

INTERACTION BETWEEN VISUAL AND VERBAL MODES
IN THE SUBTITLING OF THE ANIME MOVIE *YOUR NAME*

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MODES IN THE SUBTITLING OF THE ANIME MOVIE
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INTERACTION BETWEEN VISUAL AND VERBAL MODES IN THE SUBTITLING OF THE ANIME MOVIE *YOUR NAME*

ABSTRACT

The purpose of this Audio Visual Translation (AVT) study is to investigate the interactions between the visual and verbal modes, and how the visual mode supports the verbal mode to produce the representational meanings conveyed in the Mandarin translation of the Japanese anime movie, 'Your Name'. Chen's (2019) theoretical framework is adopted to guide the investigation on the relationship between three dimensions that is, the Representamen (i.e., verbal mode), Object (i.e., visual mode), and Interpretant (i.e., subtitling). The rationale for the adoption of Chen's framework is that it allows the study to go beyond technical constraints and cultural gaps which have been commonly discussed in past studies. The study probes into Japanese-Mandarin AVT as there has been less attention paid to East Asian languages.

The findings of this study which are based on 89 samples reveal that the verbal mode is supported by the visual mode to fill cultural gaps, maintain narrative flow, avoid redundancy, overcome technical constraints and linguistic differences in subtitling. The interactions between the visual and verbal modes in the movie are found to have undergone explication (15 %), replacement (38 %), generalisation (1 %), addition (43 %), and deletion (7 %), and up to two interactions are observable in one sample. Moreover, Mandarin subtitles in the movie contained either less or more information in comparison with Japanese verbal messages while the essential meaning remained intact. However, there were also instances where the essential meaning in Japanese was sometimes affected in the Mandarin subtitles with the narrative flow being disrupted.

The study has highlighted some of the subtitling strategies used when translating from Japanese to Mandarin and the interaction between visual and verbal modes, as well as how the interaction influences subtitling. As this study was only conducted at the

representational meaning level, the analytical unit in the visual mode focused only on the shot. It is hoped that studies in the future will view the interaction between the visual and verbal modes on subtitling at the scene and sequence levels.

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**KAJIAN INTERAKSI ANTARA MOD VISUAL DAN LISAN DALAM
PENYARIKATAAN FILEM JEPUN *YOUR NAME***

ABSTRAK

Tujuan kajian Terjemahan Audio Visual ini adalah untuk menyiasat interaksi antara mod visual dan lisan, dan bagaimana mod visual menyokong mod lisan pada makna representasi yang disampaikan dalam terjemahan Mandarin dalam filem anime Jepun, 'Your Name'. Rangka kerja teori Chen (2019) diguna pakai untuk membimbing penyiasatan tentang hubungan antara tiga dimensi iaitu Representamen (iaitu mod lisan), Objek (iaitu mod visual), dan Jurubahasa (iaitu sari kata). Rasional di sebalik penerimaan adalah bahawa rangka kerja tersebut membolehkan kajian melangkai kekangan teknikal dan jurang budaya yang sudah biasa dibincangkan dalam kajian lepas. Kajian ini meneroka Terjemahan Audio Visual Jepun-Mandarin kerana ia menunjukkan bahawa kurang perhatian telah diberikan kepada bahasa-bahasa Asia Timur. Adalah dicadangkan dalam kajian bahawa sistem bahasa-bahasa sumber dalam filem mungkin mempengaruhi pilihan strategi sari kata apabila bahasa sasaran adalah Mandarin.

Dapatan kajian yang berdasarkan 89 sampel ini mendedahkan bahawa mod lisan disokong oleh mod visual untuk mengisi jurang budaya, mengekalkan aliran naratif, mengelakkan redundansi, mengatasi kekangan teknikal, dan perbezaan linguistik dalam sari kata. Interaksi antara mod visual dan lisan dalam filem didapati telah mengalami penjelasan (15%), penggantian (38%), generalisasi (1%), penambahan (43%), dan pemadaman (7 %), dan sehingga dua interaksi boleh diperhatikan dalam satu sampel. Lebih-lebih lagi, adalah diketahui bahawa sari kata Mandarin dalam filem itu mengandungi sama-ada kurang atau lebih banyak maklumat berbanding dengan mesej lisan Jepun manakala makna penting kekal utuh. Walau bagaimanapun, dapatan kajian ini juga menunjukkan bahawa makna penting kadangkala terjejas apabila aliran naratif terganggu.

Kajian ini berpotensi untuk menerangkan strategi sari kata yang digunakan semasa menterjemah daripada bahasa Jepun ke Mandarin, dan interaksi antara mod visual dan lisan, dan bagaimana interaksi itu berkaitan dengan sari kata. Walau bagaimanapun, memandangkan kajian dijalankan pada tahap makna perwakilan, unit analisis dalam mod visual ialah shot gambar-gambar. Diharapkan kajian pada masa hadapan akan melihat interaksi antara mod visual dan lisan pada sari kata pada peringkat adegan dan urutan.

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Due to the outbreak of Covid-19 in Malaysia, I returned to my home country in November 2019. Nonetheless, my supervisors did not ever stop supporting and guiding me at every stage of my study.

This is a translation study related to multimodality. In the initial stage of the study, I was unable to associate subtitling with the visual information well. Dr. Emily showed genuine concern and carefully explained to me how the visual information worked and interacted with subtitling by taking examples from my proposal. It is no exaggeration to say that her detailed explanations in the initial stage had shaped the current study and laid groundwork for my own research skills. As the backbone of the study is translation, I sought the guidance of Dr. Krishnavanie frequently. She patiently answered every question that I posed. The study would not have been completed without her close scrutiny of the work and her constructive comments. Speaking of the completion of the study, I would not have been able to pass the candidature defence without her valuable advice. Her kind assistance, especially in the development of research objectives and research questions, the draft of the research methodology and the formation of the data analysis, considerably facilitated the study. I also owe my gratitude to Dr. Emily and Dr. Krishnavanie for taking time out of their busy schedules to assist me with the language editing of the thesis.

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CHAPTER 1: INTRODUCTION

1.0 Introduction

Before delving into the study, I would like to briefly look at what Audio Visual Translation (AVT) means. AVT is a concept that covers “media translation”, “screen translation”, “multimedia translation” and “multimodal translation” (Munday, 2008, p. 141). The common feature among them is that information is delivered to its audience via both verbal and visual modes.

In spite of being one of the research fields in today’s world, the study of AVT was not recognised as a branch of Translation Studies in the past. Scholars treated AVT as an adaptation rather than translation as they believed that the spatial and temporal constraints in an AVT product would influence the translation result. Nonetheless, along with the invention of cinema, television and computers, Translation Studies has subsumed AVT studies within its field, and scholars have come to change their outdated views (Cintas, 2008). Gambier (2008) further added that the turning point of AVT studies being accepted and recognised by the academia was in 1990s. According to him, numerous conferences on AVT were held over the decade. A rise in the number of publications, theses, and dissertations on the subject of AVT was detected as well.

In this chapter, the research background of AVT will be discussed. The significance of the visual mode in subtitling, the necessity of conducting an AVT study between East Asian language pairs, and Chen’s (2019) framework is touched on. Later, the rationale behind the selection of the Japanese movie: ‘Your Name’ will be introduced. After that, the research objectives and the research questions will be addressed with regard to the interaction between the visual and verbal modes in subtitling in the movie. Finally, the research significance will be elucidated.

1.1 Research Background and Problem Statement

The study aims to investigate how the interplay at the representational meaning level between source verbal messages and their corresponding screen images relate to subtitling in the Japanese anime movie: 'Your Name'. The source verbal messages and the images will hereafter be referred to as the verbal and visual modes.

This study is considered as Audio Visual Translation (AVT) research as it deals with not only texts but also visual information. Literature review has revealed that in the past two decades, multimodality has been given much focus by scholars of the Western world when dealing with AVT studies, as scholars tend to link subtitling with visual images (Ajtony, 2019; Amandadi et al., 2018; Ortega, 2011; Perego, 2009; Taylor, 2003).

The common feature shared among these studies is that at least one of the European languages was investigated. In contrast, relatively less attention has been paid to East Asian languages. Accordingly, I propose the necessity to further explore AVT between East Asian language pairs such as Japanese-Mandarin. The majority of the multimodal translation theoretical frameworks (Baumgarten, 2008; Gottlieb, 1992; Ramos Pinto, 2018; Thibault, 2000) were devised based on European languages (most of which are inflectional languages). That is to say, the frameworks may not be the most suitable for some East Asian languages such as Chinese languages which are isolating languages (languages in which each word form consists typically of a single morpheme).

This study will examine subtitling in tandem with the visual mode guided by Chen's (2019) theoretical framework. Although Chen's framework is not one based on a full-blown multimodal approach, the data of the study will be studied via the relationship between the Representamen, Object, and Interpretant which has multimodal features incorporated within it.

Overall, this study aims to fill the research gap in AVT between East Asian language pairs by conducting a study on Japanese-Mandarin AVT in relation to the visual and verbal modes.

1.2 Data Source Selection

‘Your Name’ was chosen in this study because of its high domestic and international popularity, and it is considered an excellent representation of Japanese anime movies.

‘Your Name’ was ranked as the third Japanese anime box-office seller in Japan (Kougyou tsushinn shya, 2021) and as of 6 January 2021, it ranked as the Top 3 highest-grossing Japanese anime movies worldwide (The numbers, n.d.; Box Office Mojo, n.d.). In mainland China, the Japanese anime movie that enjoyed the highest box office was ‘Your Name’ (Maoyan, 2021).

‘Your Name’ has bagged numerous awards and nominations worldwide. This movie was presented with the ARIGATO Award at the 29th Tokyo International Film Festival in Japan (Schilling, 2016). It also won the Best Animated Feature Length Film award at the 49th Sitges Film Festival (Sitges, 2016) and Best Animated Film award at the 42nd Los Angeles Film Critics Association Awards (LAFCA, 2017). Furthermore, this movie was shortlisted for a nomination at the 89th Academy for the Best Animated Feature Film category (Oscar.org, 2016).

Another interesting point to note is that the official Mandarin subtitles were issued together with its Blu-ray disc, which means the translation quality is promised as it is made for international commercial purposes. In comparison with officially issued subtitles, fansubs, a kind of amateur translation, may not deserve serious attention in research because of their ‘poor quality’ (Bogucki, 2009). Accordingly, the Blu-ray disc version of this movie will be chosen to serve as the data source of this study.

1.3 Research Objectives

This study aims to investigate the interactions between the visual and verbal modes and how the visual mode supports the verbal mode on the representational meanings conveyed in the Mandarin translation of the selected movie.

1.4 Research Questions

The research questions addressed in this study are as follows:

1. What are the interactions between the visual and verbal modes in developing the representational meanings in the movie, 'Your Name'?
2. How do the visual-verbal interactions function in conveying the representational meanings?

1.5 Research Significance

Given that not much is known about Japanese-Mandarin AVT, this study has the potential to shed some light on the subtitling strategies used when translating from Japanese to Mandarin and provide insights into the interrelation between visual and verbal modes and how the interrelation influences subtitling.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

This chapter will review all materials related to this study namely, Audio Visual Translation (AVT) and its importance within the larger context of Translation Studies, the past studies on subtitling and the gap this study aims to fulfil, the approaches that will be employed in analysing and discussing the interplay between the visual and verbal modes in subtitling, and the subtitling process among the professional subtitlers.

2.1 Audio Visual Translation (AVT)

The term Audio Visual Translation (AVT) is used to refer to the translation practices from the source language into the target language, in which interaction between the verbal and visual modes were involved (Cintas & Remael, 2014). For instance, subtitling falls under the category.

The most significant difference between AVT and other translation studies is that the AVT translators need to deal with technical constraints. In this regard, Cintas and Remal (2014) pointed out that “subtitles should not contradict what the characters are doing on screen” and “the delivery of the translated message should coincide with that of the original speech”. This is to say, AVT requires the synchrony between the translated texts and the original audio visual product. And in subtitling, this synchrony refers to the triadic relationship between subtitling, verbal mode and visual mode, which will be looked at in the next chapter.

As discussed above, AVT requires the translators to pay attention to more than text level (i.e., visual and verbal modes) and be faithful to the original in spite of the technical constraints. In other words, in a translated audio visual product, researchers are allowed to look into not only the translated text but also the interaction between the visual and verbal modes. As this is unique to AVT within the context of translation studies, I propose the linguistic importance of conducting an AVT.

AVT is also socially important in the field of translation, especially in today's world. This is because AVT is one of the tools to convey the social assumptions and values of a cultural group to another cultural group in the modern society (Cintas, 2009). And according to González-Iglesias and Toda (2011), AVT may be the translation which reaches the largest number of audiences as compared with other translations.

In a modern society, people from one cultural background could easily come into contact with another culture by watching a foreign movie, drama and the like. If the audience does not understand the language spoken in the audio visual product, the easiest way to understand the foreign contents is to watch the translated version. This is to say, the translation quality determines the audience's understanding of foreign culture, and a well-translated AVT product could accurately transfer the foreign contents to its audience in the audience's language.

2.2 Past studies on AVT

Ajtony (2019) and Ortega (2011) approached AVT study in multimodal settings while Kuo (2020) addressed it on the textual and sociocultural dimension leaving out other semiotic modalities such as the visual mode. It is important to note that a substantial number of scholars (Amandadi et al., 2018; Chuang, 2006; Cintas & Remael, 2014; Perego, 2009; Ramos Pinto, 2018) have emphasised on the necessity of examining other semiotic modalities in subtitling. As such, it is my view that Kuo's (2020) study is less comprehensive compared to other scholars as only the verbal channel in Singlish and the subtitles in English and Mandarin were the focus of her analysis. This is, therefore, why I consider it important to examine subtitling by not only probing into the verbal mode but also the visual mode in my study.

A common aspect highlighted in all of the earlier mentioned studies is the influence of technical constraints on the subtitling strategies. Different from Ortega

(2011), Ajtony (2019) and Kuo (2020) discussed technical constraints without giving too much focus on the visual mode. Another aspect that was brought to focus is challenges faced in subtitling due to cultural gaps. Except for Kuo (2020), cultural gaps were addressed in their studies with the aid of visual mode to a greater or lesser extent.

Regarding theories on which the four studies are based, Ajtony (2019) and Kuo (2020) either adapted or adopted Gottlieb's (1992) subtitling translation strategies. Different from the others, Baumgarten's (2008) multimodal theory and Vanoye's (1985) approach to horizontal and vertical dimensions were adopted in Ortega's (2011) study.

Ajtony (2019) studied a Hungarian film and compared its dialogues in the source language and its English subtitles. Forms of address, informal language forms, culture-specific elements, humour, and wordplay were examined, part of which was viewed from the perspective of multimodality. She pointed out that the visual mode could sometimes compensate for loss of meaning. However, she failed to explicate what exactly happened in a particular shot and what exactly the visual mode did to cover the loss. This is to say, a statement such as "we believe that this loss is compensated visually by the characters' facial expressions and gestures" (Ajtony, p. 75) may not be convincing enough as the author failed to state how the compensation was done.

Kuo (2020) examined Singlish in a Singaporean film and discussed translation strategies used in subtitles in the two target languages (i.e., English and Mandarin). She pointed out that the audience in the two target languages may not be able to understand some dialogues due to improper subtitle translation strategies adopted by the translators. Indeed, the translation quality of the examples might not be considered as good, but it is not necessarily incomprehensible to the audience because the audience is allowed to observe, for instance, facial expression, body movements, intonation, and gestures in every shot. She obtained such a finding partly because she did not link the translations with the visual mode. Accordingly, I suggest conducting an AVT study assisted by a

visual guide as this can allow researchers to explore the meaning conveyed by subtitles in a better way.

Ortega (2011) conducted a qualitative study on non-verbal information in a film called ‘Spanglish’ by looking into both extra-diegetic and diegetic information. She believed that non-verbal information carried a huge influence in understanding the contents of a film (p. 19). Similar to Ajtony (2019), she also admitted that there can be technical constraints in subtitling which leads to a reduction in words in translation, but this could be somewhat compensated by context and other modalities such as visual mode.

A table is provided below to provide an outline of the past studies (see Table 2.1).

