifications of the subtitles created depend heavily on the intended audience—the audiences' reading speeds determine how long a subtitle should remain on-screen, for example. For this study, it will be assumed that the average member of the audience is an adult of at least university age (age 18 and up), reasonably educated, and has an active interest in Japanese culture; that is, the typical anime enthusiast. Based on this assumption, the basic rules according to which the clips are subtitled, following guidelines outlined by Karamitroglou (1998) and Díaz-Cintas and Remael (2007), are listed below:

- Lines will be limited to a maximum of 40 characters per line, segmented at the highest syntactic node where necessary, with efforts made to keep both lines similar lengths if two are necessary. The top line should be the longer of the two; however, syntax will take priority over the geometry of the lines.
- There will be no lead-in or lag-out time — subtitles will remain on screen as for only as long as the dialogue can be heard, starting and ending immediately with each line of dialogue. This is to avoid any problems that may arise in fast-paced dialogue, as well as to limit the semiotic meaning of the subtitles to their relevant loci. A minimum of a quarter of a second will be left between subtitles where the dialogue does not continue, should the dialogue be very fast-paced. It is assumed the average member of the intended audience will be able to read such fast-paced titles. This also virtually eliminates the possibility of subtitles continuing across hard cuts.
- Subtitles will be centred on the screen; no alignment with either side will be used (i.e. when indicating more than one speaker, etc.). With regard to on-screen text that is required to be subtitled, the titles will appear on screen below the text where possible.
- The subtitles will be white with a black drop shadow; no semi-transparent "box" will be present, nor any different colours to indicate different speakers, as in fansubs, apart from subtitles created to translate on-screen text.
- Punctuation will follow that of normal written English, including punctuation marks such as ellipsis ('…') and interrobangs ('!?' or '?!'). Italics will be employed for off-screen dialogue, foreign terms retained in the title, and for emphasis.

Once created, the subtitles created according to the semiotic model will be evaluated in tables, or corpora (one per clip), against the source text to determine their level of equivalence, and simultaneously against the subtitles distributed by Disney to discover if any improvements were made; that is, whether or not the subtitles created according to the semiotic model had a higher degree of equivalence to the source text than the existing subtitles distributed with the film. This equivalence will be evaluated especially in terms of the semiotics of the film, including any translations of extralinguistic data. The comparisons should be compiled side-by-side in the corpora produced in order to facilitate their analysis.

The reliability of this model is what is being tested in this study; therefore the validity and reliability of the data this method yields cannot be predicted and as with any type of translation, the subtitles will, of course, be highly subjective. There is no such thing as a definitively correct translation—translations can differ widely depending on the translator yet still be accurate. Even in terms of what she calls semiotranslation, Gorlée adds that 'a translation…is never finished and can always, however minimally, be improved upon' (1994:231). This means that should another researcher attempt to improve on the subtitles that are created for this study, they will likely differ yet again, and will be improved upon.

3.3.3 Limitations

There are bound to be areas for further improvement in the undertaking of a study such as this one. The main ones, addressed above, are as follows:

- Using only a single case as a case study rather than two or more
- Subjectivity *versus* 'accuracy' of the translations and scene selection

Both of these can be seen as artefacts of translation studies as a whole (Saldanha & O'Brien, 2013:205), therefore, considering this is a study within the field of translation studies, these specific limitations were chosen to be ignored. For future research into whether or not semiotranslation is a better model for translating Japanese animation into English, broadening the scope to two or more films will be greatly beneficial; however, for now, it is believed *Spirited Away* on its own will suffice.

Another limitation is the selection of the film itself—*Spirited Away* is by no means a traditional Japanese story, so it may not best reflect "Japanese animation" *per se*.

Although there are certain elements that are undoubtedly *Japanese*, there are many elements which are borrowed from other cultures and thus foreign to Japanese people; as well as many which are entirely fictitious (Denison, 2007; Osmond, 2008). Rather than see this as an insurmountable obstacle, however; this was taken to be part of the challenge of translating the film—the film's intended target audience *is* Japanese; the foreign and fictitious elements intended to create the sense of mystery *for* the Japanese audience (Denison, 2007; Osmond, 2008). As a result, when translating the film into English for a South African audience, there is an extra layer of mystery and exoticism that needs to be conveyed, which further tests the model being applied.

3.3.4 Ethical considerations

With no human or otherwise sentient participants in this study, there are no ethical considerations to be taken; ethical clearance for the study was granted by the Faculty of Humanities' Postgraduate Committee upon submission of the research proposal. Furthermore, there is no potential for copyright infringement according to South Africa's Copyright Act 98 of 1978 (or Copyright Amendment Act, No.9 of 2002)—Sections 16 (1) and 12 (1), (3) and (4)'s fair dealing clauses allow for the use of a film for research, quotation, as well as illustrative purposes.

3.4 Conclusion

This chapter explored the details of how the study was undertaken. What follows is the body of this text, where the research is conducted. The below chapters will consist of the corpora of the subtitles that were created, a defence for translating the ST in the way that the titles were translated, and a detailed comparison of the subtitles with the original and the subtitles created by Disney.

CHAPTER 4:
SUBTITLES AND ANALYSIS

Joslin Reyes: *"So, Lara, what do you expect us to find?"*
Lara Croft: *"Do you really want to know?"*
Joslin Reyes: *"No, but you should tell me anyway*."
—From *Tomb Raider*[4]

4.1 Introduction

In this chapter, the subtitles that were created will be examined and eventually compared with those created for and distributed by the Disney DVD version. Corpora will be compiled of the subtitles for the comparison, which will be collected in Appendix A of this dissertation, along with links to the video files with the subtitles hard-coded.

The subtitles, their creation, and the comparison with the DVD version will be discussed below thematically, from the application of the semiotic model and specific instances thereof, to the translation strategies outlined in Chapter 3 and their use, and finally, notes on the comparison of the subtitles created for this study to the DVD subtitles (along with a brief discussion of the latter). First, however, is a brief discussion on the selection of the clips chosen to be subtitled:

4.1.1 Choosing suitable clips

A close viewing of the film was conducted, with special attention given to scenes with potential translation challenges. Certain scenes were disregarded based on their length, irrelevance, or based on a purely subjective opinion that little opportunity for fully exploiting the semiotic model was available in the scene.

Below, the clips ultimately decided upon are listed along with the time codes at which they appear in the movie. The titles that appear here are by no means official:

1. The bath-house (00:07:24–00:14:36)
2. Lin appears (00:28:36–00:33:28)
3. Chihiro meets Yubaba (00:34:00–00:41:08)
4. Kamaji helps Chihiro (01:25:40–01:31:18)
5. Chihiro meets Zeniba (01:45:18–01:50:25)

These were all chosen by virtue of their semiotic richness, as well as their relevance to the overall plot of the film. *The bath-house*, for instance, shows the main character, Chihiro, wandering through the strange town and finding the bath-house. The town itself has many unique and eerie features, many of which pose a challenge in translating and are often simply left out, such as the signs for the various restaurants along the streets. The appearance of Lin is significant in showing the hierarchy of relationships and the required linguistic modes of expressing this in Japanese through her interactions with the various characters. Furthermore, Lin, like several of the characters in the film, has a unique dialect (a fictional one, at that—the dialect was invented by Miyazaki for the fictional world in which the majority of the film takes place (Osmond, 2008)) which would need to be conveyed in the translation as well. Chihiro's encounter with Yubaba is pivotal in the story of the film; it is Yubaba's world Chihiro has entered, and it is Yubaba who takes everything away from Chihiro, including her name. Were this study to focus on one scene alone, it would be this one. It is also unique in that it shows through writing how Chihiro becomes Sen—something which was left untranslated by both Disney's subtitles and dub, but with reason: this is, of course, a huge challenge in and of itself to translate and convey to an audience unfamiliar with Japanese and its writing systems (adding to this sentiment, for clarity, she will be referred to as 'Chihiro' throughout). *Kamaji helps Chihiro* is pivotal to the plot in that the relationship between Haku, the 'love interest' and Chihiro is cemented—this relationship was significantly altered in the Disney version, particularly the dub (Denison, 2007; Osmond, 2008) Furthermore, it demonstrates the change in Chihiro from the weaker, more timid character in the beginning of the film to the more determined person she has grown into. *Chihiro meets Zeniba* is the last major turning point of the plot—Zeniba is Yubaba's identical twin, but with an opposite personality. The hierarchy of relationships and the way in which this is reflected in Japanese language again come into play in this scene especially, with the way Chihiro addresses Zeniba.

More context for each scene will be provided where necessary in the following sections and will be included in the appendix along with the corpora of subtitles.

4.2 Applying the semiotic model

The semiotic model discussed in Chapters 2 and 3 was applied during the translation process while subtitling the clips. The goal being to retain as much of the ST meaning as possible, this often led to somewhat direct translations, where as much as possible of the ST was retained in the subtitle, although in English rather than Japanese.

Based on the more abusive approach to subtitles *á la* Nornes (1999), and the abovementioned assumptions regarding the age, education, reading speeds, familiarity with and interest in the source culture, coupled with the ever-increasingly ubiquitous digital viewing of media (Díaz-Cintas and Remael, 2007; Gonzáles, 2007), the typical reductive approach to subtitling was mostly abandoned in favour of presenting as complete information and meaning as possible.

Below, specific instances of the application of the model and the processes of arriving at a translation will be discussed.

4.2.1 Cultural references, linguistic and extralinguistic

Three major applications of the semiotic model to translate problematic ST terms were identified: dialects, “untranslatable” cultural terms, and on-screen text. Some identified translation problems are features of more than one of these categories, which will be indicated.

4.2.1.1 Dialects and speech patterns

The first major problem that arose was the dialects or accents the various characters use. Carrying these differences across relies heavily on understanding their impact on characterisation, an important feature of Japanese film and animation (Howell, 2007). In most subtitling guidelines, recreating a dialect or accent in the titles is heavily discouraged, with simple, clear, concise language in the TT being emphasised (Díaz-Cintas and Remael, 2007; Howell, 2007; Karamitroglou, 1998; *et alia*). This leads to an inevitable loss of what Howell (2007) terms ‘colour’, if not a loss of information.

This is taken a step further in *Spirited Away*, where the Japanese dialogue’s dialects and speech patterns used by characters such as Yubaba, Kamaji and Lin are one of the many facets of the world Chihiro finds herself in which were invented by Miyazaki (Denison, 2007; Osmond, 2008).

In the TT, rather than neutralising the dialects, they were reflected in the subtitles to a certain extent by using non-standard English and slightly adjusting the speech patterns.

Lin, for example, speaks in a coarser, clipped way, which is reflected in the subtitles:

#	Char	New subtitle	DVD subtitle
6	Lin	A human's in here! Crap, they were just freakin' out about it upstairs!	A human! You're in trouble! // They're having a fit about it upstairs

The original dialogue is '人間がいちゃ！　やばいよ、さっき上で大騒ぎしてたんだよ！' (*Ningen ga icha! Yabai yo, sakki ue de oo sawagi shitetanda yo!*). The literal translation, ignoring the dialect, is "A human is here! Oh no/Crap, they were just making a big commotion upstairs!" Given the more casual way Lin speaks, the cruder "crap" was chosen as the interjection, as well as the more colloquial "freaking out" (with a dropped 'g', common in some dialects or sometimes simply casual forms of English) instead of "making a commotion". This more clearly projects the abrupt way Lin speaks than the subtitles would were they translated into more neutral English. One exception to this speech of Lin's which should be mentioned is her use of *keigo*, honorific language, when she is speaking to the Radish Spirit:

#	Char.	New subtitle	DVD subtitle
33	Lin	W-welcome, sir!	Wel… welcome!
35	Lin	Sir, this elevator doesn't go up. Please find another one.	This elevator is not in service, sir Please use another

With *keigo*, it is not only a change in register that causes what is being said to be polite, but the vocabulary itself changes, with some words considered to be more respectful than others. In the audio track at title 35, for example, Lin says 'このエレベーターは上へは参りません' (*kono erebeetaa wa ue e mairimasen*), 'this elevator does not go up". In standard Japanese, the verb 'to go' is '行く' (*iku*), but in *keigo*, the verb is '参る' (*mairu*). This difference in language is difficult to translate, and so it was decided to make the register of the subtitles more formal, and to include the formal form of address "sir".

Yubaba's speech also uses non-standard word endings, particles, pronunciations, etc., although in the subtitles her speech was neutralised a lot more than Lin's. The condescending tone conveyed through Yubaba's dialogue was attempted to be

conveyed through the subtitles, and as such her titles are a combination of colloquial and more proper English, along with more polite phrases:

#	Char.	New subtitle	DVD subtitle
8	Yubaba	Noisy, aren't you? Be quiet for me.	You're making a racket Keep it down
11	Yubaba	Stop your stupid blabbering, won't you?	Stop babbling
12	Yubaba	What could I possibly do with a scrawny little thing like you?	You're just a useless weakling
15	Yubaba	Speaking of which, what was with those parents of yours?	Your parents had some nerve!
16	Yubaba	Scoffing all our guests' food, like pigs!	Gobbling our guests' food like pigs!
18	Yubaba	Serves 'em right.	Just desserts, I'd say.