Author	Modality	Framework
Ajtony (2019)	Verbal & Visual modes	Gottlieb (1992)
Ortega (2011)	Verbal & Visual modes	Baumgarten (2008) Vanoye (1985)
Kuo (2020)	Verbal mode	Gottlieb (1992)
Author	What is investigated?	
Ajtony (2019)	Technical constraints & Cultural gaps related issues	
Ortega (2011)		
Kuo (2020)		
Author	Author’s main opinions	
Ajtony (2019)	<ul style="list-style-type: none"> • Visual mode could compensate for meaning loss. 	
Ortega (2011)	<ul style="list-style-type: none"> • Non-verbal information carries a huge influence in understanding the contents of a film. • Technical constraints could be covered by other modalities. 	
Kuo (2020)	<ul style="list-style-type: none"> • Improper subtitle translation strategies lead to difficulties in understanding. 	

Table 2. 1: Previous studies on AVT

2.20 Technical constraints (Discussed with visual aid)

In Ortega’s (2011) study, technical constraints were overcome, for instance, when quick alternation of shots or fast-moving speech was detected in shots. In both cases, the subtitler surmounted the constraints by keeping the essential meaning of characters’

utterances instead of doing literal translation in subtitling. According to Ortega, this reduction in subtitling was considered necessary in spite of a certain nuance lost. This is because the Spanish audience would not only require sufficient time to read subtitling but also to grasp characters' reactions, which contained non-linguistic information to facilitate the audience's understanding of a particular shot, when quick alternation of shots or fast-moving speech happened. Besides this, it was also reported in her study that technical constraints were occasionally overcome for the sake of space. This kind of spatial constraints were overcome by excluding the expressions that would have conveyed hesitation or omitting the repetition of the same oral discourse in subtitling.

From the above, we might have a better picture of how technical constraints influence subtitling and how subtitlers overcome this issue.

2.21 Cultural gap (Discussed with visual aid)

Ajtony (2019) talked about forms of address in great detail by taking into account kinetic features. Forms of address used in Hungarian dialogue can express 'kindness' and 'banter' (Ajtony, p. 75) while their translation in the English subtitles loses such nuances if we treat the translation separate from the pictorial elements. Nonetheless, body movement, facial expressions, and gestures shown on the screen were believed to have covered the nuance loss, and thus the cultural gap was filled.

Ortega (2011) did not discuss much about cultural gaps, and the only scene relating to this concept is the two-handed gesture showing the amount of 650 dollars (p. 27). According to Ortega, the subtitle in this shot was deliberately added to explain the gesture to its audience in the target language and thus the cultural gap was bridged.

Overall, it is clearly shown that the visual mode does facilitate content understanding by filling cultural gaps.

2.3 Chen's (2019) approaches to AVT

Chen investigated how the interplay between verbal and visual modes exerted influence on subtitling by referring to representational meanings. You may refer to Table 2.2 for an outline of her approaches.

Author	Modality	Framework
Chen (2019)	Verbal & Visual modes	Chen (2019)
	What is investigated?	
	Technical constraints & Cultural gaps related issues & Narrative flow related issues	
	Types of visual information examined	Types of semiotic interactions examined
	Verbalised-images	Explication
	Non-verbalised-images	Addition
		Generalisation
Replacement (Deletion)		

Table 2. 2: Chen's (2019) approaches to AVT

To analyse the role and function of the visual mode at the representational meaning level, she firstly dichotomised her data into verbalised-images and non-verbalised-images, as subtitling made based on verbalised images and non-verbalised images interact with the visual mode in different ways.

Borrowing Chen's (2019, p. 65) definition, verbalised-images refer to those in which "the information transmitted through visual images is verbalised in subtitles" and, on the other hand, non-verbalised-images indicate those in which "visual images are kept in the visual mode and not verbally presented in subtitles". Moreover, she further set up four types of interactions to address the role of visual information, which are "to explicate the verbal messages, to justify the added verbal messages, to generalise the verbal messages, and to replace the verbal messages" (Chen, 2019, p. 58). For convenience's sake, these four types are hereinafter referred to as explication, addition, generalisation, and replacement.

Explication denotes a situation in which implicit information such as paralanguage or pictorial elements is specified and later transformed in subtitling (Chen, 2019, pp. 58, 67).

Addition refers to a situation where information “derived from the image” is embodied in subtitling (Perego, 2009, p. 65).

Generalisation occurs “when a specific meaning in the source verbal language is replaced by a hypernym or superordinate in the subtitles” (Chen, 2019, p. 58).

Replacement, in Chen’s (2019) study, not only refers to the use of “a near-synonym or equivalent expression” to replace the literal translation of the source verbal message, but also the deletion of the translation of the source verbal message as long as essential information in the target written subtitle remains intact because of the existence of visual information (Chen, 2019, p. 58). However, to avoid confusion in my study, the term ‘replacement’ will be used only when the literal translation is replaced with another expression. On the other hand, the term ‘deletion’ will be used in the case that the deletion is observed.

Next, Chen examined three main issues in subtitling: How technical constraints are overcome, how cultural gaps are filled, and how narrative flow is maintained. She investigated the issues at the representational meaning level by referring to the interrelation between visual and verbal modes. This was sometimes referred to as the functions of the semiotic interplay, the function of the verbalised-image, and the function of the non-verbalised-image in her study.

According to the results of Chen’s study, non-verbalised-images were most frequently used to overcome technical constraints. As for the spatial constraints, Cintas and Remael (2014) (p. 85) contended that no more than 14 to 16 characters per line are allowed in subtitling in Chinese language due to the constraints. With regard to temporal constraints, Delabastita (1989) pointed out that written subtitles cannot keep up with the

film dialogues as the dialogues are always delivered faster, and thus “a certain compression or reduction” in subtitling is necessary (p. 203). This view is also underpinned by Chen’s (2019) study, in which it was found that certain source verbal information was deleted and not translated in subtitling in her non-verbalised-image samples.

A cultural gap in subtitling occurs, for instance, when “the information delivered by the visual message conflicts culturally with the information transmitted in the source verbal message to target audience” (Chen, 2019, p. 33). Drawing on Chen’s theoretical framework, this study aims to look at how visual information is used to fill a cultural gap.

As Valdés and Fuentes Luque (2008, p. 136) pointed out, in AVT, “a filmic text is characterised by the cohesion between the visual and aural elements of the narration”. According to them, it is not sufficient to investigate the relationship between a text and its reference. “Results from the interactions of the elements at play”, namely, ‘internal coherence of the narration’, should be examined thoroughly as well (Valdés & Fuentes Luque, 2008, p. 136). It is important to note that the term ‘internal coherence of the narration’ is similar to Chen’s narrative flow.

Chen (2019) defined the narrative flow as the results from the interplay between visual and verbal modes: “How the cross-modal interrelations in stills can be most efficiently conveyed” (p. 71) and “how verbal messages interrelate with visual elements to contribute to narrative continuity” (p. 32). Moreover, according to Chen, in subtitling, the cross-modal interrelations in stills are considered to be efficiently delivered only when “the source verbal message and the visual counterpart in the subtitle” are integrated (p.72). When the interrelations are efficiently delivered to its audience, the narrative flow is maintained.

2.4 Subtitling process among professional subtitlers

Literature review has revealed that most of the previous studies laid importance on the role of the non-verbal information in AVT and that many scholars who conducted AVT studies did not discuss the subtitling process in depth as they simply took it for granted that the subtitlers had done the subtitling in the films with reference to the visual mode.

To investigate the actual subtitling process and justify the interaction between visual and verbal modes in subtitling, I consulted Chen's (2019) book again. According to her, professional subtitlers are usually asked to refer to the visual mode when their subtitling encounters technical constraints. On the other hand, they generally do not consciously take advantage of the visual mode when no such constraints are detected. However, Chen pointed out that the subtitlers might unconsciously verbalise or de-verbalise visual information in subtitling. Hence, it is deduced that professional subtitlers are not simply referring to the verbal mode and scripts when doing subtitling. The visual mode does interact with the verbal mode and visual aid is adopted in subtitling, although this usually happens unconsciously. Due to this reason, I consider that the subtitlers do not always observe the screen carefully when they resort to the visual mode. This, to an extent, explains why the Mandarin subtitling in 'Your Name' is sometimes found to be in discord with the visual mode.

CHAPTER 3: RESEARCH METHODOLOGY

3.0 Introduction

This chapter will focus on the research design of the study namely, the data collection process, the theoretical framework, the analytical framework and the research expectations. To validate the research design, a sample will be provided and the step-by-step analysis that will be employed for each sample in Chapter 4 will be illustrated here.

3.1 Research Design and Process of the Study

3.10 Data collection

This research is fundamentally a qualitative study. The Blu-ray disc version of the Japanese anime movie, 'Your Name' will be used as the data source in the study. The movie premiered in America on 3rd July 2016, and was officially released in Japan on 26th August 2016 (IMDb, n.d.). According to the statistics in IMDb, by the end of September 2019, this movie had been released more than 70 times globally (IMDb), which alluded to its success and popularity among people overseas and in Japan. The running time of the Blu-ray disc version of the movie is around 107 minutes (CoMix Wave Films, n.d.).

The verbal messages in Japanese and the written subtitles in Mandarin will be extracted from the film with the InviskaMKVExtract tool and later converted into two HTML files separately with the assistance of the SubtitleEdit software. The biggest advantage of processing the data in this way lies in the fact that the two tools could form a time-aligned transcription on its own and extract the verbal messages and subtitles as they are in the film, which allows researchers to find a shot that they look for precisely and observe the subtitle style adopted by translator (e.g., How many lines are used to translate a shot in subtitling). Please refer to Appendix A for an example of the transcriptions.

The verbal messages and written subtitles will be examined under the sampling criteria hereinafter by referring to visual mode to collect samples. Once the samples are

ready, I will get them together in several .docx files and do the English back translations. Later, the files will be sent to TRANSLIFE, a translation agency in Malaysia for verification (See Appendix B for the validated documents and the translator Katsuya Ninomiya's statement). The back translations aim to enable the readers of the study, who are not familiar with Mandarin and Japanese languages, to understand the Japanese verbal messages & Mandarin written subtitles.

As mentioned in Chapter 1, this study looks at how the interplay between verbal and visual modes related to subtitling at the representational meaning level. Accordingly, only shots in which the visual mode is associated with the subtitling in the target language will be selected for the analysis. This is to say, the sampling criteria in the study will be the Mandarin translations (i.e., subtitling) in the shots which differ from its back translation from Japanese due to the existence of visual information. These are the shots that will be marked as samples for the intended study.

The samples will be dichotomised into verbalised-image samples and non-verbalised image samples and marked as (verbalised images) and (non-verbalised images) respectively in the study. This is because verbalised-images and non-verbalised-images may influence subtitling differently in Japanese-Mandarin AVT. Later, the data will be coded and discussed based on Chen's (2019) theoretical framework which is built upon Pierce's triadic relationship in subtitling, which is the Representamen (verbal mode), Object (visual mode) and Interpretant (subtitle). Out of the 89 samples identified, 30 samples will be selected for detailed discussions. Please refer to Figure 3.1 for an overview of the methods and methodology adopted in this research.

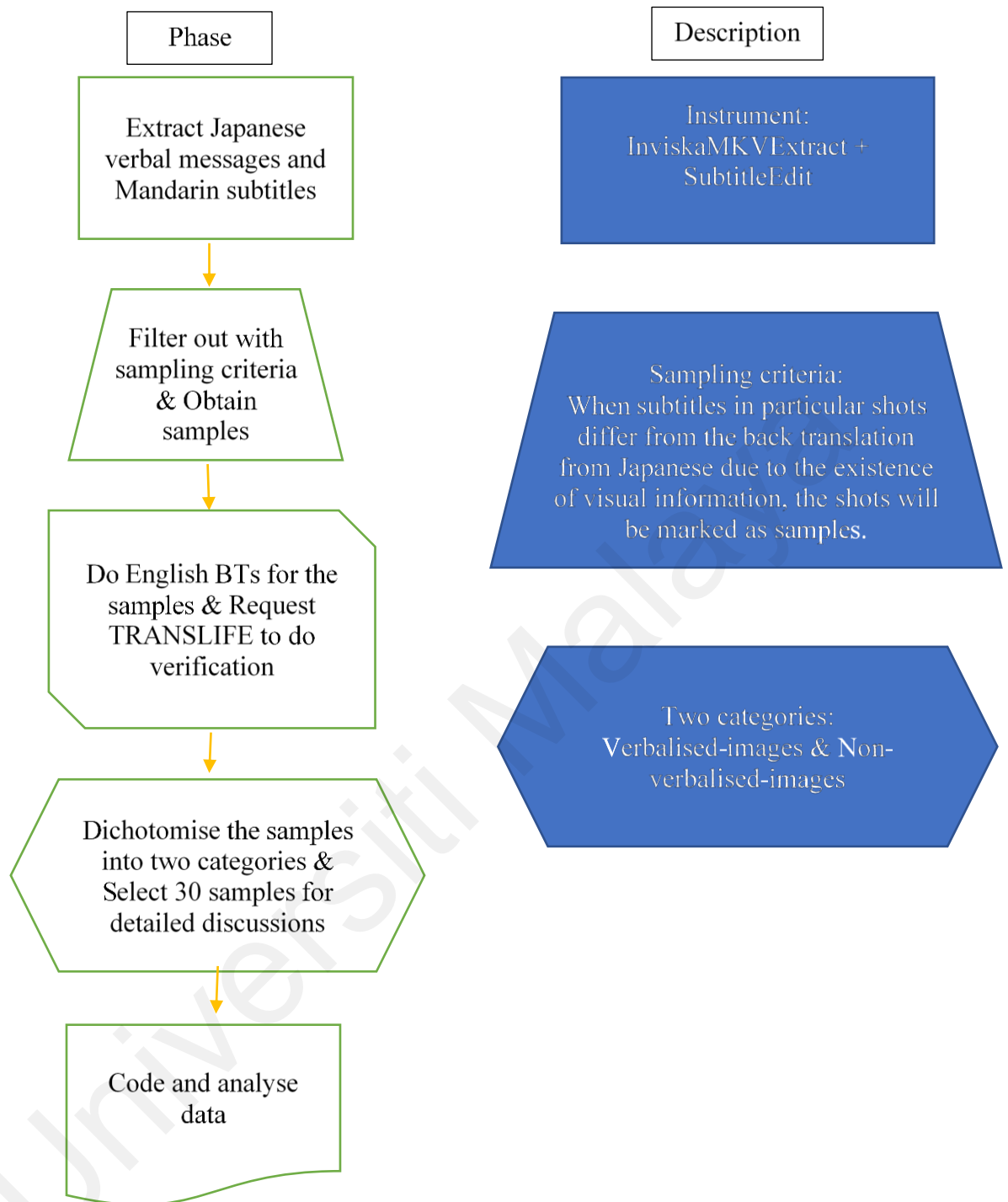


Figure 3. 1: Methods and Methodology

3.11 Theoretical Framework

This study will be conducted based on Chen's framework (2019, pp. 52-53).

Please refer to Figure 3.2 for an overview of the framework.

As the analytical unit in the visual mode in this study is the shot, the data will be coded and processed only at the representational meaning level. The rationale behind this is that “the representational meanings are examined in stills” (Chen, 2019, p. 56). The terminology ‘stills’ in Chen’s study is referred to as shots. In other words, the representational meanings are examined in shots. This is to say, looking into representational meanings allows me to probe into the interaction between the visual and verbal modes in per shot.

On the other hand, compositional meanings and the interactive meanings look the visual-verbal interaction from a different position. Moving images will be the focus at the compositional meanings and the interactive meanings. This is to say, the interaction will be investigated, for instance, on scene and sequence level. In that case, the analytical unit in the visual mode will be the scene and the sequence as well. As the scene and the sequence are the filmic units larger than the shot, the study will exclude the compositional meanings and the interactive meanings. As the semiotic cohesion refers to the two semantic ties between visual images and source verbal messages and between subtitles and the source verbal messages at, for instance, the scene and the sequence level (Chen, 2019, p. 90), the semiotic cohesion will not be discussed in the study due to the same reason. The expanded deduction will not be touched upon in the study either as it is defined as a method to look into the semiotic interaction between film viewers and subtitles at, for instance, the scene and the sequence level (Chen, 2019, p. 43).

At any rate, Chen’s (2019) framework allows the intended study to go beyond technical constraints and cultural gaps. By introducing her framework in the study, for instance, the discussion of narrative flow issues in some samples will be possible.

The concept of representational meanings was initiated by Kress and Van Leeuwen (2006). In their book (2006, pp. 47-48), ‘represented participants’ was used as a key phrase in discussing representational meanings. According to them, ‘represented

participants' could be "the people, places, and things represented in and by the speech or writing or image" (p. 48).

In subtitling, the source verbal messages, visual images, and subtitles fall under the category of 'represented participants' (Chen, 2019, p. 57). As these are the research subjects of this study, I consider Chen's framework to be the most suitable for an investigation of representational meanings. As Chen's framework was first applied in Chinese subtitling, it is also befitting the present study where Mandarin is one of the languages under study.

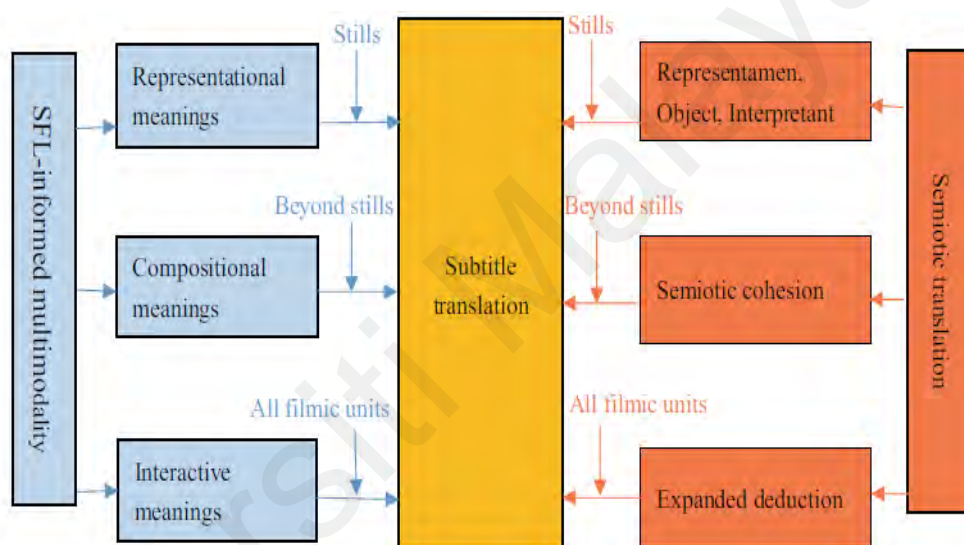


Figure 3. 2: Conceptual framework adopted in *Translating Film Subtitles into Chinese* (Chen, 2019)

3.12 Analytical Framework

A figure is provided below to show the overview of the analytical framework applied to subtitling (See Figure 3.3).

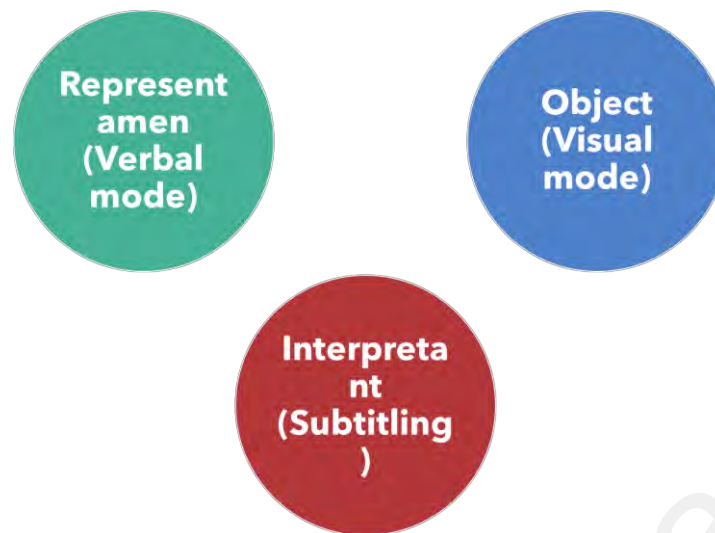


Figure 3. 3: Application of Peirce's triadic relationship to subtitling

Representamen, Object, and Interpretant form a triadic relationship in Peirce's semiotics (Everaert-Desmedt, 2011). Representamen is similar to 'sign', which is something "that represents another thing: its object" (Everaert-Desmedt, 2011). Object is defined as "what the sign represents" (Everaert-Desmedt, 2011). As for Interpretant, it is the result of the interpretation of a Representamen (Everaert-Desmedt, 2011).

In subtitling, source verbal messages, visual images and target written subtitles function as Representamen, Object, and Interpretant respectively (Chen, 2019, pp. 42, 57), and the representational meanings are conveyed through the interplay between these three components (pp. 43, 57). In other words, examining the triadic relationship will aid in understanding the interplay of visual and verbal modes at the representational meaning level.

3.13 Special Attention Given to Each Sample

As the story of this film that is investigated in this study revolves around two teenagers who swap bodies with each other, special attention will be given in describing each sample to avoid confusion in understanding which character is being referred to.

The young man is Taki, and the name of the young girl is Mitsuha. Expressions such as 'the young man (i.e., Taki)' and 'the young girl (i.e., Mitsuha)' will be used in

this study to address them respectively in general cases. However, in instances where they swap bodies with each other, the expressions such as ‘the young man (with Mitsuha’s soul)’ and ‘the young girl (with Taki’s soul)’ will be used to tell readers that they are not what they appear on the outside.

3.14 Regarding the Mandarin Translation of Japanese Names in the Film

The Chinese characters used in the names of the characters that appeared in the film can be found at the official site of ‘Your Name’: www.kiminona.com. For example, as shown in the screenshot (please refer to Figure 3.4), the names that appear on the left side are the characters’ names while those on the right side are the voice actors’ names. As the data of the study contains the characters’ names, the names on the left side will be referred to only when it is necessary in this study.

The screenshot shows the official website for the anime film 'Your Name'. The page is titled '君の名は。' (Kimi no Na wa.) and features a navigation menu with links for '最新情報', 'イントロダクション', '動画', 'ストーリー', 'スタッフ', '登場人物 & キャスト', '劇場情報', '関連書籍', and '関連グッズ'. Below the navigation, there are three rows of character and voice actor profiles. Each profile includes an illustration of the character on the left and a photograph of the voice actor on the right, along with their name in Japanese and Chinese characters, and a brief biography in Japanese.

Character Name (Japanese)	Character Name (Chinese)	Voice Actor Name (Japanese)	Voice Actor Name (Chinese)
てし が わら かつ ひこ 三葉の同級生。オカルトマニアで機械オタク。地元で建築業を営む父に複雑な思いを抱いている。三葉のことが気になる。	勅使河原 克彦	成田凌	NARITA RYO
な とり さ や か 三葉の同級生。幼馴染であり親友。おっとりしているが常識人。勅使河原に想いを寄せている。姉は町役場で放送を担当している。	名取 早耶香	悠木碧	YUKI AOI
ふじ い つかさ 三葉の高校の友人。クールにみえるが意外と世話好きな一面も。三葉と同じく建築に興味がある。	藤井 司	島崎信長	SHIMAZAKI NOBUNAGA
たか ぎ しん た 三葉の高校の友人。大柄でサッパリした性格。三葉や司と一緒に、放課後はカフェ巡りをしている。	高木 真太	石川界人	ISHIKAWA KAITO

Figure 3. 4: The names of the characters in the film

It is important to note that there is a tacit understanding between Japanese-Mandarin translators: the Chinese characters used in Japanese names are either placed in the Mandarin translation without change or replaced with their corresponding Chinese characters in Mandarin despite the difference in pronunciation. The replacement is sometimes needed as the forms of the same Chinese characters in Modern Japanese and Mandarin are not identical. This rule is applied to almost all Japanese-Mandarin translated products and this includes films.

The study will not discuss the Mandarin translation of the Japanese names as the translation has nothing to do with the interaction between visual and verbal modes, which is the focus of this study.

3.2 A Sample Analysis

Sample 358: [Shot at 25:18 – 25:19] (verbalised images) **Addition + Narrative**

flow

ST: 前よりも かわいい

Lovelier than before.

TT: 这比之前更可爱了

It is lovelier than before.

(25:19)



Taki's senior received her skirt with the stitch work from Taki (with Mitsuha's soul) and praised his skill. Later, in this sample, the image of the skirt held by the senior was saliently presented on the screen, and at the same time, the senior commented "Lovelier than before.". The visual image of the skirt (i.e., the Object) rationalised the added pronoun (i.e. it, which is referred to as the skirt.) (i.e., the Interpretant) in the subtitle. An extra 'it' was added to emphasise what is lovelier than before. The literal translation "Lovelier than before." (i.e., 比之前更可爱了) worked in this context as the audience would immediately know that the skirt was the subject in this utterance according to the context, and no confusion would occur due to the absence of an explicit mention of the subject. As such, no explication was needed in this sample, an addition of 'it' is just to foreground the visual information presented (i.e., the skirt). In other words, the addition of 'it' in the subtitle has further enhanced the "internal coherence of the narration" (Valdés & Fuentes Luque, 2008) and thus the narrative flow was improved in this shot.

3.3 Research Expectations

The intended research expects to find the following:

1. Visual information enables translators to explicitly depict the connotative meaning residing in utterances in Japanese when translating them into Mandarin.
2. Translators may replace some abstract or tacit elements in Japanese with a word that has a more concrete meaning to address the object/person shown in the shots.
3. Subtitling in Mandarin may contain either less or more information without losing essential meaning because of the visual images.

Universiti Malaya

CHAPTER 4: DATA ANALYSIS AND DISCUSSIONS

4.0 Introduction

In this chapter, the 30 samples selected will be analysed and fully discussed. In the discussion, the samples will be classified as 7 types based on their interactions between verbal and visual modes in subtitling. After that, the outline of the main findings in the discussion will be summarised as one figure (see Figure 4.1) and concluded briefly.

4.1 Data Analysis

4.10 Addition

1. Sample 269: [Shot at 21:04 – 21:06] (verbalised images) **Addition +**

Linguistic differences

ST: まさか昼からとはね

From noon? How come

TT: 你竟然中午才来上学

How come you come to attend school at noon.

(21:04)



On the screen, Tsukasa was having his hand around Taki (with Mitsuha's soul) and uttered, "From noon? How come".

Evidently, two elements were added in the TT, which are “你” (i.e., you) and “来上学” (i.e., come to attend school) respectively.

Obviously, it is hard to specify ‘who’ did ‘what’ from noon by resorting to the ST, if we do not refer to the contexts and the visual information. In the previous scene, Taki (with Mitsuha's soul) hesitated to enter the classroom and kept standing outside. About one second later, Tsukasa walked to him and suddenly called his name, startling him. Thanks to the visual information, it is known that Tsukasa turned his head towards Taki (with Mitsuha's soul) while speaking to him. As such, the audience could figure out the ‘who’ referred to (i.e., Taki) in the ST, and thus a second-person pronoun in this shot was not necessary and omitted. On one hand, the omission was allowed in Japanese due to its language system and thus the ST sounded natural without mentioning the pronoun. On the other hand, if we take out the subject “你” (i.e., you) from the TT, the TT will be “竟然中午才来上学” (i.e., How come? Coming to attend school at noon?). As the Mandarin-speaking audience was allowed to observe the screen

and associate this shot with the previous scene, they would be able to realise ‘who’ came to attend school as the Japanese-speaking audience did. Nonetheless, without the subject “you”, the TT would sound less natural in Mandarin. Hence, the subject added in the TT was necessary. Moreover, the addition allowed the Mandarin-speaking audience to quickly identify the subject in the utterance. In other words, the addition not only filled the gap between Japanese and Mandarin language systems but also provided the audience with better watching experiences in this shot. The Object (i.e., the kinetic gesture that Tsukasa did) justified the added Interpretant (i.e., You).

Regarding the second added element “来上学” (i.e., come to attend school.), it will be discussed separately.

On one hand, as required by Mandarin grammar, it is necessary to place a verb or a verb phrase such as “来” (i.e., come) behind the character “才” which means “how come” in the TT. This is to say that the subtitler had no choice but to add the “来” to bridge the gap between Japanese and Mandarin language systems. Obviously, no verb appeared in the ST and this is allowed by Japanese grammar while the Mandarin language system requires a verb in the TT. Furthermore, viewing from the visual information and the context, it is known that Tsukasa walked to Taki, and he was the utterer, which means Tsukasa arrived earlier than Taki at the school and thus ‘come’ would fit this situation instead of ‘go’. This is why the subtitler chose the word “来” (i.e., come) but not “去” (i.e., go).

On the other hand, “上学” (i.e., to attend school) could have been omitted. However, it does not mean that the extra ‘attend school’ was useless in this shot. To begin with, we need to know that the added Interpretant (i.e., to attend school) was well-grounded as it could be justified by the Object (i.e., the view of classroom). As a matter of fact, not only this shot but also the consecutive shots also took place in school. As

such, I propose that the extra phrase would help to enhance narrative flow in the consecutive shots by telling its audience that the conversations between the two characters would be held in school. As a result, this facilitated the understanding of Japanese culture-related elements in sample 272, for example. Moreover, as the addition of the extra phrase in the TT originated from pictorial elements (i.e., the view of classroom) and was not mentioned in the ST, this supports my expectation that visual information enabled translators to explicitly depict the connotative meaning.

2. Sample 314: [Shot at 23:13 – 23:15] (verbalised images) **Addition +**

Linguistic differences

ST: 頼りませんけど？

(I/We) didn't order.

TT: 我们没点这个啊。

We didn't order this.

(23:14)



(23:15)



As shown on the screen, the lady talked to Taki (with Mitsuha's soul) once he placed the dish on the table. The utterance in the ST is "didn't order." while it was rendered as "We didn't order this" in the TT.

Viewing the Japanese utterance itself, its subject could either be 'I' or 'We'. However, if we observe the shots at 23:14 and 23:15, it is not difficult to deduce from the lady and the gentlemen's facial expressions and the lady's lip movement that they were having dinner together. To underpin this argument, Taki placed the dish near the gentleman while the lady opened her mouth and spoke to him. As such, the subtitler added 'we' in the TT instead of 'I'. The Object (i.e., the lady and the gentlemen's reaction) justified the added Interpretant (i.e., We). It is important to note that the subject was necessarily added in the TT following the rules of Mandarin grammar. This is to say, the Japanese utterance was allowed to omit its subject while the subject was needed in Mandarin in this context. Accordingly, the subtitler needed to cover the linguistic differences between Japanese and Mandarin by adding a subject in the TT on the basis of visual information.

With regard to the extra ‘this’, it is obvious that the ‘this’ referred to the dish shown on the screen. Personally, I do not think this added word was necessary as “我们没点啊” (i.e., We didn’t order) is grammatically correct and the audience would know that the lady was talking about the dish by referring to the visual information. As such, the function of the extra ‘this’ in the TT is to foreground the connotative meaning in the ST and emphasise that the lady was commenting on the newly arrived dish.

3. Sample 657+658: [Shot at 46:18 – 46:23] (verbalised images) **Addition +**

Linguistic differences

ST: な…なんで

こんなところにいるんすか？

Wh…Why?

Is (somebody) here?

TT: 为什么

你们为什么会在这里

Why?

All of you, why are (you) here?

(46:23)



At first sight, it is known that the agent was not mentioned in the ST, which means that the Japanese audience would not know who 'is here' until the visual information was presented. On the other hand, the subtitler placed “你们” (i.e., all of you) in the TT to allude to the agent. Because of the addition, the audience would know that the agents got involved with more than one person and they are in front of the speaker even if visual information was not given.

The utterance was produced almost at the same time when the camera turned its lens to the shot. In the screenshot above, Taki's senior Okudera and his classmate Tsukasa were saliently presented on the screen. As such, the 'all of you' in the TT referred to Okudera and Tsukasa. Following the rules of Mandarin grammar, instead of “你” (i.e., you, involving one person), “你们” (i.e., you, involving two or more people) was added in the TT as more than one person was referred to as the agents according to the visual information. As the addition was exactly the connotative meaning behind the ST, the Mandarin-speaking audience was believed to have the same viewing experience with the Japanese-speaking audience.

As mentioned earlier in some samples, Japanese grammar tolerates the omission as long as a context is provided. In fact, it appears that Japanese grammar prefers the omission. This rule also applies to this sample; the omission of the agent in the ST is related to Japanese grammar. On the other hand, the subject or agent was generally kept and even added in the selected TT samples in this study to make the TTs sound natural to the audience. Without exception, the subtitler intended to make the translation sound natural to the audience, and thus “你们” (i.e., all of you) in sample 657+658 was added by referring to the visual information. As a result, the language gap was filled. The added Interpretant (i.e., all of you) was realised by the Object (i.e., the visual image of Okudera and Tsukasa).

4. Sample 825: [Shot at 55:26 – 55:29] (verbalised images) **Addition +**

Narrative flow

ST: 瀧くんのそれも

もしかして組紐？

Taki, is that of yours, by any chance, a braided cord?

TT: 泷 你手上那个也是结绳吗

Long, is that on your hand also a braided cord?