It is worth noting that the politer phrases are taken from the Japanese, such as title 8's 'Be quiet for me', which is a translation of '静かにしておくれ' (*Shizuka ni shite o-kure*), 'be quiet [honorific particle]-[give to me *(imperative)*']. This is seen as more nuanced than simply saying "be quiet", therefore it was translated in something of a more gentle way, although her tone of voice in the clip conveys no warmth.

Of the three prominent accents/dialects/speech patterns audible in the selected clips, Kamaji's was neutralised the most. Kamaji's speech is peppered with masculine ways of speaking, such as the phoneme ぞ (*zo*) audible at the ends of his sentences, but otherwise offers no particularly unique characterisations, at least, none worth discussing. Translating these elements of gendered speech into English is a difficult, if not insurmountable challenge (Nornes, 1999) and so his speech was rendered mostly in plainer English typical of subtitling (Díaz-Cintas and Remael, 2007; Howell, 2007):

#	Char.	New subtitle	DVD subtitle
36	Kamaji	Haku, he...just like you, Sen; he suddenly showed up here one day.	Haku turned up one day here, just like you
37	Kamaji	He said he wanted to learn how to use magic.	Said he wanted to learn magic
38	Kamaji	I was against it.	I didn't approve…
39	Kamaji	Nothing good comes of being a witch's apprentice.	becoming a sorcerer's apprentice… // a: I warned him,
40	Kamaji	He didn't listen.	but he wouldn't listen

Chihiro uses a somewhat standard dialect, when she does speak; possibly as a result of her usual existence in the “real” world, or perhaps her age. Haku speaks in a rather polite way, even though he is often heard issuing orders. Zeniba’s way of speaking is similar to Yubaba’s (they are, after all, twins), however, she seems to be more genuinely polite than her sister.

The only other speaking character in the clips is a ‘Frog Man’, who speaks in a somewhat comedic fashion, which can come across as somewhat broken. This was neutralised in the subtitles, save for a non-standard English “Gimme!” as a translation for ‘くれ！’ (*kure!* “give to me” (*imperative*)).

In terms of speech patterns and subtitles deviating from the typically prescribed neutral speech, reference should also be made to the way emphasis and the drawing out of words was carried out. Italics were used in places to emphasise a word or even a syllable, and where the audible dialogue was stretched out, the subtitle was written in an equally drawn out fashion; furthermore, other speech differences were indicated as well, such as Chihiro’s parents speaking with their mouths full:

#	Char.	New Subtitle	DVD subtitle
21	Dad	Ex*cuse* me!	Hello!
30	Dad	Mushtard.	Mustard
31	Mom	'anks.	Thank you
32	Chihiro	Moomm! Daaad!	Mommy! Daddy!

4.2.1.2 “Untranslatable” cultural terms

Without discussing the existential crisis one can potentially face as a translator when pondering the question “is anything really translatable?” (Chesterman, 1997:10; Pedersen, 2011:58), it goes without saying that certain cultural terms, linguistic and extralinguistic, are near impossible to translate, such as the abovementioned gender-specific language used, in this case, in Japanese.

Several guidelines and strategies to overcome these untranslatable terms exist, some of which will be discussed farther below; however, first the semiotic model’s role in this has to be regarded. The argument on which this model is based centres around this issue of equivalence and whether or not something can be translated or re-interpreted through a new *sign* (Gorlée, 1994). Based on this premise, certain terms in the clips were translated on a deeper level than purely the linguistic one.

(a) Problematic monocultural references

The first major one to be indicated is a sign appearing in the background of Clip 2, *Lin Appears*. As they are walking through the bath-house, amid a myriad of scenes which seem strange and foreign, a sign appears which reads '後楽' (*Kouraku*). The separate characters, 後 and 楽, mean 'after' and 'joy' respectively. Apart from existing in a place name—後楽園 (*Kourakuen*, a park in Okayama), the term as it stands is not apparently a word, but rather half of a *yojijukugo*, a phrase or idiom comprised of only four *kanji*: 先憂後楽 (*Senyuu Kouraku*), which means "hardship now, play later". It is derived from a Chinese poem and refers to the gods having to work for the humans on Earth before being able to enjoy the Earth themselves (this is, unfortunately, again information gleaned from Wikipedia. Sources on the topic in English are remarkably slim, and even Japanese explanations seem to fall short). Given that the bath-house, as Yubaba later explains, is a place for the 八百万の神様 (*Yaoyorozu no Kami-sama*, thousands of gods) to rest, ultimately the decision was taken to render the sign as 'Well-earned rest' (Clip 2, title 36). This could still be improved upon, perhaps by a subtitler both more proficient in Japanese and versed in Chinese literature.

The second major challenge was a scene in Clip 4, *Kamaji helps Chihiro*. After feeding Haku a dango (something akin to a dumpling) Chihiro received from a River God she saved earlier in the film, Haku spits up a *hanko* (seal stamp) to which a black slug-like creature is wrapped around. The slug attempts to escape, and Chihiro chases after it, eventually stepping on it, causing it to explode spectacularly into black goo. Chihiro bristles, and Kamaji immediately calls out 'エンガチョ！' (*engacho!)*, and he and Chihiro perform a strange ritual, in which Chihiro creates a circle with her thumbs and index fingers of both hands, and Kamaji "cuts" the circle with a motion similar to a karate chop. Figure 3 (overleaf) shows this.

Figure 3: 'Engacho'

Engacho is a now mostly obsolete practice that was once commonplace among Japanese children, performed when one child perhaps stepped in something or did something else that could be considered to make the child dirty. Through the gesture of *Engacho*, the child would be warded against the dirt, and would become clean again; otherwise they would not be permitted to touch the other children (Asakura, 2017:23; Spinola, 2018, personal communication, 24 September; Japanese Wikipedia). Although an insightful article by a user called "SomeGuy" (2008) indicates that the gesture "holds about as much spiritual cleansing strength as a North American child "passing cooties" by tagging another", in the context of the scene with its implications of magic and the fantastical nature of the spirit world as a whole, the best translation was decided to be 'Break the curse!' (Clip 4, title 25). We later find out from Zeniba that the slug was indeed (at least the manifestation of) a protective spell, which had to be broken or it would have affected Chihiro simply by her touching the *hanko*.

(b) Honorifics

The issue of the translation of honorifics in Japanese is one that often arises; for example, this is dealt with in reference to exactly the same film in Asakura's dissertation (2017:58-60). Despite the intended goals of translating as much meaning as possible, these were often omitted (in the case of the honorific prefix お- (*o*-) due to there being no sufficient equivalent without adding relatively lengthy explanations to the subtitles, or, merely transliterated in the case of personal honorifics -さん (*san*, equivalent to Mr. or Ms.) and -様 (*sama*, more formal than *san*), especially in light of the target audience identified, who should be able to differentiate between the two.

There is one exception in the selected clips identified: Haku tells Chihiro to call him 'Master Haku' (Clip 3, title 79). Asakura (2017:59-60) explains this as follows:

> '*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 bathhouse. […] The use of the word 'master' shows his importance and, at the same time, distinguishes him from other bathhouse staff.

(c) Orthography

A final, but perhaps one of the most important "untranslatable" issues in the film as a whole is the scene where Yubaba takes Chihiro's name from her, quite literally off the page of her contract. In the new subtitles, the decision to translate the name before and after Yubaba steals it was taken in light of the fact that the target audience is assumed to be familiar with some aspects of Japanese orthography. Chihiro's name is written on screen (Clip 3, title 64) as 千尋 (*Chihiro*, 'a thousand fathoms'). The character 千 (meaning 'thousand') can be read as 'chi', as in Chihiro, or as 'sen'; the latter pronunciation is used more commonly when the character is not part of a compound. The meaning of the character which is left behind is not altered, but the pronunciation is. Viewers who are not familiar with the multiple possible readings of a character may be confused as to how the name Sen is derived from 'Chihiro'; unfortunately, explaining this fully via subtitles is still nearly impossible. Given the importance of this scene to the overall film, as it impacts the plot and the way the protagonist is addressed, it was decided that at least some attempt should be made to convey this, unlike the complete omission of this explanation on the DVD version (even the English dub, which notoriously adds extra information throughout the film fails to explain this (Asakura, 2017; Denison, 2007; Osmond, 2008; SomeGuy, 2008)). It has also been pointed out multiple times that Chihiro misspelt her family name, Ogino, with the wrong *kanji* (Asakura, 2017:23; Osmond, 2008) Chihiro wrote 'Ogino' as something resembling 茯野, when it should, in fact read 荻野. This has spawned several theories that Chihiro deliberately did not give up her real name, and thus was able to retain some memory of her former life and a level of freedom from Yubaba—Haku does warn Chihiro earlier on in the film not to let Yubaba steal her name, after all—although this hasn't been commented on by Studio Ghibli or Miyazaki himself. These theories are therefore still mere speculation. Nevertheless, this "mistake" was

reflected in the title by writing the ‘g’ from ‘Ogino’ backwards in Clip 3, title 66, illustrated in Figure 4.

Figure 4: Chihiro loses her name

4.2.1.3 On-screen text

While this is the most important scene that incorporated the translation of on-screen text, there are several more instances where ‘background’ text has been translated throughout the clips. This is most noticeable in Clip 1, *the bath-house*. The signs on the buildings serve not only as “easter eggs” for viewers who can read *kanji* (Osmond, 2008), but it is believed they add to the world-building of the realm that Chihiro and her parents wander into. Some of the signs are merely somewhat grisly, reading things such as “three thousand eyeballs” and ‘grilled demon skins’ (Clip 1, title 14); however, many fans have speculated that the bath-house is a brothel (Ewens, 2016)—though some unreliable sources such as posts on internet forum Reddit have indicated that this was ‘categorically denied’ by Studio Ghibli. Nevertheless, some of the background signs in the town seem to support this theory: signs such as *Mizuinari*, the name of a shop that appears in title 56. It doesn’t appear to have a suitable English translation; however it should be noted that the real-world Mizuinari shrine (located in Shinjuku) is associated with 'the water trade…[a] traditional euphemism for the nighttime [*sic*] entertainment business in Japan', according to Wikipedia. Another point of interest with regard to the on-screen writing is title 54, which translates a sign as ‘Pig Alley’. For one, this sign reads something else when we first see it, when Chihiro’s father is calling them over at title 17 (see the left of Figure 5 below in comparison with the image on the right, which is at title 54).

Unfortunately, most of the writing has been cropped off-screen and is thus illegible apart from the first and last characters; however, it clearly does not say '豚丁横丁通', 'pig alley', at that point—whether this was yet another slight against Chihiro's parents, who are turned into pigs by that point, is not made clear.

Figure 5: Pig alley?

Returning to the point above, there is also yet another allusion to the illicit nightlife of the area surrounding the bath-house—'Pig Alley' was a nickname during the Second World War for the *Quartier Pigalle* in Paris, which is home to several adult entertainment establishments (Cosgrove, 2014).

The bath-house itself is also provided with these translations: the translation of its name will appear below when discussing the strategies by which it was 'translated', but an important clarification is that of title 37 of Clip 1: Chihiro comes across the bath-house after leaving her parents at the restaurant. The way the viewer can tell the strange building is a bath-house is not by the *kanji* 油 (*abura*: 'oil') which is on the flag billowing in the wind, but by the single *hiragana* ゆ (*yu*) on the blue covering over the door. This character implies "hot water" and marks the building as a bath-house. In the dub on the DVD version, this is clarified for the viewer through Chihiro's added line to the English script: 'It's a bath-house'. The viewer watching the subtitled version, however, although potentially knowing what an *onsen* (a public bath or hot spring) looks like due to their assumed familiarity with the culture, is left with no explanation. The decision to explicate this in the subtitles was therefore taken; as will be explained above, it is an example of Pedersen's strategy of 'specification' (2011:76).

Whether the signs do indeed hint at prostitution or just to something vaguely dark, the decision to subtitle the on-screen text was made based on the intended audience; those who have an active interest in Japanese culture and language would likely want to know what the writing means. Several interesting challenges arose with the signage,

including the fact that some of the writing was not only written from right to left (as was common in the past), but was mirrored as well as in title 13, where the latter third of the sign appears backwards (Ewens, 2016, mentions this fact as reflecting Chihiro's uneasiness). There is no explanation to be found for the meaning behind this mirroring, but this was nevertheless reflected in the title. There are the odd examples of background text which was translated throughout the clips (except Clip 5, which contained no on-screen text). Although some of them might add nothing to the plot, the decision to include them was made for the sake of consistency.

Unfortunately, due to the limitations of *Aegisub*, the subtitling software used—or, perhaps, the subtitler's own limitations in figuring out how it could be done—some of the signs in the first clip were left untranslated due to the animation of the scene; static subtitles would not have been suitable given the panning of the camera. This is a problem which could easily be solved given the right tools and training, and will add more information to this particular semiotic layer of the film.