(55:27)



(55:29)



Okudera started to produce the first half of the utterance 「瀧くんのそれも」 (i.e., Taki, is that of yours) while the camera focused on her on 55:27. Judging from the picture, it is known that she was dropping her gaze at the 「それ」 (i.e., that). Two seconds later, the camera turned its lens to Taki at 55:29 exactly at the timing that

Okudera began to talk 「もしかして組紐? 」 (i.e., by any chance, a braided cord?)”, which was the second half of the utterance. As a result, it is known that the 「それ」 (i.e. that) that she was gazing at 55:27 was the 「組紐」 (i.e., braided cord). The visual information and the utterance made a combined contribution to suggest that 「組紐」 (i.e., braided cord) would be the focus in the shot. Nevertheless, the subtitler placed an extra expression “手上” (i.e., on one’s hand) in the TT with the aid of the visual information at 55:29. Because of the addition, both “手上” (i.e., on one’s hand) and “結繩” (i.e., braided cord) were foregrounded in the TT. In other words, the subtitler would have the audience’s attention not only to Taki’s braided cord but also to Taki’s hand. However, I do not think that the addition was a bad decision as this would not convey a different nuance to the Mandarin-speaking audience. Let us refer to the second picture one more time. In the picture, Taki was holding the teacup with the hand on which he wore the braided cord. Because of the second half of the utterance, the Japanese audience would turn their eyes to the braided cord. As the braided cord was worn on the hand, the audience’s eyes would also catch the hand unconsciously. This is to say, both the Japanese-speaking audience and Mandarin-speaking audience would catch the same information. As such, the difference between the ST and the TT is: The film crew let the visual information speak for itself in the ST while the subtitler deciphered the connotative meaning (i.e., the hand and the braided cord) residing in the ST on behalf of the Mandarin-speaking audience to facilitate their understanding. The subtitler did this because the Mandarin-speaking audience would make time to both subtitling and visual information while the Japanese-speaking audience would need to focus on visual information only. The subtitler did the addition to enhance the narrative flow in the shot.

Regarding the replacement of ‘Taki’ in ‘Long’, it will not be discussed in detail as they referred to the same Chinese characters “瀧” or “滝” .

5. Sample 877: [Shot at 1:02:26 – 1:02:28] (verbalised images) **Addition +**

Narrative flow

ST: あんたが そんなんで

どうする！

You mustn't be like that.

TT: 你这样一直萎靡不振怎么行

You mustn't be depressed like this all the time.

(21:04)



The man with his right hand on his forehead takes the central position in this shot. Almost at the same time, an old lady who is not present on the screen says to him, “You mustn't be like that”.

Judging from his posture (i.e., the man's act of laying his hand on his forehead and his facial expression) and the surroundings (i.e., Japanese sake and the two girls wearing mourning dresses), it can be gathered that the man was distressed because someone has passed away. As such, the subtitler added “萎靡不振” (i.e., depressed) in the TT. By doing this, narrative follow was boosted since the audience would grasp the accurate meaning of the ST in this shot as a result of the interrelation of the verbal mode, visual mode, and subtitle. This is to say, the Object (i.e., the posture and the surroundings) justified the added Interpretant (i.e., depressed).

A literal translation of the ST in Mandarin would be “你一直那样怎么行” (i.e., You mustn't be like that.). A literal translation would also work in this shot and I argue that the audience would have enough time to realise what was happening in this shot based on its context and the visual information as this shot lasts for more than two seconds. In other words, I believe that the subtitler's addition of the word ‘depressed’ might not be necessary as the literal translation would not hinder the audience from understanding this shot. Nonetheless, the phrase “这样。。。萎靡不振” (i.e., depressed like this) in the TT is more concrete in comparison to the abstract 「そんなんで」 (i.e., like that) as the TT phrase immediately informs its audience of the man's mental condition – being depressed without relying on the visual mode.

6. Sample 961: [Shot at 1:07:06 – 1:07:08] (verbalised images) **Addition +**

Narrative flow

ST: 買ってきたよ

はい おつり

I bought (them) back. Here is the change.

TT: 买回来啦 给你 找的钱

I bought (them) back. Here you are. The money returned back.

(1:07:06)



(1:07:08)



To begin with, I would like to brief on the 'them' placed into the parenthesis.

They were omitted in the ST and in the TT as the Japanese and Mandarin language

systems allow it. However, without the ‘them’, the back translation sounds awkward and thus the extra ‘them’ was added in the translations. The ‘them’ referred to the two plastic bags as shown in the two pictures.

As shown in the back translation, the first half of the ST and the TT were exactly the same. However, an additional “你” (i.e., you) was observed in the second half of the TT in comparison with the corresponding ST. If the Japanese audience does not refer to the visual mode, they will not know who had received the change from the utterer and how many people received the change because no related information was given in the ST. Again, the ST required the Japanese audience to understand the necessary information from the visual mode. On the other hand, due to the existence of the added second-person pronoun “你” (i.e., you), the Mandarin audience would know that the utterer passed the change to only one person who was in front of the utterer. Because of this, the Mandarin audience would be required to pay less attention to the visual mode compared to the Japanese audience did.

As shown in the screenshot at 1:07:08, the girl passed the money to Mitsuha (with Taki’s soul) only and thus “你” (you, referring to one person only) instead of “你们” (you, referring to more than one person) was used in the TT. In other words, the added Interpretant (i.e., you) was rationalised by the Object (i.e. the visual image in which the girl passed the money to Mitsuha) via the mediation of the Representamen (i.e., Here is the change). However, the rationale behind the addition in this sample was not associated with the linguistic differences between Japanese and Mandarin. Without the “你” (i.e., you), the subtitling would sound natural, and the Mandarin audience would have to resort to using visual information as the Japanese audience did. As mentioned earlier in other samples, the subtitler seems to have preferred to foreground the elements that were connotative in STs by referring to the visual mode to facilitate

the audience's understanding of a particular shot. As a result, the narrative flow was enhanced in this sample.

7. Sample 1018: [Shot at 1:10:05 – 1:10:07] (verbalised images) **Addition +**

Linguistic differences (Failed: Narrative flow)

ST: 行っちゃダメだ！

(Somebody) mustn't go!

TT: 你们不能去

All of you mustn't go.

(1:10:06)



As no information was given on the subject of the expression ‘mustn't go!’ in the ST, the ‘somebody’ placed into the parenthesis was added in its back translation to make a grammatically correct sentence. By contrast, the subject in the TT was specific and referred to as “你们” (i.e., All of you) in the TT.

The subtitler intended to extract the necessary information – the addressee of the utterance from the visual mode in the Mandarin-speaking audience’s stead. The addition of “你们” (i.e., all of you) was intended to bridge the gap between the linguistic difference in Japanese and Mandarin. However, I do not think the addition was semiotically successful. As shown on the screen, Mitsuha (with Taki’s soul) caught a boy and made frantic efforts to advise him not to leave there. It is also known that the utterance was produced at the same time that Mitsuha (with Taki’s soul) turned her eyes on him. As such, the hearer of the utterance was supposed to be the boy. However, as the subtitler placed the ‘all of you’ in the subtitling, it can be understood that the subtitler intended to refer to not only the little boy but also the little girl on the screen. Because of this, the addition would lead to the semiotic inconsistency between the visual mode (i.e., the image in which Mitsuha approached the little boy) and the subtitles (i.e., all of you, involving both the boy and the girl), causing the Mandarin audience to be confused. In other words, the visual mode (i.e., the boy) did not match the subtitles (i.e., the boy and the girl), and the cross-modal interrelations were violated. Hence, the narrative flow is affected in the sample.

As mentioned above, the subtitler planned to fill the gaps in terms of linguistic differences. This is because the omission of the subject in the TT was not allowed in this context, or the TT would sound unnatural. To avoid the audience’s confusion and maintain the narrative flow in this sample, I propose adding “你” (i.e., you, including one person only) instead of “你们” (i.e., you, including more than one person) in the TT and rewriting the TT as “you mustn’t go” (i.e., 你不能去). The slight change in the TT will ensure the semiotic synchrony between the subtitles (i.e., you, referring to the boy) and the Object (i.e., the boy) and this will facilitate the audience’s understanding of this shot.

4.11 Addition and Replacement

1. Sample 389: [Shot at 27:46 – 27:48] (verbalised images)

Addition/Replacement + *Narrative flow*

ST: てめえ 瀧

抜けがけしやがって

Taki, you stole a match. Damn it.

TT: 泷 你这个家伙 竟敢抢在我们前面

Long, how dare you have stolen a match on us.

(27:47)



It is known that the three men and Taki had been in one-sided love with Okudera, and none of them had ever been alone with her after work. However, Taki (with Mitsuha's soul) walked home with Okudera after work the day before. This is to say, from the three men's point of view, Taki had been the first to spend time alone with Okudera. This is why they looked unhappy and uttered 'Taki, you stole a match. Damn it.'.

The ST and the TT hold almost the same meaning. However, three changes were observed. They are the replacement of 「瀧」 (i.e., Taki) with “泷” (i.e., Long) and the replacement of 「やがって」 (i.e., Damn it) with “竟敢” (i.e., how dare) and the addition of “我们” (i.e., us) in subtitling.

Regarding the first replacement, ‘Taki’ is the Japanese reading and ‘Long’ is the Mandarin reading for the same character “瀧” in traditional Chinese. As “泷” in simplified Chinese is the corresponding character of “瀧” in Japanese and Traditional Chinese, ‘Taki’ and ‘Long’ will be regarded as the same and not be further discussed in the analysis.

As for the second replacement, despite the difference in the intensity of anger between 「やがって」 (i.e., Damn it) and “竟敢” (i.e., how dare) in word level, it is believed that both Mandarin and Japanese audiences would be able to accurately grasp to what extent the three men were angry by looking at to their facial expressions (i.e., the visual mode) on 27:47 and their tone (i.e., the verbal mode). In other words, the Object (i.e., the facial expression of the three men) secured the Interpretant (i.e., how dare) via the mediation of the Representamen (i.e., Damn it). As such, no change in the narrative flow would be caused by the replacement.

Concerning the addition, its function is to explicate the connotative meaning residing in the ST. Drawing on the pictorial elements on 27:47 again, it is known that three men were standing opposite Taki. The man standing at the left side opened his mouth and uttered “Taki, you stole a match. Damn it.” It is noteworthy that the three men behaved similarly and looked unhappy in front of Taki, which suggests that the same topic of conversation was shared among them and the topic had something to do with Taki. As such, the subtitler inserted a “我们” (i.e., us) in the TT to allude to the

audience that the man standing at the left side was the spokesperson for the other two men and all of them were not happy with Taki because of the same reason. In other words, the realisation of the added Interpretant (i.e., us) was underpinned by the Object (i.e., the visual image of the three men's kinetic gestures). Grammatically speaking, the addition was not necessary in the TT. However, the addition would enable the audience to immediately realise what was happening in this context (i.e., the three men were angry with Taki and they would grumble to him about the same thing.). In other words, the audience's understanding of this shot and the consecutive shots in the same scene would be facilitated due to the interrelation of visual and verbal modes and thus the narrative flow was enhanced.

4.12 Deletion

1. Sample 621+622: [Shot at 41:25 – 41:30] (non-verbalised images) **Deletion**

+ Redundancy

ST:デートが終わる頃には

ちょうど...

ちょうど

空に彗星が見えるね

When the date is over...

Just

Exactly

Comet will be visible in the sky

TT:约会结束的时候...

正好可以看到彗星吧

Exactly when the date is over...

(Somebody) will see the comet, (I) suppose.

(41:25)



(41:26)



(41:31)



As mentioned in other samples, the subtitler tended to verbalise certain elements that he considered important in a shot on behalf of the Mandarin-speaking audience, by doing addition, for example, in subtitling. On the other hand, the film crew of this movie preferred making the Japanese audience understand the necessary information from the visual mode themselves. However, contrary to the subtitler's normal custom, in this sample, he deleted an element, which was verbalised in the ST, in subtitling. The element was referred to as 「空」 (i.e., sky) in the ST.

Firstly, I propose that the reference to 'comet' in subtitling had already implied its connection with the sky and this is considered as the first reason why the deletion stood out in this case.

Secondly, the utterance was produced exactly when the image of sky was presented on the screen at 41:25, and the camera turned its lens to the sky again after the utterance was finished at 41:31. This means, the film crew intended to direct the audience's attention to the sky (to suggest that there was no visible comet in the sky as said in the utterance). This will be considered as the second reason why the subtitler deleted the element “空” (i.e., sky) in subtitling: The visual mode had spoken for itself.

During the above-mentioned period, Mitsuha's memo on Taki's cell phone took up most of the screen. Please refer to the screenshot. It is interesting to note that the utterance that Taki and Mitsuha produced in this sample was part of the memo and thus the full utterance was visually observed by the audience from 41:26. As the memo had been presented for around 5 seconds, it is believed that the majority of the Mandarin-speaking audience would pay their attention to the memo, or more precisely speaking, to the Chinese characters in the memo. The characters in the utterance such as 「空」 (i.e., sky), 「彗星」 (i.e., comet) and 「見」 (i.e., look) were understandable to the Mandarin-speaking audience, even if they did not have any knowledge of the Japanese language. This is to say, the Mandarin-speaking audience would have a chance to understand the general meaning of the second half of the utterance 「空に彗星が見えるね」 (i.e., Comet will be visible in the sky.) This will be considered as the third reason why the element 「空」 (i.e., sky) was omitted. If the subtitler kept the element in subtitling, the element would be redundant as the character 「空」 (i.e., sky) along with the memo would be presented to the audience for more than 5 seconds, and the audience should have a chance to notice it. In other words, the visual mode in this sample helped the subtitler avoid repetition of the same content. The expected Interpretant (i.e., sky) was guaranteed by the Object (i.e., the visual image of sky and the visual image of the memo).

2. Sample 1155: [Shot at 1:20:46 – 1:20:47] (non-verbalised images) **Deletion**

+ Redundancy

ST: なあ 三葉

Hey, Mitsuha.

TT: 三叶

Sanye.

(1:20:47)





There are two differences between the ST and the TT. One is the deletion of the interjection 「なあ」 (i.e., Hey), the other is the replacement of 「三葉」 (i.e., Mitsuha) with “三叶” (i.e., Sanye). As the focus of this study is to probe into the relation between subtitling and visual information, only the deletion will be discussed thoroughly. Regarding the replacement, “三葉” is traditional Chinese spelling while “三叶” is simplified Chinese spelling and the two spellings refer to the same meaning.

Referring to the Koujien Japanese dictionary (Shinmura, 2008), it is confirmed that the interjection 「なあ」 (i.e., Hey) is used when a speaker intends to call out to someone. The counterpart in Mandarin, according to Handian online Mandarin dictionary (Zdic, n.d.), is “诶” (i.e., Hey). Both 「なあ」 and “诶” are interjections, and both of them function in the same way – calling out to someone. So, why did the subtitler omit the translation? This would be justified by the visual mode.

The three screenshots were all taken at 1:20:47. In the screenshots, Taki and Mitsuha took up the central position on the screen. It is known that Taki was speaking

to Mitsuha as he opened his mouth in the first screenshot. Moreover, it is noticed that Taki slightly turned his head to Mitsuha and totally turned his gaze towards her. Besides that, the shot also recorded Mitsuha's action of turning her head to Taki. Generally speaking, if a speaker calls out to someone, the speaker needs to look at the person. And then, the person being called should turn his head towards the speaker to show his reaction. This explained Taki and Mitsuha's kinetic actions in the shot. As such, the visual mode had spoken for itself that Mitsuha intended to respond to Taki's call. In other words, the Object (i.e., visual image of Taki and Mitsuha's kinetic actions) is the rationale behind the deletion of the Representamen (i.e., Hey). Hence, we may safely say that the subtitler did the deletion because the translation of the interjection would be redundant as the visual mode had already conveyed the nuance of the interjection (i.e., Taki was calling out Mitsuha) to the Mandarin-speaking audience. Moreover, judging from the subtitler's subtitling preference in other samples (i.e., tending to foreground certain elements that he considered important), it is inferred that the interjection was not his focus in this shot and thus, omitted.

4.13 Deletion and Addition

1. Sample 544: [Shot at 35:14 – 35:15] (non-verbalised images & verbalised images) **Deletion /Addition + Redundancy /Linguistic differences**

ST: 次 私も！

Next, me too.

TT: 我也要喝

I also want to drink.