Although some of them were mentioned in the above section, what follows is a list of the translation strategies employed in combination with the semiotic model to arrive at the final translations appearing in the subtitles.

4.3 Translation strategies

As discussed in Chapter 3, the categorisation of the translation strategies that were used when subtitling the clips are based on the taxonomy outlined by Pedersen (2011). Specific examples will be given from the corpora of subtitles based on their relevant impact and importance, highlighting not only the strategies as they were intended by Pedersen, but also how the semiotic model was integrated. The six major strategies and a seventh miscellaneous category will be arranged and discussed in subsections below.

4.3.1 Retention

To reiterate, retention is a "strategy" in which the ST term is retained in the TT without any, or only very little, adaptation. This is often the case with proper nouns. The retained ST term can be marked or unmarked.

In Clip 4, titles 12 and 17, reference is made to a *dango*. Translations for the term often include words like “dumpling”, which is something of a hypernym for the term; dango is a (typically sweet) “dumpling” made from sticky rice flour (*mochiko*):

#	Char.	New subtitle	DVD subtitle
12	Chihiro	Haku, here's the dango I got from the River God.	Haku, the River God gave me this
17	Kamaji	That's a bitter dango!	Is it an herbal cake?

The term “dango” was retained, unmarked, due to the increased possibility of the target audience recognising and understanding the term in the audio track given the ubiquity of the food in not only Japanese media and culture, but western as well: there is even a dango *emoji* (🍡). This is especially possible with regard to title 17, which is relatively concise. The word appears at the end of both lines in the spoken dialogue, and thus are prominent enough to be recognised. As Díaz-Cintas and Remael (2007:56) put it, the viewer who *is* familiar with the term, may “believe that the translator has ‘forgotten’ to translate such-and-such a word, which they have clearly heard on the soundtrack.”

Other examples of retention, mentioned above, are honorific terms:

#	Char.	New subtitle	DVD subtitle
43	Chihiro	Kamajii-san, I'm going to take this back to Yubaba's sister.	Kamaji, I'm going to give this back to Yubaba's sister
54	Chihiro	Lin-san!	Lin

These are from Clip 3. This is both due to the attempted retention of the honorific term, as well as based on the assumption that the target audience understands what the term means.

A note on the name should be made here: when Chihiro addresses Kamaji, his name in the title on-screen reads ‘Kamajii’, with two ‘i's. This is due not only to the pronunciation of his name, but also the fact that, like many other names in the movie, his name has a specific meaning: 釜爺 (Kamajii) Boiler-room Old-man. The difference lies between じ (*ji*), mister (as a term of address, “hey, mister!”) or uncle, as in ‘おじさん’ (*o-ji-san*), and ‘爺’ (*jii*) old man/grandfather, as in ‘お爺さん’ (*o-jii-san*). This brings up an incongruence though, as Chihiro addresses Kamaji as *o-jii-san*, (such as in Clip 3, title 27) yet the subtitles read ‘uncle’ and not “old man” or “grandfather”—this is a cultural difference which will be addressed below.

The name of the bath-house, 油屋 (*Aburaya*) was retained in the TT, as well as its first *kanji*, 油 (*Abura*, lit. 'oil'), which is used for decorative effect throughout the bath-house and its surrounding areas. Given it is a proper noun, it was retained as such, and not translated.

4.3.2 Specification

Specification is the strategy by which the meaning of a term is made more explicit, by adding more information to the translation to explain the term.

There were only a few instances of this in the ST, such as the following title from Clip 4, which could be considered as such:

#	Char.	New subtitle	DVD subtitle
42	Kamaji	He became paler and paler, and the look in his eyes turned cold and hard.	As time went by, he turned increasingly pale, // and his eyes took on a sharp gleam

The line in Japanese is 'そのうちどんどん顔色が悪くなるし、目つきばかりきつくなってな' (*Sono uchi dondon kaoiro ga waruku narushi, metsuki bakari kitsuku natte na*)—'his complexion became worse and worse, and the look in his eyes became sharp'. By specifying *kitsuku* as 'cold and hard' rather than translations such as 'tight' or 'sharp', which are not often use to describe the look in someone's eyes—at least, not in typical South African English—the image of the way Haku was changing becomes clearer.

In Clip 1 we also have an example of specification where Haku tells Chihiro she needs to go back to where she came from:

#	Char.	New subtitle	DVD subtitle
41	Haku	It's almost night time! Hurry, go back, before the sun sets!	It's almost night! Leave before it gets dark

The Japanese dialogue does not explicitly state when or what Chihiro should go back before: 'じきに夜になる！その前に早く戻れ！' (*Jiki ni yoru ni naru! Sono mae ni hayaku modore!* 'It will become night very soon! Go back quickly before that') The extra explanation is necessary for the sentence to make sense in English. The difference is one that arises from Ikegami's (1991) "become" language versus "do" language—the English requires some agent, some subject to perform the action (time

itself, the sun), whereas Japanese is quite content for a situation to become what it is, without any agent.

Another notable instance of this having to be employed was in Clip 2. The frog-man who Lin encounters (referred to as 'Frog') is directing a group of *kami* to their 'お座敷' (*o-zashiki*):

#	Char.	New subtitle	DVD subtitle
41	Frog	Your dining room is to the right.	Your room is on the right

An *o-zashiki* is a Japanese-style room, with bamboo *tatami* mats on the floor. When translated as just 'room', however, from a western perspective it may be assumed that the *kami* are being led to their hotel room, where they will sleep, with Frog acting as a bellhop. This is not the case. They are going to their room to eat, drink, or possibly be entertained by one of the 'ladies' (see below) working at the bath-house (Spinola, 2018, personal communication, 24 September). Therefore, a distinction has to be made to avoid this confusion. "Dining room" was eventually settled on in an attempt to convey the purpose of the *o-zashiki*, however, this is still somewhat lacking.

4.3.3 Direct translation

A direct translation involves translating each component of a phrase into the TL, but not altering it in any other way.

In the clips, the clearest instance of this is the translation of Haku's name in Clip 5:

#	Char.	New subtitle	DVD subtitle
58	Zeniba	White Dragon, I won't blame you anymore for what you did.	Haku, I no longer blame you for what you did

The Japanese dialogue is '白竜、あなたのしたことはもう咎めません' (*Haku-Ryuu, anata no shita koto wa mou togamemasen*, 'white dragon, I won't blame you anymore for the thing that you did'). 白 (*shiro*) means 'white' and can also be pronounced as *haku* but because it's his name, it was retained as 'Haku'. There is, however, a marked difference in the way Zeniba addresses him when she calls him *Hakuryuu*, 'White dragon'; furthermore, 'Haku dragon' is somewhat of an awkward construction, especially as the viewer is well aware that the dragon is Haku (Chihiro has repeatedly stated this since his appearance on screen). The decision was therefore taken to

translate his name directly, as it may also offer some explanation to those who may have wondered where the name ‘Haku’ came from.

4.3.4 Generalisation

This strategy employs replacing a specific ST phrase with a more general TT phrase, often a hypernym.

The most prominent example of this was in the translation for the line in which Lin is describing No-face to Chihiro in Clip 4:

#	Char.	New subtitle	DVD subtitle
59	Lin	That big spender turned out to be a No-face monster!	That big tipper turned out to be a horrible monster, No-face

Instead of ‘big spender’ or ‘big tipper’ as per the DVD version, Lin refers to No-face as ‘気前がいいと思ってた客’ (*kimae ga ii to omotteta kyaku*): ‘the customer we thought was very generous’. The lengthier epithet could have been retained; however, since ‘big spender’ conveys more or less the same idea while using less space, in line with the semiotic model, it was chosen as the best translation.

4.3.5 Substitution

An ST term can be substituted with either a translation of an equivalent term from the ST, or an equivalent term from the TT.

For example, the way Chihiro addresses Kamaji and Zeniba: Uncle and Aunty, respectively, is a TL substitution. As discussed above, with regard to Kamaji (or *Kamajii*), Chihiro uses a term which is more accurately ‘grandfather’ or ‘old man’ (‘お爺さん’, *o-jii-san*), but as it is more common in South Africa for children to call older males ‘uncle so-and-so’, it was decided to translate it as a general term of respect for an older man, in this case, ‘uncle’. When Lin calls Kamaji ‘gramps’ (Clip 4, title 66), she rather irreverently addresses him as ‘*jii-san*’, without the honorific ‘*o*’ in front of it, so in translation, she was equally derisive. Chihiro addresses Zeniba as ‘おばあさん’ (*o-baa-san*), ‘grandmother’ or ‘old woman’. Rather than using the more specific ‘granny’ (the route the DVD translations went), the South African term of address ‘aunty’ was used.

In Clip 2, title 55, Lin gives the following reason as to why she cannot give Frog the char-grilled newt she received from Kamaji:

#	Char.	New subtitle	DVD subtitle
55	Lin	Not a chance! The ladies asked me to get it.	Not a chance It's for the other girls

This is a translation of 'やなこった。お姉さま方に頼まれてんだよ' (*Yanakotta. O-nee-sama-gata ni tonamaretenda yo*), 'No way, the older sisters *(polite plural marker)* asked me to get it for them'. Lin refers to the 'girls' (as per the DVD) who asked for the char-grilled newt as *o-nee-sama*. お姉さん (*o-nee-san*) is a term of address for one's older sister, often used for any female slightly older than oneself. Lin already uses *sama* instead of *san* in reference to them, and further distinguishes them as *o-nee-sama-**gata*** rather than using a more casual plural marker, meaning they are in a position of much higher status than herself—she would not simply refer to them as 'the girls'. 'Ladies' was chosen as a more appropriate translation, especially considering the information that can be gleaned from the visuals. The *o-nee-sama* are likely the ones interacting with the *kami*, bathing them and entertaining them. They are dressed in more decorative (and revealing) clothes, while Lin and Chihiro are dressed in clothes more fitting for their role as cleaners. If the 'the Aburaya is a brothel' theme is taken into consideration, this could be seen as a nod to the fact that the older prostitutes would "take care" of the clientele; while the younger girls paid for their board by cleaning the brothel (Spinola, 2018, personal communication, 24 September).

Figure 6: O-nee-sama-gata *(with* kami*) vs Chihiro and Lin*

A final example to illustrate a substitution is from Clip 1, where, although the ST and TT phrases were similar, the term was substituted with a more common English phrase:

#	Char.	New subtitle	DVD subtitle
44	Haku	I'll buy you some time, get back over the river! Run!	I'll distract them Get back across the river!

The phrase 'I'll buy you some time' is translated from '時間を稼ぐ' (*jikan wo kasegu*, 'I'll earn some time'). This phrase was familiar enough to the English that the translation was easily chosen, with the specification of Haku 'buying time' for Chihiro, whom he is addressing. Why the DVD version did not exploit this similarity is unclear.

4.3.6 Omission

This strategy should be self-explanatory: troublesome ST phrases are simply deleted from the TT.

Given the non-reductive intent of the application of the semiotic model, this strategy was avoided as far as possible. The only instances where it was employed was when the translation would yield redundant or repetitive information:

#	Char.	New subtitle	DVD subtitle
26	Chihiro	I don't want it, mommy! Let's go! They'll get cross at us!	I don't want to! // Let's go! They're gonna be mad at us

In this title, Chihiro tells her parents 'They'll get cross at us!' This is from 'お店の人に怒られるよ' (*o-mise no hito ni okorareru yo*), more literally "We are going to be ('gotten angry at') by the shop's people". The translation drops 'the shop's people', but the meaning of who 'they' are in this case should be clear enough that this particular qualifier can still be omitted.

There is also a case of specification in this title, in that Chihiro whines 'I don't want it, mommy!', the underlined word having been added. This was done to convey the way in which she is whining to her mother, such as children typically do (Spinola, 2018, personal communication, 24 September).

4.3.7 Other strategies

Pedersen's 'other' strategy included only translation by an "official" equivalent, that is, one that was provided by some authority or instruction, or one that is commonly agreed upon.

In the case of the clips, the only 'official equivalent' that can be said to have been used is the spelling of character names, something which has been tacitly agreed upon by most texts on the work, with no variation in the way the names are spelled.

Further to this, there are no other strategies that were used outside of these from Pedersen's taxonomy (2011).

4.4 Drawing comparisons

One of the aims of this study was to prove whether the subtitles created according to a semiotic model could be an improvement over the existing subtitles available for the film. In order to examine this, the subtitles distributed on the DVD need to be compared with those created as a result of the undertaking of this study. As has been demonstrated above, the subtitles from the DVD version were collected in corpora alongside the 'new' subtitles to facilitate comparison.

Significant differences between the DVD subtitles as well as the ST and the 'new' subtitles will be discussed below, following a brief overview of the main issues found with the DVD subtitles.

4.4.1 Major problems with the DVD version

It has been pointed out that the dubbed version of the film is 'better' than the subtitled film (Osmond, 2008). Upon viewing the film with the DVD subtitles and the Japanese soundtrack active, this subjective opinion becomes somewhat more understandable. There are some issues with the subtitles as they are on the DVD distributed in South Africa by Disney; whether the same issues are present in other releases is unknown at present (save a lone fansubbed version, which did not, in fact, have the same issues). The main areas of concern identified during the close viewing of the film were punctuation errors, spelling and grammar errors, and (most frequently) line segmentation errors.

4.4.1.1 Punctuation errors

The DVD titles lack proper punctuation, omitting full-stops at the end of each title, but retaining question marks, exclamation marks, ellipses and even interrobangs (‘!?’ or ‘?!’). Although this can be seen as a choice made by certain companies (Díaz-Cintas & Remael, 2007:107), this can be distracting, as one expects the title to continue onto the next without the proper punctuation to indicate the sentence has ended, yet even in two-line titles the full-stops are not included. As Díaz-Cintas and Remael (2007:106) put it, “[t]he full stop at the end of a subtitle is an unequivocal indication that the sentence is finished”.

4.4.1.2 Spelling and grammatical errors

There are instances of spelling and grammatical errors throughout the DVD, with the latter being more prolific than the former. Within the 3rd clip, *Chihiro meets Yubaba*, there are two very prominent examples of these types of errors:

#	Char.	New subtitle	DVD subtitle
18	Yubaba	Serves 'em right.	Just desserts, I'd say.
35	Yubaba	Or should I give you the *hardest*, *toughest* job and make you slave away until you die?	Or maybe you'd like the worst //nastiest job I've got, // until you breathe your very last breath?!

In line 18, while the translation is not incorrect, the subtitler misspelt ‘Just deserts’ with the common eggcorn ‘just **desserts**’. It should be noted that it has been argued that this version has, due to its use over time, become an alternative spelling rather than a misspelling (Zimmer, 2007), however, as is argued in an article on dictionary.com (no date):

> this is not the spelling or meaning of the phrase that has been around in English since the late 1300s. So, the next time you’re talking about someone’s *comeuppance* make sure you use *just deserts* with one *s*.

Therefore, regardless of Zimmer’s argument (and its implications for English as a whole) this spelling will remain to be seen as controversial, if not simply incorrect—as was initially assumed, which is a hindrance to the legibility of the subtitles either way.

The grammatical error in title 35, especially when first encountering it, can render the entire sentence nonsensical, although it only lacks one verb. Unfortunately, that lack of one verb is rather distracting, and can influence the legibility of the titles (the DVD subtitle is split across three separate titles, it is not a three-line subtitle; conversely, the new subtitle is a single two-line subtitle).

4.4.1.3 Poor line segmentation

Following the 'rules' set out by Karamitroglou (1998) and Díaz-Cintas and Remael (2007), subtitles that run over two lines should always be segmented (at the highest semantic node, according to the former (1998:7)) in such a way that the top line is longer than the bottom line, to facilitate legibility.

The DVD version failed to do this in several instances. It was specifically noted while creating the corpora for the clips 7 times and occurs regularly throughout the film. Figure 7 below illustrates an instance of this noted at Clip 1, title 21 (08:40:00 from the beginning of the film):

Figure 7: Line segmentation issues on DVD version

4.4.2 Specific comparisons between both versions

Below, several specific comparisons will be drawn between the DVD version and the new subtitles; drawing from the discussions above in order to comment on the difference in equivalence (and/or quality) of the two different versions of subtitles. Excerpts from the corpora will be discussed according to the chronology of the film.

4.4.2.1 Clip 1: The bath-house

#	Char.	New subtitles	DVD subtitles
27	Dad	It's fine! Daddy's here.	Don't worry, you've got Daddy here
59	Chihiro	Mooommmyyy!	Mommy!
72	Chihiro	I'm see-through!	I can see through!

Most of the pressing issues regarding this clip were discussed in earlier chapters, such as the translation of on-screen text. Three comparisons were chosen to highlight the differences from this clip.

In title 27, the DVD' subtitle is actually perceived (subjectively) to be slightly more equivalent to the ST, which is '大丈夫、お父さんがついてるんだから' (*daijoubu, o-tou-san ga tsuiterun da kara*). ついてる(*Tsuiteru*) means "to be in luck", so, taking the meaning into account, what he says means is something like "It's OK, you're in luck because dad's here". This specification is carried across more clearly in the DVD version than in the new subtitles, which were created independently.

In title 59, as discussed previously, the new subtitle draws out the word 'mommy', reflecting Chihiro's drawn out cry in the soundtrack and the visual of her screaming for her mother on screen. It was felt that this conveyed more of the overall scene and emotion than the DVD's version.

Title 72 was somewhat confusing in comparison at first glance. The Japanese line is ' 透けてる' (*suketeru*), 'I am transparent'. Compare the new subtitle with the DVD version: 'I'm see-through' vs 'I can see through'. There is a convoluted explanation of the grammar of Japanese regarding a separate verb 透く(*suku*), which also means "to be transparent", by which the translator's arrival at the decision to phrase it as 'I can see through' could potentially be mapped out, but that is beyond the scope of this study; it suffices to merely say this is a slightly inaccurate translation resulting from the wrong word being chosen; one that could easily have been simplified to a title that is both slightly shorter and more effective.

4.4.2.2 Clip 2: Lin appears

#	Char.	New subtitles	DVD subtitles
3	Lin	Stoppit, already! Bowl?	Cut it out Where's your bowl?

#	Char.	New subtitles	DVD subtitles
6	Lin	A human's in here! Crap, they were just freakin' out about it upstairs!	A human! You're in trouble! // They're having a fit about it upstairs
10	Kamaji	Won't *you* take her to Yubaba for me?	Would you take her to Yubaba?
19	Lin	Pain in the butt...move it!	You sure are slow Hurry!
23	Lin	Hey, didja say thanks to Kamaji? He really helped ya out, right?	Did you even thank Kamaji? // He's looking out for you
35	Lin	Sir, this elevator doesn't go up. Please find another one.	This elevator is not in service, sir Please use another

Most of the differences in this title are a result of dialect, most as a result of the neutralisation of the dialect in the DVD's subtitles, but some as a result of the TT dialect or vernacular. In title 3, for example, Lin's curt 'Stoppit!' is a phrase, or a contraction of a phrase, that is much more likely to be heard in South African English than 'Cut it out!'. Title 6 has already been discussed, however, the large differences between the two versions of the title were worth including for illustrative purposes. One of these differences is that the DVD version's subtitler chose to translate the interjection 'やばいよ！' (*Yabai yo!*) as 'You're in trouble!', in something of a minor translation error.

In title 10, the DVD version fails to convey the sense of 'do this for me' implied by the phrase 'くれねえか？' (*kurenēka?*) into account, and renders the sentence as only a polite request rather than the implied order Kamaji is issuing to Lin.

In title 19, Lin slurs the word '面倒くさい' (*mendoukusai*), 'troublesome'; translated in the new subtitles as 'Pain in the butt' and in the DVD version as 'You sure are slow'. The implication of the scene is, of course, that Chihiro is flustered and not thinking clearly, therefore coming across as somewhat incompetent; however, this is taken to be a translation error on the part of the DVD's subtitles given the meaning of the word. It may also, however, have been an effort to negate the crudeness of Lin's language.

Title 23 again ignores some features of Japanese grammar ('. . . だろう？', …*darou?*, '…surely?'), and has neutralised any dialect or accent features.

In the DVD version of title 35, Lin tells the Radish Spirit that the lift is out of service. This is not the case, as the lift is clearly in operation; it just doesn't go up from that floor. This is clearly indicated in the dialogue, as well as on signs all over the lift reading

‘down only’. This was therefore assumed to be a translation error. It should also be pointed out that the new subtitle, despite being in South African English, refers to the lift as an ‘elevator’; this was chosen to be more in line with the register of the dialogue, given that Lin is speaking to her customer, the Radish Spirit.

4.4.2.3 Clip 3: Chihiro meets Yubaba

#	Char.	New subtitles	DVD subtitles
11	Yubaba	Stop your stupid blabbering, won't you?	Stop babbling
12	Yubaba	What could I possibly do with a scrawny little thing like you?	You're just a useless weakling
14	Yubaba	Thousands of gods come here to relax in the baths.	It's a bath-house, // where 8 million gods can rest their weary bones
32	Yubaba	Anyone can see that you're a weak, spoilt, whiny, stupid little girl!	Anyone can see you're a lazy, spoiled, crybaby // Stupid to boot
33	Yubaba	You want a job here, well it's just too bad!	I've got nothing for you // Forget it
37	Yubaba	Mommy's gonna be right there; be a good boy!	I'll be right there That's a good baby, now
49	Yubaba	But if I hear you say "I don't want to" or "I want to go home",	But one peep out of you about anything,
52	Yubaba	Yes, there. Hurry up, write your name already!	That's right Quit dilly-dallying and do it
65	Yubaba	Flashy name, isn't it?	What an extravagant name
79	Haku	Don't chatter. And you will call me Master Haku.	No idle chatter // Call me Master Haku

In comparison to the tone in which Yubaba speaks, the DVD subtitles are somewhat old fashioned and in something of a higher register. The new subtitles tried to reflect the slightly coarse, abrupt fashion in which Yubaba speaks. Furthermore, the DVD subtitles omit several portions of Yubaba’s speech, as illustrated in titles 11, 12 and 49.

In title 14, Yubaba speaks about the ‘八百万の神さま’ (*yaoyorozu no kami sama*)—a Shinto term referring to the number of *kami* that exist. It literally means “eight million gods”, which is reflected in the subtitle, but the number 八百万 (*yaoyorozu*) is more broadly accepted to mean ‘a very large number’ or ‘myriad’ rather than specifically eight million. This nuance was missed in the DVD version (Denison, 2007; Osmond, 2008).

The Japanese line translated in titles 32 and 33 is rather long: ‘見るからにグズで甘ったれで泣き虫で頭の悪い小娘に、仕事なんかあるもんかね？お断りだね！’(*Miru kara ni guzu de, amattare de, nakimushi de, atama ga warui komusume ni, shigoto nanka aru mon ka ne? O-kotowari da ne!)*. The DVD subtitle started out translating it somewhat literally, then took a turn by adding ‘Stupid to boot’ as a separate sentence. The new subtitles also split the line into two separate sentences, but without breaking the long string of descriptors being listed off by Yubaba and still remaining shorter than the DVD’s translation. The resulting separate sentence may be a result of the translator taking the word 泣き虫 (*nakimushi*), ‘crybaby’ as a noun rather than an adjective. The new subtitles rephrased some of the terms in this list to shorten the title while still retaining the same meaning; however, title 33’s “forget it” as a translation for Yubaba’s ‘*o-kotowari-da ne*’ (‘I refuse’, or, ‘it is a refusal’, to be completely accurate and reflect the phrase as belonging to Ikegami’s ‘become language’ category (1991)) is seen as a better translation than that in the new subtitle.

The DVD version does not carry across the same image of a mother talking to her baby (as conveyed by Yubaba’s tone in the dialogue) in title 37. This was circumvented in the new subtitles by adding ‘mommy’ in as the subject of the sentence. Oddly, in title 49, the speech in the official subtitles is infantilized (“…one peep out of you…”), yet here Yubaba is addressing Chihiro again. The new subtitle was created somewhat more literally, retaining Yubaba’s predictions of Chihiro’s complaints.

Titles 52 and 65 illustrate the higher register as well as the old-fashioned way in which the subtitler for the DVD version has Yubaba speak, with words such as ‘dilly-dallying’, as well as the more formal-sounding ‘extravagant’ in comparison with the new subtitle’s ‘flashy’.

A last note is on the way Haku orders Chihiro to refer to him as Haku-sama in line 79. The strong imperative is lost when translating the line as simply “Call me Master Haku”, as in the DVD version; therefore the decision was taken to add information and rephrase the order as “you will call me Master Haku.”

4.4.2.4 Clip 4: Kamaji helps Yubaba

#	Char.	New subtitles	DVD subtitles
8	Chihiro	What do we do? Haku's gonna die!	Oh, no, he's going to die!
9	Kamaji	Something inside him is eating him up!	There's something inside him that's killing him
25	Kamaji	Break the curse! Sen! Break it!	Gross, gross, Sen! Totally gross
26	Kamaji	It's broken!	Clean
27	Chihiro	Uncle, this is Yubaba's sister's seal!	Haku took this from Yubaba's sister, Kamaji
30	Chihiro	Ah! It's really Haku! Uncle, it's Haku!	Oh… I knew it was Haku! // Look, Kamaji, it's Haku!
34	Kamaji	Still out cold, huh? He couldn't take that kind of magic.	Yes he is, but he's still gravely ill from the spell…
35	Kamaji	I hope this is enough to calm him down.	That should calm him some
38	Kamaji	I was against it.	I didn't approve…
39	Kamaji	Nothing good comes of being a witch's apprentice.	becoming a sorcerer's apprentice… // a: I warned him,
64	Lin	Why'd you do that? He's already swallowed three people!	He's already swallowed two Frogs and a Slug!