(35:15)



Both deletion and addition were observed in this sample. The literal translation of the ST in Mandarin is “接下来，我也。” (i.e., Next, I also.) However, the subtitler left out the “接下来” (i.e., Next) and placed an extra expression “要喝” (want to drink) in the TT. As the deletion is non-verbalised while the addition is verbalised in subtitling, this sample is not only considered as a non-verbalised image sample but also a verbalised image sample.

As depicted on the screen, Mitsuha (with Taki’s soul) was drinking something. On the other hand, her younger sister stretched her left arm and opened her hand while looking at her. This action suggests that she was waiting for Mitsuha to pass the water container to her and drink water. As only the sister was asking for the water container on the screen, it is easily presumed that the sister would be the ‘next’ to be served water after Mitsuha. In other words, as the visual information had spoken for itself and the action was the rationale behind the deletion of ‘next’ in subtitling, the ‘next’ was considered redundant. Concerning the added “要喝” (to drink), as mentioned earlier, it is known that the sister was going to do the same thing Mitsuha did (i.e., to drink). Accordingly, it is reasonable to verbalise what Mitsuha was doing (i.e., drinking) into the TT. The subtitler

used the addition with reference to the visual mode to overcome the linguistic differences between Japanese and Mandarin. As mentioned in other samples, Mandarin tolerates fewer omissions than Japanese. In Mandarin, the character “也” (i.e., also) is not allowed to be used independently. Instead, it is used along with a verb or a verb phrase. This is to say, the verb phrase placed behind the character, which is “要喝” (i.e., to drink), was indispensable from the view of the Mandarin language system in the sample.

To sum up, the expected interpretants in the TT (i.e., ‘Next’ and ‘to drink’) were guaranteed by the Object (i.e., the visual image of the younger sister’s action and what Mitsuha was doing.)

4.14 Explications

1. Sample 10: [Shot at 01:34 – 01:37] (verbalised images) **Explication +**

Narrative flow

ST: あの日 星が降った日

That day. The day when the stars came falling.

TT: 那一天 流星落下的那一天

That day. That day when the shooting stars came falling.

(01:34)



On the screen, a young man (i.e., Taki) looked up at the sky at night and uttered that “That day. The day when the stars came falling.” However, the translator rendered 「星」 (i.e., the stars) into “流星” (i.e., the shooting stars) in the Mandarin subtitle.

Judging the two words on the word level, ‘shooting star’ is specific while ‘star’ is generic. Without the adjective, the star is just a noun and thus the audience cannot differentiate ‘star’ from ‘shooting star’. Besides that, the translation “流星” (i.e., the shooting stars) which is alluded to a special event that is usually observable at night, fitted the shot well as that scene happened exactly at night. Moreover, it is interesting to note that ‘shooting star’ is a meteor but not a star (Oxford University Press, n.d.). As such, semantically speaking, ‘shooting star’ is not a hyponym of ‘star’. Maybe because of this, it is logical in Mandarin to say “流星落下来了” (i.e., The shooting stars came falling). However, it would be incorrect to say “星星落下来了” (i.e., The stars came falling.), as a star does not fall to the earth.

As presented on the screen, meteors but not stars were falling down. If the translator rendered the utterance literally (i.e., Use “星星” but not “流星” in the

translation), the semiotic consistency between pictorial elements (i.e., shooting stars) and subtitling (i.e., stars) would be flouted and thus full comprehension may not be reached. In other words, the confusion will be incurred because the visual mode does not match the subtitle. In this case, the narrative flow would be ruined as the cross-modal interrelations were unsuccessful. However, drawing on the pictorial elements on 01:34 (i.e., a meteor shower), the translator added the adjective ‘shooting’ because it would improve accuracy and depiction of the verbal mode in translation and further avoid confusion in understanding. By doing that, the translator successfully made the implicit information in the ST explicit in the TT. Accordingly, the role of the visual image in this sample is explication. By doing so, the Object (i.e., the visual image of the meteor shower) actualised the Interpretant (i.e., the shooting stars) via the Representamen (i.e., the stars).

The visual mode and verbal modes have evidently interacted with one another. The pictorial elements highlight that ‘the stars’ in the ST specifically referred to ‘the shooting stars’. Hence, we may say that the integration of the source verbal message and its corresponding images in the shot contributed to building narrative continuity. In other words, narrative flow was maintained in this sample.

2. Sample 160 + 161 [Shot at 11:25 – 11:26] + [Shot at 11:25 – 11:26]

(verbalised images) **Explication + Linguistic differences**

ST: こんにちは

Hello.

TT: 你们好啊

Hello, you all.

(11:25)



+

ST: こんにちは

Hello.

TT: 您好

Hello.

(11:26)

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The Japanese expression 「こんにちは」 (i.e., Hello) has multiple Mandarin translations. For instance, it can be translated as (i) “你好” (i.e., Hello) which is a non-honorific expression used to say hello to one person, (ii) “你们好” (i.e., Hello, you all) which is also a non-honorific expression used to greet more than one person, (iii) “您好” (i.e., Hello), an honorific expression used to greet one person, and (iv) “您们好” (Hello, you all), which is an honorific expression used when there are many people.

The two consecutive samples were a simple dialogue which took place between the old lady riding a motorcycle and the students sitting on the bench. In the dialogue, both the lady, the boy and the girl uttered the same words. However, the Mandarin translations in the TTs differ from each other because of the explications. In either case, the visual images (i.e., the Object) would rationalise the explicated expression (i.e., the Interpretant).

In sample 160, the lady said hello to the boy and the girl and thus the lady’s utterance was directed at more than one person. Moreover, judging from her voice, it could be understood that she was much older than the boy and the girl. In this case, she

did not need to pay respect to them. As such, the subtitler has specified 「こんにちは」 (i.e., Hello) into “你们好啊” (i.e., Hello, you all.).

In sample 161, the visual shows that the boy and the girl nod slightly at the lady while returning her greeting. This is to say, they paid respect to the lady. For this reason, the subtitler provides an explication via the singular honorific expression “您好” (i.e., Hello) in Mandarin.

The explication, as I see it, was mainly made to overcome linguistic differences. We do not know who is addressing who by only reading the STs (i.e., こんにちは). The Japanese language system allows its speakers to omit the addressee when they utter “Hello” (i.e., こんにちは) as seen in this situation. However, Mandarin speakers are not allowed to do so as it would be unnatural to say “hello” by uttering the single word “好” without addressing the people before them with a second-person pronoun or their title/profession/name.

3. Sample 356: [Shot at 25:14 – 25:15] (verbalised images) **Explication +**

Narrative flow

ST: できました!

Done!

TT: 缝好了

Sewed.

(25:14)



In this sample, Taki (with Mitsuha's soul) told his senior Okudera that he had repaired her slashed skirt by uttering "Done!". As the utterance was produced exactly when the image of the lovely stitch work was saliently presented on the screen as shown in the screenshot, it is known that the utterance 'done' here actually meant that his stitch work was done.

In regards to the explication, the stitch work on the screen was 'sewed' on the skirt, and thus the explicated subtitling "缝好了" (i.e., sewed) was semantically more precise than the literal translation "好了" (i.e., done) in this context. As the expected Interpretant (i.e., Sewed) would be realised by the correspondence between the Object (i.e., visual information of the stitch work) and its Representamen (i.e., Done), the explication was considered semantically successful. However, the literal translation of the ST "做好了" or "好了" (i.e., done) would be understood as well, as the Mandarin-speaking audience was allowed to look at the screen. Moreover, the literal translation "好了" (i.e., done) sounded natural to the audience in this context. As such, the explication was not necessary. Nonetheless, the explication not only foregrounded the visual information presented (i.e., the stitch work) but also enabled the audience to

grasp the meaning of the utterance without referring to the visual mode. The rationale behind this is explained as follows. The phrase “缝好了” (i.e., sewed) in the TT functioned like a compound. The constituent “好了” served as a suffix to suggest that an action is done or finished. On the other hand, the constituent “缝” (i.e., sew) worked as a meaning carrier in the compound. This is to say, the expression itself would tell its audience that the action ‘sewing’ is done. The subtitler elucidated the connotative meaning (i.e., sewing) in the ST on behalf of the Mandarin-speaking audience by referring to the visual mode and in this way, the audience’s understanding is made easier. In other words, the visual mode aided the subtitler to enhance the narrative flow in this sample.

4. Sample 1392: [Shot at 1:32:58 – 1:31:01] (verbalised images) **Explication +**

Linguistic differences

ST: 次は代々木 代々木

Next is Yoyogi. Yoyogi.

TT: 下一站 代代木 代代木

Next station Yoyogi Yoyogi

(32:58)



The utterance was an announcement, which literally means ‘Next is Yoyogi. Yoyogi’. Evidently, the subtitler explicated the 「次」 (i.e., Next) into “下一站” (i.e., Next station). The subtitler was allowed to do so because the announcement was broadcasted on a train as shown on the screen. In other words, the Object (i.e., the visual image of the train) secured the Interpretant (i.e., Next station) via Representamen (i.e., Next). As 「次」 (i.e., Next) and “下一站” (i.e., Next station) referred to the same meaning in the sample, the explication was semiotically successful.

The explication was made to overcome the language system difference between Japanese and Mandarin. The literal translation of 「次」 (i.e., Next) is “下一个” (i.e., Next one) in Mandarin. On one hand, in Japanese, the expression 「次」 (i.e., Next) is allowed to be used independently, which means there is no need to place a noun after the expression. On the other hand, the Mandarin expression “下一个” (i.e., Next one) generally needs to be used along with a noun that has a concrete meaning. For instance, Mandarin-speaking people may say “下一个 火车站” (i.e., Next one train station) to

indicate ‘next station’. However, the expression is wordy and redundant and is thus usually abbreviated to “下一站” (i.e., Next station). Following this custom, the subtitler used “下一站” (i.e., Next station) in the TT.

As discussed above, it is found again that Japanese tolerates more omissions than Mandarin and the omission tolerance is related to the language systems of the two languages. Due to the same reason, the connotative meaning (i.e., station) behind the ST was explicitly depicted in the TT in this sample.

4.15 Explication and Replacement

1. Sample 343: [Shot at 24:42 – 24:44] (verbalised images)

Explication/Replacement + *Cultural gaps/Linguistic differences*

ST: あ 奥寺さん

そのスカート！

Ah. Ms. Okudera, this skirt!

TT: 奥寺小姐 你的裙子

Ms. Aosi, your skirt.

(24:43)



(24:44)



Okudera was wiping the table while talking with Taki (with Mitsuha's soul). One second later, her colleague noticed her torn skirt and approached her about this matter uttering "Ah. Ms. Okudera, this skirt!". After comparing the ST with the TT, it is known that deletion, explication, and replacement were observed in TT.

Regarding the deletion, it is found that 'Ah' was not rendered in the TT. The colleague uttered 'Ah' was to show her surprise after she had noticed the torn skirt.

Despite the deletion of ‘Ah’ in subtitling, the Mandarin-speaking audience would still be allowed to perceive her surprise from her tone. Hence, the deletion of ‘Ah’ was reasonable.

The explication here refers to the translation of 「さん」 (i.e., Mr./Ms.) into “小姐” (i.e., Ms.). Generally, the Japanese 「さん」 is either translated as “先生” (i.e., Mr.) or “小姐” (i.e., Ms.) in Mandarin according to person’s gender. As shown in 24:43, the person called by her colleague, Okudera, was female and thus the subtitler used the translation of ‘Ms.’. The Object (i.e., the visual image of Okudera) corresponded with the Representamen (i.e., Mr./Ms) to realise the expected Interpretant (i.e., Ms.). In Modern Chinese, to the best of the author’s knowledge, no expression functions in the same way with Japanese 「さん」, and at the same time, is used regardless of the person’s gender. As such, regarding the explication, the subtitler had no choice but to resort to the visual mode to help the audience understand the cultural gap. As both the Japanese 「さん」 and the Mandarin “女士” meant ‘Ms.’ in this context, they would convey the same information to their audience.

As for the replacement, it refers to the change from 「そのスカート」 (i.e., this skirt) to “你的裙子” (i.e., your skirt).

The literal translation of the ST will be “奥寺小姐 这件裙子” (i.e., Ms. Okudera, this skirt!). The translation would not break the narrative flow as this was exactly what ST would convey. However, due to the Mandarin language system, without a pronoun such as “你” (i.e., you), this sentence sounds unnatural in this context. In the shots, the colleague who saw the torn skirt was surprised and her focus was on ‘you’ (i.e., Okudera) thus “你的裙子” (i.e., your skirt) fitted the situation. If we use ‘this’, the TT might be rewritten as “奥寺小姐 你的这件裙子” (i.e., Ms. Okudera, this skirt of yours). However,

the ‘this’ would be redundant as the visual mode would tell its audience ‘your skirt’ and ‘this skirt of yours’ referred to the same thing (i.e., the skirt that Okudera was wearing at that time). Accordingly, ‘this’ was not placed in the TT.

Regarding the difference between ‘Okudera’ in the ST and ‘Aosi’ in TT, they will not be discussed in detail as they refer to the same characters 奥寺.

4.16 Generalisations

1. Sample 126: [Shot at 09:46 – 09:49] (verbalised images) **Generalisation +**

Technical constraints

ST: 髪は寝癖ついとったし

リボンはしとらんかったし

You had bed-head and not tied a ribbon

TT: 头发还乱糟糟的

也没用头绳扎起来

Your hair was messy and not tied a ribbon.

(09:49)



The frightened girl tells the young girl, i.e., Mitsuha (with Taki's soul), what happened to her the day before and thus this sample is a past event and the past tense was adopted in the TT.

By comparing the ST and the TT, it is clearly shown that the underlined word 「寝癖」 (i.e., bed-head) in the original text was replaced by “乱糟糟” (i.e., messy) in the Mandarin subtitle. The word is a compound word consisting of 「寝」 (i.e., sleeping) and 「癖」 (i.e., the state of being bent or folded). Both ‘bed-head’ in English and 「寝癖」 in Japanese refer to messy hair that one gets from sleeping. However, the translator deleted the nuance of ‘sleeping’ and generalised the Japanese underlined word into “乱糟糟” (i.e., messy) with the aid of pictorial elements. This is partly because the literal translation of 「髪は寝癖ついとったし」, which is “你头发睡乱了” (i.e., You had bed-head) is not commonly used among Mandarin speakers. To support this argument, I did an advanced search in Google with the keywords “你头发睡乱了” and only got 10 results, out of which two were from Japanese-Mandarin translation products. In contrast,

there were approximately 30,000 results when I searched for the generalised translation “你头发乱糟糟的” (i.e., Your hair was messy.) You may refer to Appendix C for more information.

Although part of the nuance is lost in the translation, the generalisation did not hinder understanding of the state of the young girl’s hair (with Taki’s soul). As shown on the screen, the young girl’s hair (with Taki’s soul) was in a mess, and it is hard to link the state of the hair with sleeping by just referring to the visual mode. This means that the main focus on 9:49 was her messy hair, while the cause of her messy hair was secondary. Hence, the interplay between the Object (i.e., the visual image of her hair) and its Representamen (i.e., bed-head) could still realise the Interpretant (i.e., messy).

While it is not impossible to retain the nuance in a general translation, it is rather difficult in the context of subtitling. For instance, we may reconstruct the translation as “你昨天睡醒后没有好好梳过头似的，乱糟糟的。” (i.e., It looks like that you didn’t comb your hair well after sleep and thus your hair was messy). This translation will convey the nuance of sleeping to the audience. However, it is obvious that this translation will violate Cintas and Remael’s (2014, p. 85) spatial constraints rule (i.e., no more than 14 to 16 characters per line). Delabastita’s (1989) words, “a certain compression or reduction” is inevitable as subtitles cannot keep up with the film dialogues at the same pace (p. 203). As such, I propose the necessity of generalisation owing to technical constraints.

4.17 Replacements

1. Sample 78: [Shot at 07:33 – 07:35] (verbalised images) **Replacement +**

Linguistic differences (Failed: Narrative flow)

ST: ありゃ絶対キツネ憑きやな

That must be fox possession.

TT: 你肯定是狐狸上身了

You must be possessed by a fox.

(07:33)



(07: 34)



In this sample, as shown in the pictures, the boy was talking to the girl beside him (i.e. Mitsuha) and she was listening to him. Because of this, we know that the boy's utterance was directed towards her. In other words, the boy was the addresser and Mitsuha was the addressee. The subtitler would have deduced from this information that the replacement would be justified and thus he has replaced the subject 「あれ」 (i.e., That) in the ST with “你” (i.e., You) in the TT.