Many of the issues illustrated in this clip are the result of omissions and paraphrasing of the ST, for example, in line 9, the Japanese dialogue clearly refers to something 'eating up' Haku, which the DVD subtitle specified/rephrased as 'killing him', and line 34 ignores the fact that Kamaji mentions the fact that Haku is very weak, instead replying to Chihiro that Haku is, indeed, breathing.

Lines 25 and 26 are the translations pertaining to *engacho* mentioned above. The DVD version chose only to translate one component of the entire concept, rendering the translation of the scene no less incomprehensible than the ST would were it presented to a non-Japanese viewer as is: "Gross, gross, Sen! Totally gross" as a line has nothing to do with Chihiro making the *engacho* gesture, nor does "Clean", when Kamaji cuts ('切った！', '*kitta!*': 'it's cut!', he says at title 26) Chihiro's gesture apart. This is assumed to be a result of an incomplete understanding of the ST reference.

Chihiro addressing Kamaji by his name in title 27 is considered to be inappropriate, as the viewer will be able to hear that the name did not appear in the audio track. This is also the case with Haku's name in the title. The subtitler added unnecessary

information to the text in light of the context of the scene. Furthermore, while Chihiro addresses Kamaji as *o-jii-san* as the very first word in the dialogue, in the DVD version he is named only at the end of the sentence. This was restructured in the new subtitle to avoid the dissonance between the audio and the subtitle.

Title 30's 'I knew it was Haku' is a better translation of 'やっぱりハクだ！' (*Yappari Haku da!*) than the new subtitle's 'It's really Haku'.

Kamaji is unsure in title 35 that the medicine he gave Haku would help him settle, something that was not reflected in the DVD subtitle, but was attempted in the new subtitles by indicating that he *hopes* the medicine will help.

Titles 38 and 39, which follow on from one another in the DVD version, come across as somewhat nonsensical, and include a bizarre instance of numbering ('a:'). This appears as though it could be the result of the subtitler's notes being included as the subtitles; though this again would be mere speculation and the purpose of the comparison is not to identify the motives behind the DVD subtitler's methods. Regardless, this is an objectively bad subtitle.

In title 64 we have another example of an unnecessary addition. The ST merely says that No-face swallowed three people, as in the new subtitle, yet the DVD subtitle specifies that he swallowed 'two frogs and a slug'. The bath-house workers *are* comprised of slugs and frogs (Asakura, 2017; Osmond, 2008), and it is shown on screen earlier in the film who No-face swallows, but this specification is unnecessary and adds nothing to the understanding of the scene.

4.4.2.5 Clip 5: Chihiro meets Zeniba

#	Char.	New subtitles	DVD subtitles
16	Chihiro	Sorry! There was a really weird worm stuck to the seal, but I trod on it!	I'm sorry I stepped on that strange bug // that was on the seal and squashed it
17	Zeniba	You *trod* on it?	Squashed it!
18	Zeniba	Y'know, that worm was so my sister could control her apprentice,	You know, my sister snuck that bug into the dragon,
19	Zeniba	she snuck it into that dragon's belly.	so she could control her apprentice
20	Zeniba	and you *trod* on it!	Squashed it!

#	Char.	New subtitles	DVD subtitles
24	Zeniba	Even though we're two halves of a whole, we don't get along.	My sister and I are two halves of a whole, but we really don't get along
25	Zeniba	Hey, don't you think she's too posh?	You've seen what bad taste she has
33	Zeniba	Things that happened to you once stay with you… you just can't remember them.	Nothing that happens, is ever forgotten, // even if you can't remember it
47	Zeniba	It's to protect you. It's made from the threads that we all spun together.	It'll protect you I made it from the thread they spun
49	Zeniba	Ah, he came at a good time. We've got a guest, go see who it is.	What good timing We've got another guest, let him in
56	Zeniba	Good timing, hey?	Good timing, I'd say
63	Zeniba	You stay here, be my helper.	You, stick around and be my helper

Titles 16 again highlights the unnecessarily long additions that are made to the DVD subtitles. It specifies that Chihiro "stepped on and squashed" the bug/worm (both are acceptable translations of 虫 (*mushi*), which is spoken—although the *mushi* appears more as a slug or worm than as an insect), whereas in the new subtitle, she 'trod on it'; employing a short verb that already means "stepped on and squashed". It is possible this was a result of American *versus* South African English, however.

There was a particularly challenging translation problem at line 24. This was one of the only instances where the new subtitle relied on both the DVD subtitle and a fansub of the film to arrive at an adequate translation. '[we're] two halves of a whole' is the translation rendered from the line 'あたしたち二人で一人前なのに気が合わなくてね。' (*Atashi-tachi futari de ichininmae nano ni ki ga awanakute ne.*). The literal translation is 'although the two of us together are one [person] we don't get along.' This is a rather difficult concept to subtitle as is; it would require being on screen for a longer period than simplifying it to a more common phrase such as 'we're two halves of a whole', which is more legible and more comprehensible for English speakers than the literal translation. Fortunately, not too much meaning is sacrificed.

In line 25, the word that was translated as 'posh' in the new subtitles is ハイカラ (*haikara*), derived from the English 'high-collar': a somewhat dated, derisive term referring to the influence of western culture on Japanese people, perhaps nowadays

especially with a view that this was gaudy or tasteless. The DVD subtitle is perhaps in reference to this tastelessness (meaning ‘gaudiness’), however; this doesn’t convey the sense of ‘kitsch’ that Zeniba likely meant. Hopefully the phrase ‘too posh’ implies this sense more clearly.

The DVD version’s subtitle for line 33 is contradictory due to the wording. There is also an errant comma, but overlooking that, the title outright cancels itself out—if what happens is never forgotten, how can it not be remembered? The line was rendered in the new subtitle in such a way instead that what happens ‘stays with’ someone, although they might not be aware of or ‘remember’ it.

Title 47 changes the nuance of the dialogue slightly. Instead of emphasising that the loyalty and friendship Chihiro has gained of Boh (Yubaba’s baby, who is at that point a hamster), the Yu-bird (Who has become the fly that carries Boh around), No-face and Zeniba (among others), it merely becomes something Zeniba made herself out of thread that the others just happened to spin. The new subtitle tried to indicate the entire group’s involvement as a whole; that the hair band was made from ‘the threads we all spun together’.

In the new subtitles, titles 49 and 56 were deliberately worded differently to avoid repetition, especially considering that in the audio track at title 56, Zeniba actually says ‘Good timing’ in English. This was not taken into account in the DVD version.

A small mention should also go to title 62: as something of a sound effect, Boh (still a hamster) kisses Zeniba on the nose, making the sound ‘チュ！’ (*chu!*) which is onomatopoeic for a kiss. This was titled as well, in a much smaller font and just below Boh, who is being carried by the Yu-bird (still a fly), as ‘mwah!’ This was titled in such a way to both emphasise the kiss with a more familiar onomatopoeic term, as well as highlight the softer, cuter sound Boh makes.

Title 63 was another title where the DVD version was considered to be better than the new subtitle—‘stick around’ sounds better than ‘stay here’, considering Zeniba’s overall register and tone of voice.

4.5 Conclusion

This chapter analysed the subtitles created for *Spirited Away* according to the semiotic model proposed in Chapter 3 and compared them with the subtitles distributed on the Disney DVD release of the film. This was carried out by creating corpora of the new subtitles alongside the subtitles available on the DVD. It was demonstrated that there are some severe problems with the DVD version, and a significant difference in the translations in both versions.

The following, final chapter of this dissertation will discuss whether or not the new subtitles are an improvement over the 'official' ones, as was the intended goal of this study, and what the implications of the outcome may be.

CHAPTER 5:
CONCLUSION

'Without an end, there can be no peace. It gets no easier.
Your struggles have only just begun.'

—Flemeth[5]

5.1 Introduction

The intention of this study was to determine whether or not a semiotic model for translation yielded more complete, more equivalent subtitles for the film *Spirited Away*. This was analysed by creating subtitles according to a specific semiotic model based on that of Kruger (2001) adapted with a theoretical basis consisting of works by Barthes (1982), Gorlée (1994) and Ikegami (1991).

Five clips were selected through a close viewing of the film and subtitled according to the semiotic model created for the study. These subtitles were compiled in corpora alongside the subtitles distributed on the DVD version of the film, released by Disney. These were ultimately compared to each other, and the resulting differences noted.

In the below sections, the outcomes of the research will be discussed, as well as suggestions for further research on the topic.

5.2 Summary of findings

The findings of this study can be subdivided into three main categories, namely the outcome of the literature review conducted, the application of the semiotic model to the subtitling process, as well as the comparison of the subtitles created for this study with those available on the DVD.

5.2.1 Findings from the literature review

As mentioned in the conclusion of Chapter 2, there was a great deal of literature available for nearly all aspects of this study. Although the body of literature was ultimately reduced to a small collection of the most important texts, these were carefully selected based on their relevance to the study conducted.

The literature review was divided into four main sections, respectively related to translation theory, semiotics, AVT and *Spirited Away*. These were further divided into relevant subcategories as they pertained to the study.

5.2.1.1 Translation studies

First of all, a brief history and discussion of translation theory was provided. Since the nature of this study is, of course, that of translation studies in the broader scheme of things, this could not be omitted. The theories of equivalence which were examined and later built upon by Gorlée (1994) based on the work of Peirce were of particular importance, especially when the assumption is, as in this study, that equivalence to the ST is what makes a translation a 'good' one.

5.2.1.2 Semiotics

From the topic of equivalence, the discussion was easily able to move towards semiotics, which was a fundamental theory behind this study. The history of semiotics or semiology (in Saussurean terms) was examined, followed by an explanation of the field and its terms, particularly that of the sign. Barthes's *Empire of Signs* (1982), another pivotal work to this study was then discussed, given its insights to Japan and its views on the world at large, namely the 'empty centre' Barthes describes it as having; relevant to the study both as it pertains to Japanese semiotics and as the film, in turn, illustrates the empty centre rather effectively. Ikegami's 1991 collection of essays reflecting Barthes's *Empire* were also examined here; notable due to its Japanese authorship and specific examples pertaining to the semiosis of *Spirited Away*, especially Ikegami's own essay on the difference in language and Kawai's article on the Japanese fairy tale. The latter contributed especially to the close viewing and understanding of the film in order to select excerpts to translate.

5.2.1.3 Semiotranslation

The literature review then turned primarily towards Gorlée and her 1994 work *Semiotics and the Problem of Translation*, introducing the concept of a semiotic framework for translation. This was explained with reference to other works, and was (naturally) critical in understanding the basis of the semiotic model which would eventually be applied. The concepts from Gorlée (1994) were already specifically applied to AVT in an article by Kruger (2001), who illustrated this model and its application clearly. The model as set out in this article was used and adapted with the abovementioned works by Barthes and Ikegami (1982; 1991), as explained in greater detail at the end of the subsection.

5.2.1.4 Audiovisual translation

A discussion on AVT, but more specifically subtitling was then introduced, beginning with an introduction to the basics of subtitling theory. As a young field, the theory is still evolving rapidly, with more literature being introduced at a rapid pace. This was highlighted in the literature review, as it pertains to the high possibility of new theory and practices being introduced to the field. Semiotics as it applies to AVT was also discussed, as elements beyond the linguistic need to be considered when translating for the screen. The typical rules for subtitling were discussed, especially in order to demonstrate how to break them; the concepts introduced in the final subsection building on this—particularly with a discussion on Nornes' 1999 *For an Abusive Subtitling*, fansubbing, and these influences on the semiosis of AVT.

5.2.1.5 Spirited Away

Finally, literature pertaining to *Spirited Away* was examined. A pivotal work in this study was by Osmond (2008), which explained the film and many of its aspects in great detail. Many of the works, including Osmond (2008), pointed to the strong Shinto themes present in the film, reiterating its monocultural nature. The fictional elements were also discussed here. Many of the texts provided valuable insight into the meaning of the film, adding to the semiotic model according to which the film was translated, and again providing insights towards the close viewing of the film and the selection of its excerpts. The relation to the *Empire of Signs* and the empty centre was emphasised in this section. Finally, the differences (and problems) that the existing translations introduced, particularly the Disney version undertaken by Lasseter, were discussed. Many of these issues were made clear by Denison (2007). These problems were posed as areas of interest for the study; as translation issues which could potentially be solved.

The literature reviewed in Chapter 2 comprised the basis for the semiotic model that was used to translate *Spirited Away* and evaluate the subtitles. The creation of this model was expanded on in Chapter 3, following a discussion on the research design of the study. Pedersen's taxonomy of translation strategies was also properly introduced here, which was adapted to fit the semiotic model (or *vice versa*) Following this, in Chapter 4, the theory and the model created were applied and discussed in

detail, in order to evaluate the efficacy of the model. The results of this will be discussed in the sections below.

5.2.2 Applying the semiotic model to the subtitling process

During the process of creating the subtitles, several translation challenges were identified, namely the linguistic and extralinguistic cultural references that did not have an equivalent in the target culture. The semiotic model and the adapted translation strategies outlined by this study were employed to create 'new' subtitles for several clips from *Spirited Away*. The main translation problems identified in the film were dialects, 'untranslatable' cultural references, and on-screen text. The results of applying the semiotic model were discussed and the findings were as follows:

5.2.2.1 Dialects

By indicating the dialect of the characters, through changes in register and the use of non-standard English (including what can be seen as poor grammar, e.g. Clip 2, title 50: 'What you got hidden away?'), the extralinguistic information included in the dialogue is better represented in the subtitle. This also further adds to the characterisation, in such a way that it may be possible to determine who is talking in the audio track from the way the titles are written alone. This conveys more complete information to the viewer, resulting in a more equivalent translation in that aspect.

5.2.2.2 Untranslatable cultural references

Attempting to translate references both in the dialogue and verbal and non-verbal elements on screen which did not have an equivalent in the target culture was, while challenging, able to be carried out to some degree through the application of the semiotic model; although this was still imperfect. As a medium, subtitling's limitations for explaining in detail curtail a fuller explication of these untranslatable terms; Even though the semiotic model achieved a passable translation, there was a significant loss in equivalence. These instances, however, convey more information across than the DVD version, which often omitted such problems or incorrectly translated them, such as its handling of the change of the main character's name from 'Chihiro' to 'Sen' in Clip 3, or the meaning of the *engacho* ritual in Clip 4.

5.2.2.3 On-screen text

In the new clips, most of the on-screen text that appeared was translated. This element was completely ignored on the DVD version, even with regard to important information such as the abovementioned change of the main character's name. The decision to translate the background text was taken in light of the target audience: viewers with a keen interest in Japanese culture, who would be more likely to question the meaning of the on-screen text; furthermore, it adds to the overall semiosis of the film as a whole, rather than focusing purely on its dialogue.

5.2.3 Comparing the new subtitles to the 'official' subtitles

Several issues were identified within the subtitles distributed on the DVD version with regard to the technical aspects of the DVD subtitles in the first place, as well as several omissions of important details which could have added to the understanding of the scenes or the film as a whole. These were compared with the new subtitles created in order to evaluate them and determine if the new subtitles, created according to the semiotic model identified in the third chapter could provide a solution to these problems.

Translation is, as is often discussed, something of a subjective process. Translations of the same ST can differ widely, and thus it is often stated that there is no 'better' translation between any given TTs. The comparisons between the subtitles distributed on the DVD and the subtitles created as a result of this study were not made to determine which subtitles were 'better', but rather which were more complete, more *equivalent* to the ST—at least, according to a specific definition of equivalence, as was adapted from Gorlée (1994).

Through the comparisons explored in the above chapter, it was made clear that several instances of the identified issues could easily have been solved, and the new subtitles were posed as an example of potential (but not, however, final) solutions.

5.3 Discussion of problems

The main problem that arose over the course of the study, which could affect the conclusions drawn from the findings, was a result of the insufficient language proficiency of the researcher. Certain concepts were completely foreign to the

researcher, particularly those which would be potentially challenging for native speakers of the language, such as the highlighted problem of the sign '後楽' (*kouraku*) in Clip 2, which is a cross-cultural reference to Chinese literature, as well as being only part of an idiomatic phrase in Japanese. This could be corrected by enlisting the help of native speakers of the language in the translation process (which it was often was), or by commanding a higher level of Japanese proficiency in the first place—something somewhat challenging in South Africa, but nevertheless possible.

Other problems arose from the technical limitations of either the subtitling software used (*Aegisub*) or, again, the researcher's familiarity with the subject. Certain on-screen text, in particular, could have been included if the animation of the subtitles to match the movement on screen were possible. Employing alternative subtitling software, and being well-versed in such software, could circumvent these problems.

A final problem could be seen as having arisen from the scope. The DVD version distributed in South Africa by Disney, as has been mentioned, is not the only subtitled version of *Spirited Away*. Further comparisons could be drawn between additional subtitles of the film; specifically other 'official' subtitles of the film as opposed to illegal fansubbed versions; however, these were not easily (or legally) available in South Africa.

5.4 Conclusions

Despite the problems mentioned, a considerable amount of data was able to be drawn and analysed in both the application of the semiotic model to the subtitling of the excerpts from the film, and the comparison of the two versions of subtitles in the corpora created.

The main objective of the study was to determine how much and what aspects of a film such as *Spirited Away* are 'lost in translation' when it is viewed by an audience unfamiliar with all its nuances, and how the subtitles could be improved to include these aspects which are lost with traditional subtitling.

Based on the comparisons, it is evident that by the omission of translations for the on-screen text alone, much of the semiotic richness of the film is lost. Even if the on-screen text adds nothing to the plot and could justifiably be omitted, carefully crafted world-building and even 'easter eggs' for the viewers should be considered important

enough to the semiosis of the film to be included. By not translating them, entire layers of meaning are lost to the target-culture viewer. This is especially true in the case of a film like *Spirited Away*, where much of what is in the film was a deliberate inclusion by the author (such as the misspelling of Chihiro's family name, or the subtextual references to the bath-house being a brothel).

Attempts to domesticate the TT too much can lead to discrepancies between what is happening on screen and what the title reads, again as in the case of *engacho*. Not only are these concepts entirely lost in that case, but their drastic re-shaping can lead to some confusion for the viewer, who may be unable to correlate what is happening on screen with what the title reads.

By re-interpreting the signs generated by the film, the subtitles created according to the semiotic model outlined in this study reduce the amount of information lost in the process of translating this. Cultural references, both linguistic and extralinguistic are able to be conveyed in a more complete manner, in as far as the medium allows. Characterisation, 'easter eggs' and other semiotic information is retained, and therefore not 'lost in translation' as it often is in the more reductive, target-culture-oriented traditional approach.

In short, the subtitles created according to the semiotic model provide a much more complete picture of the film than those created following traditional guidelines, such as those provided on the DVD release of the film. It therefore stands to reason to claim that these semiotic subtitles are 'better', or rather, more equivalent to the ST than the traditional subtitles—answering the core question this study posed.

5.5 Suggestions for further research

As may be evident, there is a somewhat strong resemblance to the subtitles created according to the semiotic model and those of fansubbed anime and film. It may be worth examining the semiotics of fansubbing, and how this relationship contributes to the ever-evolving field of audiovisual translation.

The application of the semiotic model as it is in this film to a more traditionally Japanese film may also be worth examining, as the outcome may not be the same with a film that is not rife with invented references and convoluted social commentary hidden in the film's text.

Finally, broadening the scope of this study may prove more fruitful. With a larger selection of clips (or perhaps an entire film, for instance) or a wider variety of subtitles to compare the model against, more conclusions could be drawn about the effectiveness of the model in re-conveying all the information the film intends to convey.

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APPENDIX A: CORPORA OF SUBTITLES

The corpora of subtitles are below, in chronological order of their appearance in the form, as outlined in Chapter 4. Each corpus will be prefaced with a brief paragraph explaining the context of the scene. As in Chapter 4, Chihiro will be referred to as such throughout the corpora under the 'Character' heading. Background text which has been subtitled (or just 'titled') appears in the corpora highlighted in blue.

All of these scenes, with the new subtitles hard-coded, are available as video files on Google Drive at the following link:
https://drive.google.com/drive/folders/1ABdHrqByqTzCTFb_7sSmeu7zv6ZwgOQZ?usp=sharing

The subtitle files (.ass format) are also available at:
https://drive.google.com/drive/folders/1_HRCTkdvbK4X-yvcMxa-FTrcPyOLpTmS?usp=sharing

1. The bath-house

In this scene, Chihiro and her parents have wandered through the tunnel they stumbled on when Chihiro's father took a wrong turn. Unbeknownst to them, they have somehow wandered into a different world or dimension, however, Chihiro's father believes it is an abandoned theme park. He notices the smell of food as the move deeper in to the spirit world, which drives him forward. They land up in what looks like a small downtown area and find a restaurant with tasty-looking food. Chihiro wanders off in her irritation, and finds the Aburaya, the bath-house the viewer will later learn is run by the witch Yubaba.

#	Char.	New subtitles	DVD subtitles
1	-	*Beer on tap*	-
2	-	*Fineries*	-
3	-	*Bones*	-
4	-	*Bodies*	-
5	-	*Flesh*	-
6	-	*Freedom Market*	-
7	Dad	This way!	This way
8	Mom	Good heavens! These are all restaurants!	Can you believe it, they're all restaurants
9	Chihiro	No-one's here, hey?	Where is everybody?
10	-	*Bugs*	-
11	-	*Sky*	-
12	-	*Weather spells*	-
13	-	*Be hungry or eat or get together*	-

#	Char.	New subtitles	DVD subtitles
14	-	*Grilled demon skins*	-
15	Dad	Over there!	Over there!
16	Dad	Oi, oi!	Hey, hey!
17	Dad	Here!	In here, here
18	Mom	Wow! Fantastic, huh?	How amazing
19	Dad	Excuse me, is anyone here?	Hello, anybody here?
20	Mom	Chihiro, you come here too! Looks delicious!	Come in, Chihiro, it looks delicious
21	Dad	Ex*cuse* me!	Hello!
22	Mom	It's all right. If they come back, we can pay them!	Oh, don't worry We can pay them when they get back
23	Dad	Exactly! There's a tasty-looking one over here...	You're right That one looks great…
24	Mom	I wonder what kind of bird this is?	I wonder what this is called
25	Mom	Yum! Chihiro, it's really yummy!	Delicious! Chihiro, taste it
26	Chihiro	I don't want it, mommy! Let's go! They'll get cross at us!	I don't want to! // Let's go! They’re gonna be mad at us
27	Dad	It's fine! Daddy's here.	Don't worry, you've got Daddy here
28	Dad	I have my card and cash!	I've got credit cards and cash
29	Mom	Chihiro, you have to try it! The meat is so tender!	Take some, Chihiro, it's so tender
30	Dad	Mushtard.	Mustard
31	Mom	'anks.	Thank you
32	Chihiro	Moomm! Daaad!	Mommy! Daddy!
33	-	*Abura*	-
34	Chihiro	Weird…	Weird…
35	-	*Abura*	-
36	-	*Aburaya*	-
37	-	*Bath-house*	-
38	Chihiro	A train!	There's a train!
39	Haku	You're not allowed here! Turn back, now!	You're not allowed here Go back!
40	Chihiro	Huh?	Wha…?
41	Haku	It's almost night time! Hurry, go back, before the sun sets!	It's almost night! Leave before it gets dark
42	-	*Bath-house*	-
43	Haku	They've lit the lamps already...hurry!	They're lighting the lamps Go!
44	Haku	I'll buy you some time, get back over the river! Run!	I'll distract them Get back across the river!
45	-	*Abura*	-
46	-	*Restaurant Masumi*	-
47	-	*Mourning clothes*	-
48	-	*Worms*	-
49	Chihiro	What's with that guy?	What's his problem?
50	-	*The Giant*	-

#	Char.	New subtitles	DVD subtitles
51	Chihiro	Daddy!	Daddy!
52	Chihiro	Daddy! Let's go home!	Daddy! Let's go home
53	Chihiro	Let's go, Daddy!	Let's go, Daddy!
54	-	*Pig alley*	-
55	-	*Yama*	-
56	-	*Mizuinari*	-
57	Chihiro	Daddyyy! Mommyyy!	Daddy! Mommy!
58	-	*Come in Come in Come in Come*	-
59	Chihiro	Mooommmyyy!	Mommy!
60	-	*Beer on tap*	-
61	-	*Fineries*	-
62	-	*New Year*	-
63	-	*Tea*	-
64	Chihiro	Water!	It's water!
65	Chihiro	No way!	This can't be…
66	Chihiro	It's a dream, a dream!	I'm dreaming, dreaming!
67	Chihiro	Wake up, wake up, *wake up*!	Wake up! Wake up!
68	Chihiro	Please wake up…	Wake… up…
69	Chihiro	This is a dream. It's a dream.	It's just a dream, a dream
70	Chihiro	Everyone, disappear. Disappear!	Go away, disappear
71	Chihiro	Disappear!	Disappear
72	Chihiro	I'm see-through!	I can see through!
73	Chihiro	It's a dream! Definitely a dream!	It's a dream, it's got to be

2. Lin appears

After they discovered them near the entrance to the bath-house, causing a panic within it, Haku has told Chihiro that she needs to speak to Kamaji, the boiler man, about getting work at the Aburaya. She will only be safe from the spirits if she works there. Before this part of the scene begins, Chihiro has attempted (vainly) to work with Kamaji's soot sprites, creatures made of soot who are supposed to carry coal to put into the boiler's fire. Lin, a young employee of the bath-house (she is dressed to perform cleaning duties, and is thus not one of the 'ladies', who have to entertain the guests), arrives to bring Kamaji and the soot sprites food. Lin eventually takes Chihiro under her wing, but at first, she reluctantly escorts Chihiro to Yubaba, the head of Aburaya.