In the ST, the utterer intends to highlight “that”, which refers to the state of Mitsuha's messy hair witnessed the day before. In other words, the ST suggests that Mitsuha with the messy hair was possessed by a fox. On the other hand, the TT failed to convey the information about Mitsuha's hair to its audience. The Mandarin audience is thus misinformed that Mitsuha was possessed by a fox. It is important to note that in previous shots, the topic of conversation among the three students was Mitsuha's hair. The girl standing beside Mitsuha even touched Mitsuha's hair. That is to say, these shots, sample 78 included, were a continuum to etch the impression of Mitsuha's hair in the audience's mind. This was going to interrelate with the shots talking about Mitsuha (with Taki's soul) from the day before, especially with sample 126. However, the TT in sample 78, broke the continuum and ended the messy hair topic, which has caused a difference in the intended meaning between the ST and the TT. As the information that the Japanese audience would gain differs from that of the Mandarin audience, I conclude that the subtitler's replacement has violated the narrative flow in this shot.

To rectify the narrative flow, the TT might be rewritten as, for instance, “你那肯定是狐狸上身了” (i.e., That of you must be possessed by a fox.). Due to the Mandarin language system, the extra “you” (i.e., 你) was kept in the sentence to make it sound natural to Mandarin speakers as the utterance took place between the boy and Mitsuha. This is also the reason why the subtitler did the replacement and placed a “you” in the TT

rather than literally translate the ST. In the translation that I propose, in spite of the existence of “you”, the spotlight would be aimed at “that”. It is believed that the translation would convey the identical meaning to the TT audience with that in the ST.

2. Sample 207: [Shot at 14:03 – 14:05] (verbalised images) **Replacement +**

Cultural gaps (Failed: Narrative flow)

ST: おい！

もう 2 ~ 3 本つけてくれ

Hey! Warm 2 ~ 3 more (sake).

TT: 你去再拿两三瓶酒来

You, go and bring 2 ~ 3 more alcoholic beverages (and come).

(14:04)



In the shot, a family is shown on the screen. From the left to the right, they are the mother, son, and father, respectively. The father entered in the small dining room at 14:03 and uttered “Hey! Warm 2 ~ 3 more (sake).” The word ‘sake’ was not uttered by

the father and thus it was placed into a parenthesis in the back translation. As the Japanese idiomatic expression 「1本つける」 (i.e., to warm one) is generally only placed behind 「酒」 (i.e., sake) to form the expression, 「酒を一本つける」 (i.e., to warm one sake), the ‘sake’ was added. For the same reason, it is self-evident that the father was asking the mother to warm sake in spite of the omission. So why did the subtitler make the replacement instead of following the ST? This question will be answered in the next paragraph.

To begin with, I would like to talk about the literal translation of the ST. The translation of ‘sake’ in Mandarin could be “日本酒”, which literally means Japanese alcoholic beverage. Besides that, it is important to note that the addition of a second-person pronoun would be necessary as required by the Mandarin language system in this context. The pronoun would be “你” (i.e., you, used for one person) instead of “你们” (you, used for two or more people) because the father was speaking to the mother as shown in the picture. As such, the literal translation of the ST in Mandarin would be “喂! 你去再热 2~3 瓶日本酒。”, which means ‘Hey! You, warm 2 ~ 3 more sake.’ The sentence itself would literally convey the exact meaning as the ST did. However, in Chinese culture, we usually do not warm alcoholic beverages before drinking. This is to say, except for those who are familiar with Japanese sake culture, the majority of the audience would not grasp the gist of the utterance (i.e., the father would like to drink more sake). In this regard, as shown at 14:04, the father’s face was red. Taking into account the ST, it is evident that the father had drunk sake before 14:04. As such, the connotative meaning behind the ST is that the father would continue drinking sake after the mother had warmed it. In contrast with the literal translation, the subtitler-made TT would clearly tell the Mandarin-speaking audience that the father would continue

drinking alcoholic beverages regardless of the audience's familiarity with Japanese sake culture. As a result, the gap between Japanese and Chinese culture was filled with the aid of visual information. However, a slight semantic difference between the ST and the TT was observed: The father was asking for Japanese sake in the ST while the subtitler generalised sake into alcoholic beverages in the ST. As a result, the subtitler failed to convey the image of Japanese sake to the Mandarin-speaking audience in this shot and thus the narrative flow in the shot was ruined. To improve the translation, it is suggested to modify the TT and rewrite it as “你去再拿 2~3 瓶日本酒来” which means “You, go and bring 2 ~ 3 more Japanese alcoholic beverages (and come).” The extra two characters “日本” (i.e., Japan) would narrow down the alcoholic beverages to Japanese sake and this would tell the audience that the father was going to drink sake and not other alcoholic beverages.

3. Sample 272: [Shot at 21:11 – 21:22] (verbalised images) **Replacement +**

Cultural gaps

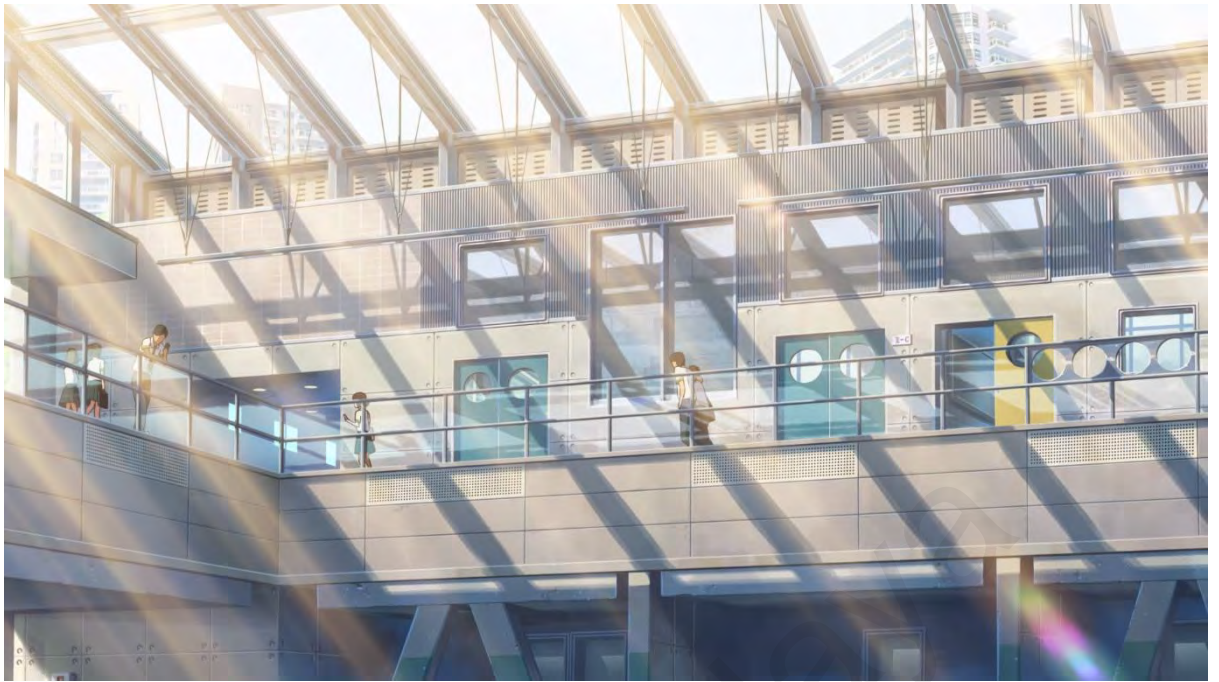
ST: あ…ツカサくん?

Ah... Mr. Tsukasa?

TT: 司同学

Si, (my) classmate.

(21:11)



In this sample, three changes between the ST and the TT were observed: The deletion of 「あ」 (i.e., Ah), the replacement from 「ツカサ」 (i.e., Tsukasa) with “司” (i.e., Si) and the replacement of 「くん」 (i.e., Mr.) with “同学” (i.e., classmate). The deletion is not the focus of this study as it has nothing to do with the visual mode. Regarding the first replacement, “Tsukasa” is the Japanese reading and ‘Si’ is the Mandarin reading for the same character “司”. As such, they will be treated the same. The point that needs to be highlighted is the second replacement.

In previous shots, Tsukasa had placed his arm around Taki (with Mitsuha’s soul). And in this shot, Tsukasa kept doing that while walking towards the central position of the screen. This means Tsukasa knew Taki very well and he was Taki’s friend. In Japanese, according to the Meikyō Japanese dictionary, people may call a male by 「くん」 when “they want to express friendliness or pay slight respect” (Kitahara, 2002). Hence, it is deduced from the visual information that Taki (with Mitsuha’s soul) called

Tsukasa as Mr. Tsukasa because he wanted to express friendliness to him responding to his friendly kinetic gesture.

Generally speaking, 「くん」 (i.e., Mr) could be translated as “先生” (i.e., Mr.) in Mandarin. However, in Chinese culture, it is hard to imagine a student calling another student ‘Mr.’. Judging from the visual information, it is known that this utterance occurred in school and Tsukasa wore the same uniform as Taki and other students. This is to say, Taki (with Mitsuha’s soul) would know that Tsukasa was either Taki’s classmate or schoolmate. As such, 「くん」 (i.e., Mr) in the ST was replaced with “同学” (i.e., classmate) in the TT. In other words, the Object (i.e., the visual information of school) secured the expected Interpretant (i.e., (my) classmate) via the Representamen (i.e., Mr.).

「くん」 (i.e., Mr.) and “同学” (i.e., classmate) are titles which function similarly in this context while the register of “同学” (i.e., classmate) in Mandarin differs from that of 「くん」 (i.e., Mr.) in Japanese. In this regard, the 「くん」 (i.e., Mr.) is used when talking to a male while the “同学” (i.e., classmate) is used regardless of the addressee’s gender. However, the Mandarin ‘classmate’, because of its literal meaning, is generally used among students to call one another while the Japanese ‘Mr.’ is not subject to such a limit.

The replacement was necessary as the direct translation of 「くん」 (i.e., Mr.) in “先生” (i.e., Mr.) in subtitling will lead to the audience’s confusion in understanding the relationship between Taki and Tsukasa. On the other hand, the translation ‘(my) classmate (i.e., 同学)’ in the TT filled up the cultural gap and at the same time, conveyed the information to the Mandarin audience that Tsukasa and Taki were classmates.

4. Sample 289: [Shot at 21:50] (verbalised images) **Replacement +**

Narrative flow

ST: おし!

Yeah!

TT: 进了

Entered in.

(21:50)



As shown in 21:50, a basketball was thrown into the net. Almost at the same time, a male student, who did not appear on the screen, shouted “Yeah”. However, this shot did not even last for one second.

The direct translation of 「おし」 (i.e., Yeah) is “耶” (i.e., Yeah), which might also have functioned well in this context as both of them would work as interjections to express the student’s happiness. However, in subtitling, the interjection in the ST was replaced by a verb phrase “进了” (i.e., Entered in) in the TT.

To begin with, the act of a player scoring a goal in soccer and basketball is called as “进球” in Mandarin, which literally means ‘ball enters in.’. And the expression in this sample “进了” (i.e., Entered in) is the abbreviation of “球进了” (i.e., Ball entered in). As such, in this shot, the “Entered in” would be well understood as “The basketball entered in the basket goal” by referring to the visual mode. In contrast with the literal translation “耶” (i.e., Yeah), I argue that the TT would take less time for the audience to link the verbal mode with the visual mode together and understand what happened in this shot. In other words, the replacement not only enabled the subtitler to foreground the visual image presented on the screen, but to also emphasise and inform the audience that the rationale behind the male student’s shouting was associated with the result of his basketball scoring. Narrative flow in this shot was enhanced to promote the audience’s understanding with the aid of visual information.

The visual information justified that the student shouted because he was satisfied with his shooting and thus the replacement was allowed. The correspondence between the visual image of basketball shooting (i.e., the Object) and the source verbal message (i.e., the Representamen) rationalised the target translated text (i.e., the Interpretant).

5. Sample 328: [Shot at 23:58 – 24:02] (verbalised images) **Replacement +**

Cultural gaps/Linguistic differences

ST: お客様

どうかなさいましたか

Dear customer/ customers, what’s the matter?

TT: 这位客人请问出什么事了吗

Dear customer, what's the matter?

(24:00)



The 「お客様」 (i.e., customer/customers) in the ST could refer to one customer or more customers. As shown in this shot, the waitress Okudera was speaking to the man who sat nearest to her. Because of this, we know that the man was the addressee of the verbal message and thus 「お客様」 referred to him only – one customer.

The literal translation “客人” (i.e., customer/customers) in the TT almost shares the same meaning with 「お客様」 in the ST. However, depending on context, “客人” in the TT may not have a similar meaning with 「お客様」 in the ST. While the Mandarin expression “客人”, does not always convey a feeling of politeness, the phrase in the ST delivers a feeling of respect because of the honorific prefix 「お」 and the honorific suffix 「様」.

As shown in the TT, replacement was observed in subtitling: The 「お客様」 in the ST was replaced with “这位客人” in the TT. The literal translation “客人” (i.e.,

customer/ customers) was preceded by the expression “这位” (i.e., this (gentleman/ lady)) to allow the subtitler to specify the addressee to one person: the man. Moreover, the expression “这位” (i.e., this (gentleman/ lady)) also served as a politeness marker and this would make the “客人” (i.e., customer/ customers.) sound polite. This is to say, the replacement enabled the Mandarin-speaking audience to realise that the customer referred to the man only and at the same time tell the audience that the waitress Okudera was talking to the man politely.

This replacement was made to cover the linguistic differences and cultural gaps between the two languages as modern Mandarin does not possess honorific prefixes and suffixes as Japanese does. Furthermore, it is clear that the replaced expression was used in subtitling after taking into account the source verbal message and the visual information and this would promote the audience’s understanding of this shot and the consecutive shots in the same scene.

The visual image that Okudera was talking to the man (i.e., The Object) justified the added expression (i.e., the Interpretant).

6. Sample 397: [Shot at 28:07] (verbalised images) **Replacement + Narrative flow**

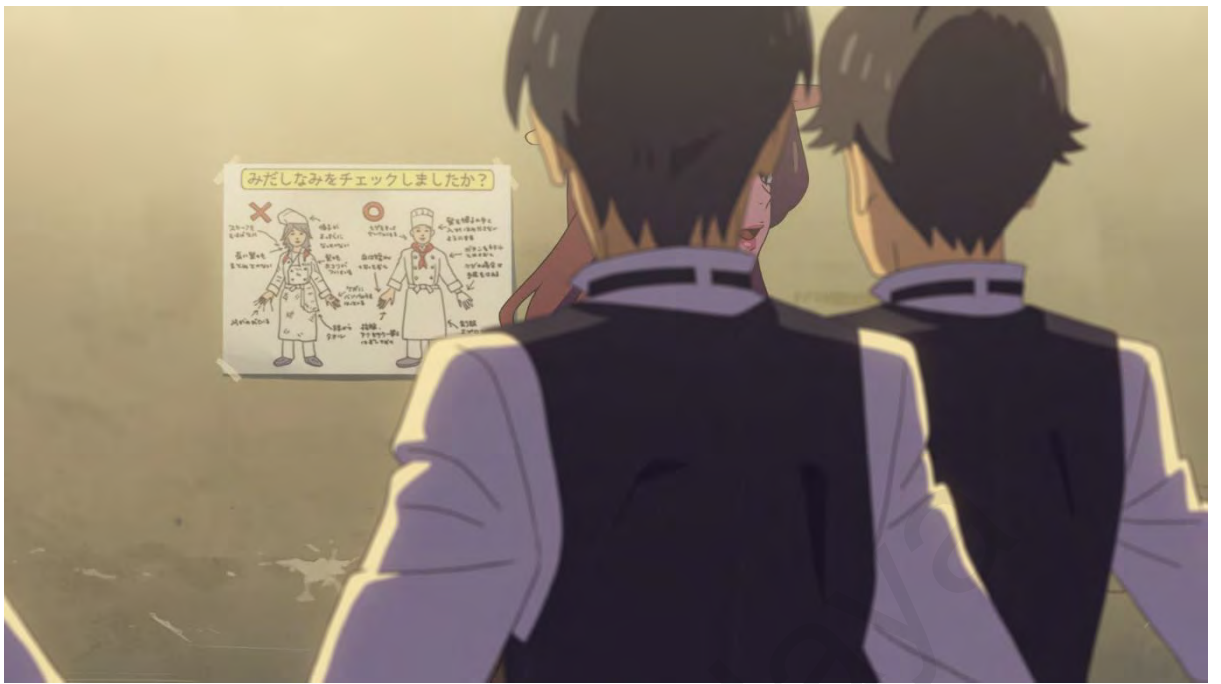
ST: ちわっす

Hello.