#	Char.	New subtitles	DVD subtitles
1	Lin	Food's up!	Chow time
2	Lin	What's this? Fightin' again?	What? You guys at it again?
3	Lin	Stoppit, already! Bowl?	Cut it out Where's your bowl?

#	Char.	New subtitles	DVD subtitles
4	Lin	Put it out properly, I keep sayin'...	I keep telling you to leave it out
5	Kamaji	Supper's here! Breeaak!	Meal time! Take a break!
6	Lin	A human's in here! Crap, they were just freakin' out about it upstairs!	A human! You're in trouble! // They're having a fit about it upstairs
7	Kamaji	She's my granddaughter.	That's my granddaughter
8	Lin	*Granddaughter?!*	Granddaughter!?
9	Kamaji	She says she wants to work, but there's enough help here.	Says she wants to work, but I've got all the help I need
10	Kamaji	Won't *you* take her to Yubaba for me?	Would you take her to Yubaba?
11	Kamaji	She can handle it herself from there.	The girl can handle her, I'm sure
12	Lin	No ways! Yubaba'll kill me!	Not a chance! And risk my life!?
13	Kamaji	How's this? Char-grilled newt. It's impeccable!	Take this, then A roasted newt // Real quality
14	Kamaji	Whichever job you do, you have to sign a contract with Yubaba.	If you want to work, you'll have to make a deal with Yubaba
15	Kamaji	Go in alone, try your luck.	Might as well try your luck
16	Lin	Tch! *You*, kid, come with me!	Fine! You there, follow me
17	Lin	Hey, you! You can't say "Yes ma'am" or "Thank you, ma'am"?	Can't you even manage a "Yes ma'am," or "Thank you"?
18	Chihiro	Yes ma'am!	Yes…yes ma'am
19	Lin	Pain in the butt...move it!	You sure are slow Hurry!
20	Chihiro	Yes'm!	Yes ma'am
21	Lin	What're you bringin' your shoes for? Your socks, too?!	What do you need shoes for! Or socks!
22	Chihiro	Yes'm!	Yes ma'am!
23	Lin	Hey, didja say thanks to Kamaji? He really helped ya out, right?	Did you even thank Kamaji? // He's looking out for you
24	Chihiro	Thank you, sir!	Thank you very much, sir
25	Kamaji	Good luck!	Good luck
26	Lin	Yubaba's on the top floor, at the back.	Yubaba lives way up at the top, in the back
27	Lin	Hurry up already!	Get over here!
28	Lin	You'll lose your nose.	You wanna lose your nose?
29	-	*Accounts*	-
30	Lin	One more lift change.	We're almost there
31	Chihiro	Yes'm.	Right
32	Lin	This is it.	Here we are
33	Chihiro	W-welcome, sir!	Wel… welcome!
34	-	Down Only	-
35	Lin	Sir, this elevator doesn't go up. Please find another one.	This elevator is not in service, sir Please use another

#	Char.	New subtitles	DVD subtitles
36	-	*Well-earned rest*	-
37	Chihiro	He's following us...	He's following us...
38	Lin	Don't gawk.	Quit gawking
39	-	*Up*	-
40	Frog	We have arrived!	Here we are
41	Frog	Your dining room is to the right.	Your room is on the right
42	Frog	Lin?	Lin?
43	Lin	Yeees!	Yes!
44	Frog	Can you smell that?	What's that smell?
45	Frog	It's a human!	It's human You reek of human
46	Frog	You reek of human!	-
47	Lin	Reeaally?	Is that so?
48	Frog	I smell it, I smell it.	I smell it, I do Smells mighty tasty, too
49	Frog	Smells like it's pretty tasty!	-
50	Frog	What you got hidden away?	You're hiding something
51	Frog	Tell the truth!	Tell me the truth, now
52	Lin	This smell, right?	This smell?
53	Frog	Char-grilled-!	Roasted… Gimme!
54	Frog	Gimme!	-
55	Lin	Not a chance! The ladies asked me to get it.	Not a chance It's for the other girls
56	Frog	Please, only a little bit! A leg, at least!	I'm begging you I'll settle for a leg!
57	Lin	Customers going up, please pull the lever!	Anyone going up, pull down on the lever

3. Chihiro meets Yubaba

This scene follows on almost directly from the previous one, but since the screen-time in between Chihiro pulling the lever to ride the elevator up to the top floor with the Radish Spirit had no dialogue or visible writing, it was not included. Chihiro arrives at Yubaba's floor, and tentatively approaches the door, where she is pulled in to meet Yubaba, the witch in charge of the Aburaya. It is here where Chihiro finally is allowed to work at the bath-house, and where she becomes Sen, after Yubaba takes away her name to have some form of control over her.

#	Char.	New subtitles	DVD subtitles
1	-	*Top floor*	-
2	-	*Abura*	-
3	Yubaba	Aren't you even going to knock?	Not going to knock?
4	Yubaba	My. What a pathetic girl coming to see me.	What a puny little girl
5	Yubaba	Well? Come here.	Come closer…

#	Char.	New subtitles	DVD subtitles
6	Yubaba	Come *here*.	I said closer
7	Chihiro	Owww…	Oww…
8	Yubaba	Noisy, aren't you? Be quiet for me.	You're making a racket Keep it down
9	Chihiro	Um...	Um…
10	Chihiro	Please let me work here!	Please let me work here
11	Yubaba	Stop your stupid blabbering, won't you?	Stop babbling
12	Yubaba	What could I possibly do with a scrawny little thing like you?	You're just a useless weakling
13	Yubaba	You know, this place isn't for humans.	Besides, this is no place for humans
14	Yubaba	Thousands of gods come here to relax in the baths.	It's a bath-house, // where 8 million gods can rest their weary bones
15	Yubaba	Speaking of which, what was with those parents of yours?	Your parents had some nerve!
16	Yubaba	Scoffing all our guests' food, like pigs!	Gobbling our guests' food like pigs!
17	-	*Settled accounts*	-
18	Yubaba	Serves 'em right.	Just desserts, I'd say.
19	Yubaba	You can't go back to your own world, either.	And you'll never see…//your world again either
20	Yubaba	Let's make you a piglet, huh?	You'd make a lovely piglet
21	Yubaba	Or how 'bout a lump of coal?	Or maybe a lump of coal
22	Yubaba	Shivering, aren't you?	I see you're trembling
23	Yubaba	But, you've done well so far, I guess.	Actually, I'm impressed you made it this far
24	Yubaba	Someone must have been kind enough to help you out.	Someone must've helped you
25	Yubaba	I have to give 'em my thanks!	I must thank your friend
26	Yubaba	Who was that, now? Won't you tell me?	Just who was it, my dear? You can tell me
27	Chihiro	Let me work here, please!	Please let me work here!
28	Yubaba	That *again*?!	Not that again!
29	Chihiro	I want to work here!	I want to work here!
30	Yubaba	Shut uuuppp!	Shut up!
31	Yubaba	Why should I hire the likes of *you*?	Why should I hire you?
32	Yubaba	Anyone can see that you're a weak, spoilt, whiny, stupid little girl!	Anyone can see you're a lazy, spoiled, crybaby // Stupid to boot
33	Yubaba	You want a job here, well it's just too bad!	I've got nothing for you // Forget it
34	Yubaba	Do you think I need *more* freeloaders around here?	I've got all the bums I need around here

#	Char.	New subtitles	DVD subtitles
35	Yubaba	Or should I give you the *hardest*, *toughest* job and make you slave away until you die?	Or maybe you'd like the worst //nastiest job I've got, // until you breathe your very last breath?!
36	Yubaba	Oh! Stop it! What happen-?	Stop that! What's wrong…
37	Yubaba	Mommy's gonna be right there; be a good boy!	I'll be right there That's a good baby, now
38	Yubaba	You haven't left yet? Get out, now!	What? You still here! Get out!
39	Chihiro	I want to work here!	I want to work here!
40	Yubaba	Don't speak so loud- oof!	Don't shout
41	Yubaba	Oh, wait a minute for mommy!	I'll be right there…
42	Yubaba	You're such a good boy. There there!	That's a good baby, there, there
43	Chihiro	Let me work here please!	Please let me work!
44	Yubaba	I get it, already, just keep it down!	OK, OK, just pipe down
45	Yubaba	Ahhhh, all right, all right!	There, there, now
46	Yubaba	That's your contract.	Your contract
47	Yubaba	Write your name there.	Sign your name
48	Yubaba	I'll let you work.	I'll put you to work
49	Yubaba	But if I hear you say "I don't want to" or "I want to go home",	But one peep out of you about anything,
50	Yubaba	I'll turn you into a piglet on the spot.	and I'll turn you right into a piglet!
51	Chihiro	Um, does my name go here?	Um, I sign my name here?
52	Yubaba	Yes, there. Hurry up, write your name already!	That's right Quit dilly-dallying and do it
53	Yubaba	Honestly.	Unbelievable
54	Yubaba	Why'd I take that stupid oath?	That ridiculous oath I took
55	Yubaba	Saying I'd give work to anyone who asks...	To give work to whoever asks
56	Yubaba	Done writing?	Signed it?
57	Chihiro	Yes.	Yes
58	Yubaba	Huh. "Chihiro" is your name?	You're Chihiro, huh?
59	Chihiro	Yes, ma'am.	Yes
60	-	*Duties to be performed*	-
61	-	*the agreements on the right*	-
62	-	*The head of Aburaya,*	-
63	-	*Yubaba*	-
64	-	*Ogino Chihiro*	-
65	Yubaba	Flashy name, isn't it?	What an extravagant name
66	-	*Sen*	-
67	Yubaba	From now on, your name is Sen.	From now on, you'll be Sen
68	Yubaba	That all right? It's "Sen"!	You got that? You're Sen
69	Yubaba	If you understand me, answer, *Sen*!	Answer me, Sen!

#	Char.	New subtitles	DVD subtitles
70	Chihiro	Yes ma'am.	Yes…
71	Haku	You called for me?	Did you call?
72	Yubaba	From today, this girl'll work here. Take care of her.	This child's starting work as of now Look after her
73	Haku	Yes, ma'am.	Yes
74	Haku	What do I call you?	Your name?
75	Chihiro	Huh? Chi- ah!	What?
76	Chihiro	I'm Sen.	Chi… Oh, I'm Sen
77	Haku	Then Sen, come with me.	Follow me, then, Sen
78	Chihiro	Haku, um…	Haku… Um…
79	Haku	Don't chatter. And you will call me Master Haku.	No idle chatter // Call me Master Haku

4. Kamaji helps Chihiro

After witnessing an attack on Haku, who Chihiro discovers is a dragon, the two of them fall through the bath-house into Kamaji's boiler room. Haku is injured by magic, and remains very ill. Chihiro, with the help of Kamaji, decides to set off to get help from the witch Haku had stolen something from.

#	Char.	New subtitles	DVD subtitles
1	Kamaji	Wha's happening?	What on earth is this!
2	Chihiro	–Haku!	-
3	Kamaji	Aaah…hang on!	Hey! Just wait
4	Chihiro	Haku!	Haku!
5	Chihiro	Does it hurt?	Does it hurt?
6	Kamaji	This is bad!	This is serious
7	Chihiro	Haku, hold on!	Haku, don't give up!
8	Chihiro	What do we do? Haku's gonna die!	Oh, no, he's going to die!
9	Kamaji	Something inside him is eating him up!	There's something inside him that's killing him
10	Chihiro	Inside his body?	Inside him!?
11	Kamaji	That's powerful magic. There's nothing I can do.	It's a good spell Nothing I can do
12	Chihiro	Haku, here's the dango I got from the River God.	Haku, the River God gave me this
13	Chihiro	It might work, eat it!	Eat it, maybe it'll help
14	Chihiro	Haku! Open your mouth!	Haku, open your mouth!
15	Chihiro	Haku, please! Eat it!	Please, Haku, eat it!
16	Chihiro	See? It's fine!	See, it's safe
17	Kamaji	That's a bitter dango!	Is it an herbal cake?
18	Chihiro	Open up...there's a good boy...	Open That's a good boy…
19	Chihiro	It's okay!	That's it
20	Chihiro	Swallow!	Swallow!
21	Kamaji	It came out! It was this thing!	He spit it out! That's it!

#	Char.	New subtitles	DVD subtitles
22	Chihiro	A seal!	The seal!
23	-	Clean and tidy	-
24	Kamaji	It ran away! There, there, there!	It got away! There! Over there!
25	Kamaji	Break the curse! Sen! Break it!	Gross, gross, Sen! Totally gross
26	Kamaji	It's broken!	Clean
27	Chihiro	Uncle, this is Yubaba's sister's seal!	Haku took this from Yubaba's sister, Kamaji
28	Kamaji	Zeniba's? A witch's contract's seal?	From Zeniba? A witch's seal!
29	Kamaji	That's a great find, I'd say...	Precious loot, I'd say
30	Chihiro	Ah! It's really Haku! Uncle, it's Haku!	Oh… I knew it was Haku! // Look, Kamaji, it's Haku!
31	Chihiro	Haku!	Haku!
32	Chihiro	Haku! Haku!	Haku! Haku!
33	Chihiro	Uncle, Haku's not breathing!	Kamaji! He's not breathing
34	Kamaji	Still out cold, huh? He couldn't take that kind of magic.	Yes he is, but he's still gravely ill from the spell…
35	Kamaji	I hope this is enough to calm him down.	That should calm him some
36	Kamaji	Haku, he...just like you, Sen; he suddenly showed up here one day.	Haku turned up one day here, just like you
37	Kamaji	He said he wanted to learn how to use magic.	Said he wanted to learn magic
38	Kamaji	I was against it.	I didn't approve…
39	Kamaji	Nothing good comes of being a witch's apprentice.	becoming a sorcerer's apprentice… // a: I warned him,
40	Kamaji	He didn't listen.	but he wouldn't listen
41	Kamaji	He had nowhere to go back to, so eventually he became Yubaba's apprentice.	Said he had nowhere left to go // Signed up to be Yubaba's apprentice
42	Kamaji	He became paler and paler, and the look in his eyes turned cold and hard.	As time went by, he turned increasingly pale, // and his eyes took on a sharp gleam
43	Chihiro	Kamajii-san, I'm going to take this back to Yubaba's sister.	Kamaji, I'm going to give this back to Yubaba's sister
44	Chihiro	I'll take it back, apologise, and try asking her to save Haku.	Give it back, apologize and ask her to help Haku
45	Chihiro	Can you tell me where her sister is?	Tell me where she lives
46	Kamaji	Zeniba's place, you say? That witch is scaaary...	Go to Zeniba's? // She's one scary sorceress
47	Chihiro	Please!	Please
48	Chihiro	Haku saved me. I want to help him, now.	Haku helped me // Now I want to help him
49	Kamaji	Going there...you can probably get there. But coming back...	You can get there all right… // But getting back...

#	Char.	New subtitles	DVD subtitles
50	Kamaji	Wait a minute!	Wait here
51	Kamaji	Must be-...sure it was here...	Let's see now… It's around here, I think
52	Chihiro	Guys, my shoes and stuff, please!	Everyone, I need my shoes and my clothes, please
53	Lin	Sen! I was looking for you all over!	Sen! I hunted for you everywhere!
54	Chihiro	Lin-san!	Lin
55	Lin	Isn't that Haku? What happened in here?	That's Haku What happened here…
56	Lin	What're they?	Who are these guys?
57	Chihiro	They're my new friends. Hey?	My new friends
58	Lin	Yubaba's fuming, she's after you!	Yubaba's tearing the place apart looking for you
59	Lin	That big spender turned out to be a No-face monster!	That big tipper turned out to be a horrible monster, No-face
60	Lin	Yubaba's sayin' you let it in!	Yubaba says you led him here
61	Chihiro	That's probably true!	Maybe I did
62	Lin	Huh?! For real?	You serious?!
63	Chihiro	Well, I thought he was a customer...	I just thought he was a customer…
64	Lin	Why'd you do that? He's already swallowed three people!	He's already swallowed two Frogs and a Slug!
65	Kamaji	This is it! Sen, here it is!	Found it! Here it is, Sen!
66	Lin	Gramps, we're a bit busy here...	We're busy, gramps
67	-	Ocean Railway	-
68	-	Ticket Book	-
69	-	Ride	-
70	-	One person only	-
71	-	Amazing view	-
72	-	Relaxation	-
73	Kamaji	You can use these!	You can use this
74	Lin	Train tickets? Where'd ya get your hands on these?	That's a train ticket Where'd you get that?
75	Kamaji	Leftovers from 40 years ago.	I've had it for 40 years
76	Kamaji	All right, it's the sixth station, called "Swamp Bottom".	Now listen, it's the 6th stop, called Swamp Bottom
77	Chihiro	Swamp Bottom?	Swamp Bottom?
78	Kamaji	Exactly. Anyways, it's the sixth station.	That's right, it's the 6th stop
79	Chihiro	The sixth.	The 6th stop
80	Kamaji	Don't get it wrong. In the old days, there was a return trip,	Make sure you get it right There used to be a return train,
81	Kamaji	but now it's one way only.	but these days it's a one-way ride
82	Kamaji	Still want to go?	Still interested?

#	Char.	New subtitles	DVD subtitles
83	Chihiro	I'll walk back along the tracks!	Yup I'll walk back, along the tracks
84	Lin	What about Yubaba?	But what about Yubaba?
85	Chihiro	I'll go see her now.	I'll go to her now
86	Chihiro	Haku, I'm coming back, so please don't die.	I promise I'll be back, Haku You can't die
87	Lin	What's happening?	What's going on here?
88	Kamaji	You don't know? It's love...love!	Don't you see? It's called… Love…

5. Chihiro meets Zeniba

In this clip, Chihiro has already made her way to Zeniba, on the iconic train that seems to cross an ocean. Chihiro has brought No-face, Yubaba's son Boh and her crow familiar (who have been transfigured into a hamster and an apparently incredibly strong fly, respectively). Despite Kamaji's warnings, Zeniba turns out to be one of the characters most sympathetic to Chihiro.

#	Char.	New subtitles	DVD subtitles
1	Zeniba	Enter, please.	Come in
2	Chihiro	Excuse me.	Excuse us
3	Zeniba	If you're coming in, get a move on.	Well, hurry up and come in, then
4	Chihiro	Come on!	C'mon
5	Zeniba	Everyone made it here fine, huh?	So you all made it
6	Chihiro	Uh...um...	Um…
7	Zeniba	Well, take a seat.	Have a seat
8	Zeniba	I'll make us some tea.	I'll make you some tea
9	Chihiro	Zeniba-san, this is the thing Haku stole from you.	Zeniba, Haku stole this from you I brought it back
10	Chihiro	I came to give it back.	
11	Zeniba	Do you even know what this thing is?	Do you know what this is?
12	Chihiro	No, but it must be something important.	No, but I know it's very precious
13	Chihiro	I came in Haku's place to apologise. I'm sorry!	I'm here to apologize for Haku I'm sorry
14	Zeniba	You held this thing, and nothing happened?	You felt fine while you held it?
15	Zeniba	What's this? The protection spell's disappeared...	What's this? The spell is gone
16	Chihiro	Sorry! There was a really weird worm stuck to the seal, but I trod on it!	I'm sorry I stepped on that strange bug // that was on the seal and squashed it
17	Zeniba	You *trod* on it?	Squashed it!

#	Char.	New subtitles	DVD subtitles
18	Zeniba	Y'know, that worm was so my sister could control her apprentice,	You know, my sister snuck that bug into the dragon,
19	Zeniba	she snuck it into that dragon's belly.	so she could control her apprentice
20	Zeniba	and you *trod* on it!	Squashed it!
21	Zeniba	Come, sit down. You must be No-face. You take a seat, too.	You sit too // You're No-face aren't you? You sit, too
22	Chihiro	U-um, please turn these guys back to normal.	Oh, um, please turn them back into themselves
23	Zeniba	Oh? Your spell's been broken for a long time. If you want to turn back, do it.	Why my dears, the spell's long broken // you can turn yourselves back
24	Zeniba	Even though we're two halves of a whole, we don't get along.	My sister and I are two halves of a whole, but we really don't get along
25	Zeniba	Hey, don't you think she's too posh?	You've seen what bad taste she has
26	Zeniba	It's quite difficult being twin witches, y'know.	Sorceress twins are just a recipe for trouble
27	Zeniba	I'd like to help you, but there's nothing I can do.	I'd like to help you, dear, but there's nothing I can do
28	Zeniba	That's just how it works in this world.	It's one of our rules here
29	Zeniba	You'll have to save your parents and your dragon boyfriend on your own.	You've got to take care of your parents and that dragon boyfriend // of yours, on your own
30	Chihiro	But- um, couldn't you give me a hint or something?	But, um, can't you even give me a hint?
31	Chihiro	Haku and I...it feels like we met a long time ago.	I feel like Haku and I met, a long time ago
32	Zeniba	Then the answer is simple.	In that case it's easy
33	Zeniba	Things that happened to you once stay with you… you just can't remember them.	Nothing that happens, is ever forgotten, // even if you can't remember it
34	Zeniba	Well, it's getting late. Why don't you stay the night?	It's already late Why don't you stay the night?
35	Zeniba	Boys, can you lend me a hand?	You boys give me a hand
36	Zeniba	Hey, keep it up!	Keep at it
37	Zeniba	That's it! You're so good at that! You're a big help.	That's right, you're terrific You're a big help…
38	Zeniba	It's just not the same when you use magic.	A magic one won't do the trick
39	Zeniba	Pull that through...yes, keep doing that, two more times.	Pull it through there… And do it again
40	Chihiro	Aunty, I'm just gonna go back.	I really have to go home, granny

#	Char.	New subtitles	DVD subtitles
41	Chihiro	Coz...while I'm here doing this, Haku might die.	Haku could die while I'm just sitting here…
42	Chihiro	Mom and dad might be eaten!	They might eat my mom and dad!
43	Zeniba	Well, just wait a little longer.	Just wait a little longer
44	Zeniba	There! It's done!	There we are
45	Zeniba	Use this to tie up your hair.	Use it to tie back your hair
46	Chihiro	Pretty!	It's so pretty
47	Zeniba	It's to protect you. It's made from the threads that we all spun together.	It'll protect you I made it from the thread they spun
48	Chihiro	Thanks!	Thank you
49	Zeniba	Ah, he came at a good time. We've got a guest, go see who it is.	What good timing We've got another guest, let him in
50	Chihiro	OK!	Sure
51	Chihiro	Haku!	Haku!
52	Chihiro	Haku!	Haku!
53	Chihiro	Thank goodness!	Thank goodness
54	Chihiro	Aren't you hurt? Are you better now?	Aren't you hurt? You sure you're OK?
55	Chihiro	Thank goodness!	Thank goodness
56	Zeniba	Good timing, hey?	Good timing, I'd say
57	Chihiro	Aunty, Haku's alive!	Look, granny, Haku's alive
58	Zeniba	White Dragon, I won't blame you anymore for what you did.	Haku, I no longer blame you for what you did
59	Zeniba	Just be sure to look after this girl.	Just be sure you protect the girl
60	Zeniba	Well, boys, it's time to go home.	OK, boys, time you went home
61	Zeniba	Come visit me again!	Come again soon
62	Boh	Mwah!	-
63	Zeniba	You stay here, be my helper.	You, stick around and be my helper
64	Chihiro	Aunty!	Granny!
65	Chihiro	Thank you. I'm gonna go, OK?	Thank you, I'm going now
66	Zeniba	Don't worry. If anyone can pull it off, it's you.	I'm sure you can manage everything
67	Chihiro	My real name...Chihiro's my name!	My real name is Chihiro
68	Zeniba	Chihiro? What a lovely name!	Chihiro…what a nice name
69	Zeniba	Take good care of that name.	Take good care of it, it's yours
70	Chihiro	OK!	I will!
71	Zeniba	So, off you go!	Off you go
72	Chihiro	Aunty, thank you! Goodbye!	Thank you, granny Good bye

APPENDIX B: CHAPTER QUOTES

1. Haku is one of the main characters of *Spirited Away*; the spirit of the Kohaku river who is sympathetic to Chihiro and attempts to assist her in escaping Yubaba and the spirit world. In light of the theory of linguistic relativity (under the interpretation that the names or words you use to refer to something are what give them a specific meaning), the researcher considered the quote from the movie apt.
2. Liara T'soni is a character from the video game series *Mass Effect*, created by BioWare. She is a respected information broker and archaeologist with a PhD from a respected (fictional, naturally) university, and—probably with that intent by the writers—her words succinctly capture the scientific method and the nature of academic research.
3. Hawke is the customisable player character from the video game *Dragon Age 2*, also developed by BioWare Depending on dialogue and other choices in the game, Hawke (who can be male or female) responds differently to different situations. This line is the 'snarky' response to being interacted with, in reference to Hawke's role as *de facto* leader of the group they travel around the game with. The methodology section intends to demonstrate where the study is *going*, and the researcher's confusion with the process was aptly reflected in this sarcastic quote.
4. Joslin Reyes is a minor character who is here interacting with the famous Lara Croft, from Core Design's Tomb Raider video game series. This particular quote is from the 2013 reiteration/reboot of the series. By the writing of Chapter 4, the researcher had become increasingly despondent, and this reluctance to get on with the dissemination of data was echoed by Lara's hesitance to explain to Reyes that they were about to head straight into danger.
5. Flemeth, commonly known as *The Witch of the Wilds*, is another character from BioWare's *Dragon Age* Series, who can shape-shift into a dragon and often spouts ominous precognitions. She nevertheless has an air of wisdom amid her evil aura, and the quote, while still somewhat philosophical, nicely summed up the 'end' of academic research.