TT: 你来啦

Here you come.

(28:07)





In previous shots, the senior Okudera entered in the staff room in which the four young men were and greeted them. Later, in this shot, the young men responded to her greeting by saying 「ちわっす」 (i.e., Hello).

The 「ちわっす」 (i.e., Hello) in sample 397 was replaced with the expression “你来啦” (i.e., Here you come) in subtitling. Evidently, the 「ちわっす」 (i.e., Hello) is not synonymous to “你来啦” (i.e., Here you come). Nonetheless, the replacement was justified by the visual mode and the focus of the TT is still Okudera.

The rationale behind the replacement is written as follows. It is known that the young men arrived earlier than Okudera at the staff room. As shown in the first and second screenshots, Okudera walked towards the young men while they were exchanging greetings mutually. From the young men’s view, they recognised the existence of Okudera and Okudera was “coming” into the same place with them. Hence, the subtitler used the Mandarin expression “你来啦” (i.e., Here you come). In other words, the Interpretant (i.e., Here you come) was secured by the Object (i.e., the visual

information of Okudera walking towards them). Moreover, compared to the 「ちわっす」 (i.e., Hello), the “你来啦” (i.e., Here you come) could additionally inform the audience of the fact that the addressee is coming into the place where the addresser is. This is to say, the Mandarin audience would not only be informed by visual mode but also by subtitling that Ms. Okudera was coming into the room. As a result, the narrative flow was enhanced in the sample.

7. Sample 484: [Shot at 31:49 – 31:50] (verbalised images) **Replacement +**

Linguistic differences

ST: 組紐とか

これ無理だろ？

Something like braided cords

This is impossible, isn't it?

TT: 我可编制不了什么结绳。

I cannot braid something like braided cords.

(31:50)



After comparing the ST with the TT, it is known that the whole sentence was partly rewritten while the essential meaning of the ST was retained in the TT. However, two major changes were observed. In the ST, 「これ」 (i.e., This), namely ‘something like braided cords’ was the subject of the sentence. However, “我” (i.e., I), which referred to Mitsuha (with Taki’s soul), became the subject in the ST. This is the first change. The second change was the extra use of “编制” (i.e., braid) in front of ‘something like braided cords’ in the TT.

No doubt, both the two changes would be justified by the shot presented on the screen. On the screen, Mitsuha was gazing at the cords, and she looked as if she did not know how to deal with them. The utterance was made by Mitsuha herself and thus “我” (i.e., I) was placed in the TT. On the other hand, as the action presented on the screen was of trying to produce ‘braided cords’, the subtitler rendered the action into the TT as “编制” (i.e., braid). By doing this, the audience would not be required to further probe into the details of the visual information in this shot. Providing a contrast to the TT, the ST was asking the audience to read the visual information carefully. This is to say, if we

isolate the visual mode from the verbal mode, the Japanese audience might understand the utterance in a different way. This is because the information regarding the ‘what’ in “This is impossible to do ‘what’” was given by the visual mode, without being mentioned in the verbal mode. For this reason, the Japanese audience would realise that the meaning of the utterance was “This is impossible to be braided” only after the visual information was presented.

As both the Mandarin and Japanese-speaking audience would finally obtain the same information (i.e., Mitsuha with Taki’s soul does not know how to braid the braided cords), the replacement was considered successful.

It appears that the subtitler in this movie has preferred to verbalise the visual information for the benefit of the audience. On the other hand, the Japanese utterance by Mitsuha is implicit, in that the audience are left to fill in the gaps about the connotative meaning expressed by referring to the visual mode. There is an obvious reason for this. While the Mandarin audience has to depend on both the subtitles and look at the corresponding visual information, the Japanese audience only needs to focus on the audio and visual information. In other words, the Mandarin audience would probably have less time to spend with the visual information while reading the subtitles. As such, the subtitler’s verbalisation was evidently done to quicken the Mandarin audience’s comprehension of the shot.

8. Sample 590: [Shot at 39:12 – 39:14] (verbalised images) **Replacement +**

Narrative flow

ST: 私が行きたいデートやけど

This is the date that I want to go, though.

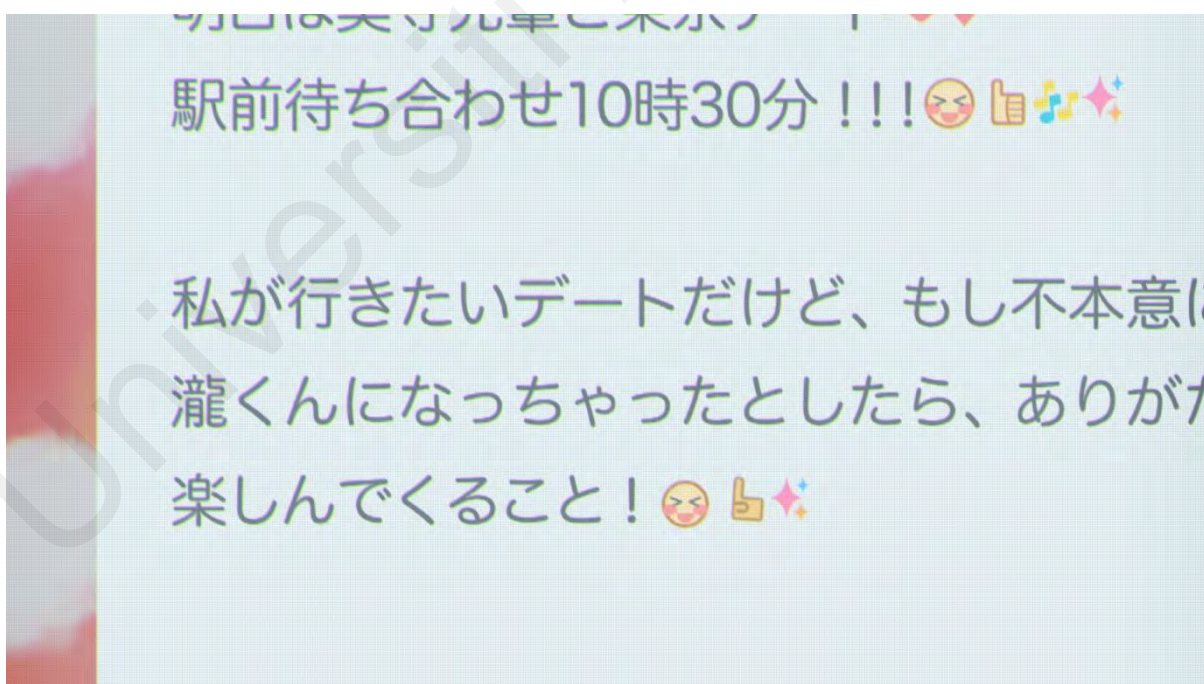
TT: 虽然是我自己很想去见奥寺前辈

Although it's me who wants to go to meet Ms. Aosi.

(39:12)



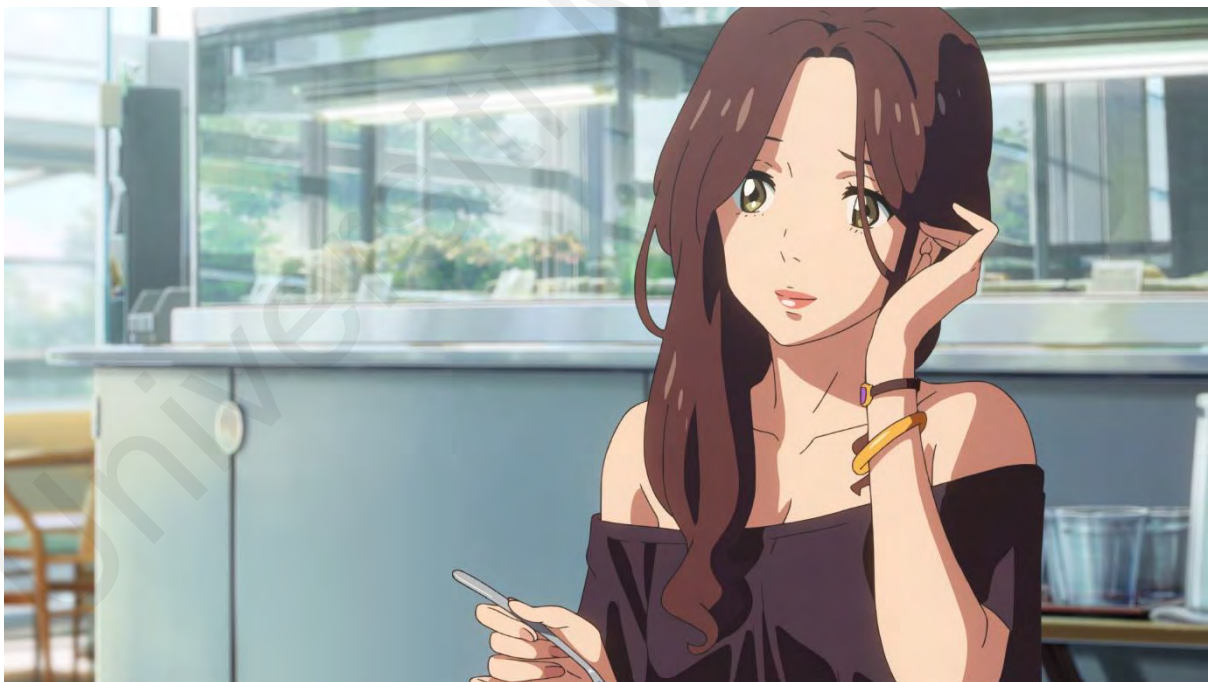
(39:18)



(39:26)



(39:31)



In this sample, the back view of Taki was shown on the screen at 39:12. and it is known that Okudera was turning her face towards him. Judging from the pictorial elements, it looks like Okudera took the initiative in setting up the date instead of Taki. In other words, the film crew of this movie intended to foreground Aosi in the shot. Following the intention, the subtitler made the replacement to enhance the narrative flow

in the shot. The expected Interpretant (i.e., ‘Ms. Aosi’ in ‘Although it’s me who wants to go to meet Ms. Aosi.’) was justified by the Object (i.e., the visual image of Okudera at 39:12). However, some people might criticise the replacement, as the key word ‘date’ was omitted and thus the TT might convey a different nuance to the Mandarin-speaking audience. In this regard, I propose that context would compensate for the omission.

Starting from 39:04 and ending at 39:31, the dating scene in the place lasted for 28 seconds. Apart from the Mitsuha’s message (shot at 39:17-39:19) relating to the information of the date, the camera had remained on Taki and Okudera. Taki and Okudera’s facial expressions and kinetic gestures were saliently presented during the 28 seconds. For instance, Taki turned red when having a meal with Okudera at 39:26 and Okudera placed her left hand on her left ear with a worried look after having seen Taki’s reaction at 39:31. This is to say that the visual mode itself had suggested that it was a dating scene. Besides that, when the camera turned its lens to Taki at 39:26-39:29, Mitsuha was talking about Taki’s experience in romance. In the utterance, the keyword “date” appeared again. It is worthy of note that this time, the subtitler did not delete the key word ‘date’ but literally translated it into the TT as “约会”. As such, even though the Mandarin-speaking audience did not realise the two people were having a date with one another by referring to the visual information from 39:12 to 39:14, subtitling would clearly tell them that it was a dating scene at 39:26-39:29. This is to say, the omission in sample 590 would not hinder the Mandarin-speaking audience from obtaining the same nuance as the Japanese-speaking audience.

This sample shows that the subtitler sometimes had to foreground a connotative element with the aid of visual mode at the cost of another verbal element at a certain shot. However, the cost was temporary and the subtitler would resort to the visual mode and verbal mode at another shot to compensate for the cost at the current shot.

9. Sample 1039: [Shot at 1:10:52 – 1:10:53] (verbalised images) **Replacement**

+ *Linguistic differences*

ST: さあ…

Well…

TT: 不知道

(I) don't know.

(1:10:52)



(1:10:53)





To begin with, I would like to show several situations that the expression 「さあ」 (i.e., well) is used. According to the Meikyou Japanese dictionary (Kitahara, Y, 2002), the expression is an interjection used when the speaker (i) hesitates, (ii) is perplexed because he does not know how to cope with something, or (iii) doubts. The expression used in this sample comes under (ii).

On the screen, the man asked the small girl standing in the middle of the screen about her sister Mitsuha. As shown in the pictures, the girl responded to the man and uttered “Well...” while shaking her head. Because of the kinetic action, it is known that the reason why the girl was perplexed is that she did not have an idea about her sister either. As such, the interjection 「さあ」 (i.e., Well) in the ST could be replaced with the expression “不知道” (i.e., don’t know) in the TT to foreground why she was perplexed. In other words, the semiotic interrelation between the Object (i.e., the visual image of shaking head) and its Representamen (i.e., Well) would ensure the realisation of the Interpretant (i.e., don’t know). The replacement enabled the subtitle to clearly convey the meaning of the ST to the Mandarin-speaking audience.

Regarding the rationale behind the replacement, the Mandarin language system shall be considered as the primary reason. In brief, Mandarin-speaking people generally do not use a single interjection to show that they do not know something. In other words, the Mandarin language system does not allow its speakers to use a single interjection to do so. On the other hand, as shown in this sample, the Japanese interjection 「さあ」 (i.e., well) can function as a full sentence to mean ‘do not have an idea’ as long as contexts are provided.

10. Sample 1090: [Shot at 1:15:37 – 1:15:39] (verbalised images)

Replacement + *Linguistic differences*

ST:あの 私…

Hum. I…

TT: 那个 是我啊

Hum. It is me.

(1:15:38)



As shown in the back translation, the ST was not semantically complete. As such, the meaning of the utterance remained uncertain to the Japanese audience and they would have to refer to the visual mode to specify the meaning. This is to say, the Japanese audience would hardly understand the utterance until the pictorial information at 1:15:38 was presented. The pictorial information on the screen is Mitsuha pointing at herself with her index finger. Thanks to the kinetic gesture, it is now known that Mitsuha would like to say, 'It is me'. On the other hand, the TT was complete. In subtitling, 「私」 (i.e., I) was rendered into “是我啊” (i.e., It is me) and thus the Mandarin audience would grasp the meaning of the utterance once they had seen the subtitle at 1:15:37. The interplay between the Object (i.e., the visual image of Mitsuha pointing herself) and the Representamen (i.e., I) justified the expected Interpretant (i.e., It is me).

Compared to the Japanese audience, one extra second was given to the Mandarin audience to allow them to observe the pictorial information. This would compensate for the Mandarin audience's time loss in reading the subtitle. Moreover, the existence of the visual mode allowed the subtitler to cross the linguistic difference barrier between Japanese and Mandarin. Without the replacement, the literal translation of the utterance in Mandarin “那个 我...” (i.e., Hum. I...) would sound unnatural and might not make any sense to the audience even though the visual information would be presented on the screen, as native Mandarin speakers do not speak in that way. As discussed in other samples as well, Japanese grammar tends to tolerate more omission than Mandarin grammar and this should explain why the ST sounded natural to its native speakers while its literal translation in Mandarin did not make sense in the same context.

11. Sample 1128: [Shot at 1:19:11 – 1:19:14] (verbalised images)

Replacement + Failed: Narrative flow

ST: あ あ…

あれを飲んだ？

Ah. Ah…

(Somebody) drank it?

TT: 你你居然喝了那个

You. How could you have drunk that?

(1:19:11)



Judging from the back translation, the subject would remain unknown in the ST, if we did not refer to the context. This is to say, the Japanese audience would not be informed who ‘drank it’ by the verbal mode. In contrast, the Mandarin audience would know who ‘drank it’ even without reference to the visual mode as the subtitler added the subject in the TT to refer to Taki by replacing the first line of the ST (i.e., あ あ…).

The subtitler made the replacement because Taki was in front of Mitsuha who made the utterance on the screen, which suggests that Mitsuha was speaking to Taki. In other words, the Object (i.e., the visual image of Taki standing in front of Mitsuha) secured the Interpretant (i.e., you).

Semiotically speaking, the replacement was successful. However, it was rather problematic at the word level in contrast with the ST. Evidently, the ST and the TT directed the audience's attention to different points respectively. In the ST, the repetition of 「あ」 (i.e., Ah) was observed and thus 「あれ」 (i.e., that / it) would be the focus in the sentence. To explain it, the 「あ」 (Romaji: a) was the initial sound of the expression 「あれ」 (Romaji: are). On the other hand, the repetition in the TT was replaced with “你” (i.e., you) and thus, the emphasis in the sentence would be placed on ‘you’ rather than ‘that / it’. As such, the replacement in the TT was made at the cost of the nuance that ST was supposed to transfer. According to the ST, Mitsuha was supposed to be startled at what Taki did – having drunk the 「あれ」 (i.e., it / that). However, in the TT, it sounds that Mitsuha was astonished at Taki, the person himself. Because of the slight difference in nuance, the subtitler's replacement flouted the narrative flow in this shot and the Mandarin-speaking audience would be misled.

To avoid the loss of nuance and secure the narrative flow in this shot, it is suggested to rewrite the TT as “那 那个居然被你喝了” (i.e., That. How could that have been drunk by you?) by rearranging the sentence in the passive voice and repeating the first character “那” (i.e., that) or “居 居然喝了那个” (i.e., How. How could (somebody) have drunk that?). This is done by deleting the “你” (i.e., you) and duplicating the “居” (i.e., How). In both cases, “那个” (i.e., that) would be the focus in the sentence. The “那

个” (i.e., that) is the Mandarin counterpart of the Japanese 「あれ」 (i.e., it / that).

Besides that, it is important to point out that the second-person pronoun was not indispensable here. Without the pronoun, the second suggested translation would sound natural as well, as long as the context was provided. However, in this case, as subject was not known, the Mandarin audience would have to gather the information to understand on who Mitsuha had addressed.

12. Sample 1225: [Shot at 1:23:44] (verbalised images) **Replacement +**

Linguistic differences

ST: これで 二人仲良く犯罪者や!

With this, the two people are close criminals!

TT: 这样我们就是关系密切的共犯了

With this, we are close accomplices to each other!

(1:23:44)



The visual information on the screen is that a young man was tackling a task that Mitsuha told him to do. The task was wrenching the wire mesh door open. In common-sense terms, the task would be considered illegal, and this is why the man uttered “With this, the two people are close criminals!”. To explain it in detail, the ‘the two people’ working as the subject in the ST, according to the screenshot on 1:23:44, referred to the young man and Mitsuha. The young man was busy with the task and Mitsuha kept a very close watch on his progress. As mentioned earlier, the utterance was produced by this young man. From the young man’s view, Mitsuha was on his side. As such, the subtitler replaced 「二人」 (i.e., the two people) in the ST with “我们” (i.e., we) in the TT. It is important to note that the use of the expression “我们” (i.e., we) in the TT was considered necessary in the translation. This is because, using the expression such as ‘two people’ individually to refer to the young man and Mitsuha in the first-person-plural point of view in this context would sound unnatural in Mandarin.

On one hand, the subject 「二人」 ‘the two people’ in the ST would emphasise that the task – wrenching the wire mesh door was done by the two people (i.e., young man and Mitsuha) only and no third person was involved. On the other hand, the emphasis would be retained in the TT via the interaction between the subject “我们” (i.e., we) and the expression “共” (i.e., to each other). Both the 「二人」 (i.e., the two people) in the ST and the “我们” (i.e., we) in the TT functioned as first-person plural noun and they indicated the same people – The young man and Mitsuha. As a result, the interplay between the Representamen (i.e., the two people) and the Object (the visual image of the young man and Mitsuha standing behind him) secured the expected Interpretant (i.e., we).

13. Sample 1282: [Shot at 1:25:44 – 1:25:45] (verbalised images)

Replacement + Narrative flow

ST: ええい！

Aah!

TT: 算了

Screw it.

(1:25:44)



(1:25:45)



The young man called Tesshi and Mitsuha were hurrying to tell the residents in the Itomori town to evacuate their homes as the town would be destroyed by a meteorite. The young man was riding a motorbike with Mitsuha sitting behind him to go to the town. However, the young man fell off his motorbike en route to the town while Mitsuha narrowly avoided an accident. As the young man fell off his motorbike, Mitsuha turned her face to him and uttered “Ah Tesshi.” out of worry in the previous shot. Later, in this shot, as shown on the screen, the young man crawled up from the motorbike while responding to Mitsuha by uttering 「ええい! 」 (i.e., Aah!).

The utterance 「ええい」 (Romaji: eei) in this shot, as translated in English, was an interjection. Phonetically speaking, it is the longer version of 「ええ」 (Romaji: ee). This is to say, the utterance 「ええい」 (Romaji: eei) shares almost the same meaning with 「ええ」 (Romaji: ee). Generally speaking, The 「ええ」 means “Yes” in English. However, the meaning did not fit this context. Consulting the Koujien Japanese dictionary (Shinmura, 2008), it is known that the 「ええ」 could be used

when a speaker wants to show his feelings such as astonishment, sorrow, and regret.

This exact definition comes under this sample. As shown in the two pictures, the young man caught up with Mitsuha immediately after crawling up from the motorbike. During the two seconds (1:25:44 – 1:25:45), the young man even did not cast a quick glance at the motorbike while it was just beside him. The reason is that he did not have time to care about the motorbike as Mitsuha and he needed to rush to the town. The feeling that he had at that moment was regret as he had lost time due to the accident and thus, he uttered 「ええい!」 (i.e., Aah!).

As shown in the TT, it is evident that the subtitler did not do a literal translation in this sample. This is because it is hard to find a counterpart, which is also an interjection in Mandarin, that functions exactly the same way as the Japanese expression in this context. Instead of a literal translation, he rewrote the whole sentence with the aid of the visual information and replaced the 「ええい!」 (i.e., Aah!) in the ST with the “算了” (i.e., Screw it) in the TT as he knew that the Interpretant (i.e., Screw it) would be secured by the interplay between the Object (i.e., The visual images in which the young man caught up with Mitsuha and did not look at his motorbike) and the Representamen (i.e., Aah!). To explain it, the Mandarin expression “算了” (i.e., Screw it) is used when a speaker wants to bring something to an end or does not want to talk about something anymore (Zdic, n.d.). Accordingly, this expression can be used in a situation where the speaker regrets having done something. Drawing from the visual information, it is known that the ‘something’ in this case referred to the motorbike accident and the Mandarin expression in this context suggests that the young man did not want to waste time anymore on the motorbike accident and he would go with Mitsuha to the town as soon as possible.

If we compare the ST with the TT, the following will be known. The ST is abstract as it is an injection that possesses multiple meanings while the TT is of concrete meaning as its meaning is fixed. ST and TT shared the same nuance: The young man regretted the accident, and he wanted to rush to the town with Mitsuha as soon as possible. Hence, the replacement would aid the subtitler to secure the Mandarin-speaking audience's understanding of this shot. Narrative flow in this shot was enhanced.

4.2 Summary of the Findings

In total, 89 samples were marked in the movie and 17 patterns were observed. Out of which, 30 samples were selected for detailed discussions. The 30 samples covered all the patterns discovered. Figure 4.1 provides a summary of the findings.

Patterns discovered (Verbalised images samples)	Total Number of samples (Number of samples selected)
Explication + Narrative flow	9 (2)
Replacement + Linguistic differences (Failed: Narrative flow)	2 (1)
Generalisation + Technical constraints	1 (1)
Replacement + Narrative flow	13 (4)
Replacement + Cultural gaps (Failed: Narrative flow)	1 (1)
Explication/Replacement + Cultural gaps/Language system differences	1 (1)
Addition + Linguistic differences (Failed: Narrative flow)	1 (1)
Replacement + Failed: Narrative flow	2 (1)
Explication + Linguistic differences	3 (2)
Addition + Linguistic differences	19 (3)
Replacement + Cultural gaps	2 (1)
Replacement + Linguistic differences	11 (4)
Replacement + Cultural gaps/Linguistic differences	1 (1)
Addition + Narrative flow	16 (3)
Addition/Replacement + Narrative flow	1 (1)
Patterns discovered (Non-verbalised images samples)	Total Number of samples (Number of samples selected)
Deletion /Addition + Redundancy /Linguistic differences	1 (1)
Deletion + Redundancy	5 (2)

Figure 4. 1: Patterns of samples

4.3 Concluding Remarks

It is found that up to two strategies, which are addition, deletion, explication, replacement, and generalisation, were observable in a sample. A common aspect highlighted in most of the samples (i.e., the samples in which the narrative flow is not broken) is that all the strategies adopted by the subtitler were associated with the interaction between verbal and visual modes. In other words, the subtitles interrelated with verbal and visual modes and the interrelation ensured successful subtitling in the selected movie. This finding coincides with what Chen (2019) and Cintas (2009) pointed out in their books. Chen (2019) attached importance to the triadic relationship among the subtitles, source verbal messages and visual images in subtitling. Likewise, Cintas (2009) also laid emphasis on the triangular interrelation among “words, acoustic and kinetic information” in AVT (p. 9).

CHAPTER 5: CONCLUSION

5.0 Introduction

This chapter will summarise the study, namely the answers to the research questions and research expectations, the contribution of the study and the gaps that the study filled, and the limitations of the study that can be addressed by future studies.

5.1 Summary of Answers to the Research Questions

Out of the 89 samples, deletion was observed in non-verbalised image samples while the other interactions (i.e., addition, explication, generalisation, and replacement) were all found in verbalised image samples. The most active interaction in the study was addition, which accounted for nearly 43% of the 89 samples. Following addition, the second highest multimodal interaction was replacement, which made up approximately 38%. The remaining was shared by deletion, explication, and generalisation. In other words, the subtitler preferred to utilise addition and replacement in the film (see Figure 5.1).

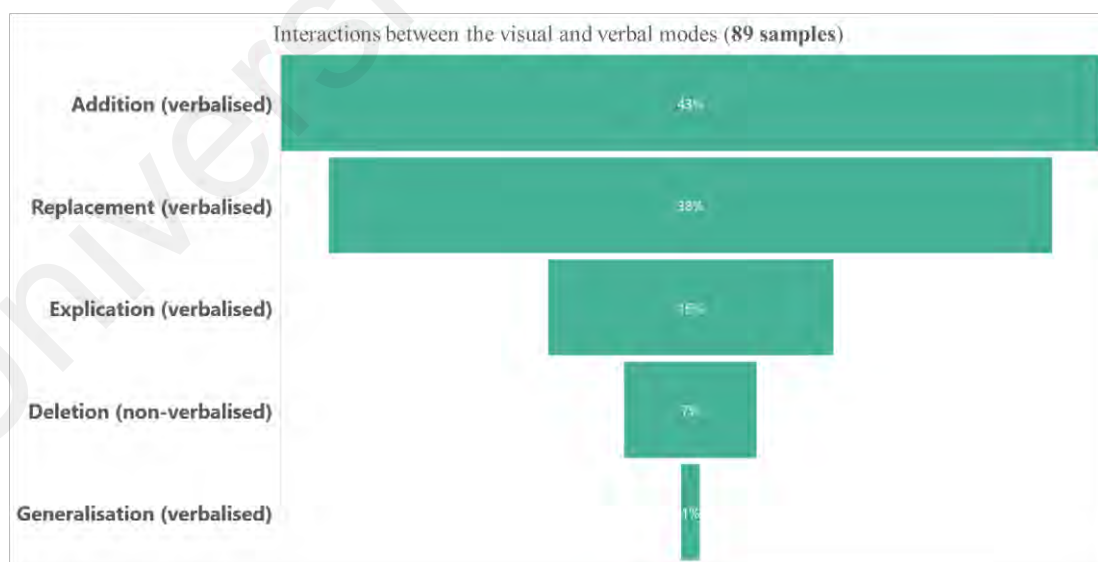


Figure 5. 1: The strategies used in the film

In terms of the total amount of strategies adopted per sample, although only one strategy was detected in nearly all the samples, two strategies were observed in several samples.

Drawing on the analyses, it is confirmed that the verbal mode was supported by the visual mode not only to facilitate narrative flow, overcome technical constraints, and fill cultural gaps but also to avoid redundancy and overcome linguistic differences between Japanese and Mandarin in the film. This study thus confirms that the visual mode aids in compensating loss of meaning in subtitling.

Narrative flow was found to have been enhanced when the subtitler intended to foreground certain visual elements in a shot to make the subtitling fit the shot better, where the visual element was located, or to facilitate audience's understanding of the shot and attract their attention to the element.

Cultural gaps were bridged in cases where it was believed that the Mandarin audience would hardly understand a cultural element in Japanese. The visual mode assisted the subtitler to replace the element with another word that the audience was familiar with in the Chinese culture. As a result, the subtitling conveyed the same nuance to the audience as the Japanese verbal mode did.

Redundancy occurred when the subtitles semantically would have conveyed the same information as the visual mode to the Mandarin audience. This happened because the visual mode (i.e., pictorial elements being shown on the screen) and the verbal mode (i.e., characters' utterances and dialogue exchanges) sometimes delivered the same information in a shot, and the information conveyed through the verbal mode was comprehensible to the audience without much description. In this case, if the subtitler did subtitling on the textual dimension only, the translation would reiterate the information which the screen was presenting. To avoid such repetition, the subtitler let the visual elements speak for itself to the Mandarin audience. In other words, the subtitler only kept

the essential meaning of what the verbal mode conveyed in subtitling when redundancy occurred and encouraged the audience to gather other information from the visual mode. In my view, this action is necessary. In addition to the visual information, subtitling is also shown on the screen, which means a subtitle with redundant information might force the target audience to spend more time deciphering the subtitle and less time on the visual information in a shot.

The subtitler occasionally had to overcome technical constraints which relate to Cintas and Remael's (2014, p. 85) spatial constraints rule. As a result, some nuances in the verbal mode were not fully reproduced in the subtitling. However, by falling back on the visual mode, the subtitler was allowed to make generalisations in the subtitling and to omit the information which was not the focus in the current shot.

It is found that visual mode helped overcome linguistic differences when the Mandarin translation of an expression in Japanese was not fixed and varied depending on context. Moreover, the addition of pronouns, which did not exist in Japanese source texts (STs) but in Mandarin was found to be the major cause of linguistic differences. Without the pronouns, the Japanese STs sounded natural while the Chinese target texts (TTs) did not, as Japanese tends to tolerate more omissions than Mandarin. To solve the issue, the Mandarin subtitler resorted to the visual information and inserted the pronouns to achieve clarity in the narrative flow.

In summary, it turns out to be evident that the visual information in the study was not only limited to the characters' kinetic action, facial expressions, posture but also to objects like the cell phone's screen, the view of the sky and so on. Such visual information enabled the subtitler to elucidate the connotative meaning residing in verbal mode through addition, explication, generalisation, and replacement.

Based on the results of the analysis, it is also evident that abstract and tacit elements in the movie are generally Japanese interjections, culture-bound words and

expressions. And the meanings of the words and expressions are related to ‘this’ or ‘that’. For the sake of the audience’s understanding, these elements were replaced with the expressions carrying concrete meaning in Mandarin. However, it does not mean that all the replacements which fell under this category were necessary.

Depending on the strategies that the subtitler chose, Mandarin subtitles in the film contained either less or more information in comparison with Japanese verbal messages while the essential meaning remained intact. However, contrary to my expectation, it turned out to be clear that the narrative flow was not always maintained. In spite of the existence of the visual mode, the essential meaning in STs was, on some occasions affected and the narrative flow was disrupted. This happened, for example, when the subtitler misconstrued visual information and the context of a shot.

5.2 Comparing current study with Chen’s (2019)

The study adopted Chen’s (2019) framework, albeit different results were reported in terms of the strategies adopted. This study revealed that the most active visual-verbal interactions were addition and replacement while the explication and deletion strategies were found to be the most active interactions in Chen’s (2019) study.

The difference should be attributed to the source languages spoken in the movies chosen by Chen (2019) and mine. Chen (2019) examined Mandarin subtitling in English-speaking movies while this study looked into the subtitling in a Japanese film. Accordingly, it is deduced that, in the case that the target language is Mandarin, the language system of the source language in a film may influence a subtitler’s choice of strategy. As mentioned earlier in Chapter 4, omissions tend to be tolerated more in Japanese. This should explain why the most active interaction discovered in this study was the strategy of addition.

Furthermore, this study also confirmed that two strategies were possible to be adopted in one sample. In other words, in spite of being a minority group, more than one

interaction between the visual and verbal modes was detectable in one sample. This was not reported in Chen (2019). Following Chen's (2019) approaches, the samples in the study were supposed to be categorised as either verbalised image samples or non-verbalised image samples. However, for instance, sample 544 had to be classified as a non-verbalised image & verbalised image sample because both deletion (non-verbalised) and addition (verbalised) were observed in the sample.

With regard to the functions of the visual-verbal interactions, this study examined how technical constraints, cultural gaps, narrative flow issues were overcome.

Regarding the technical constraints, the study revealed that the subtitler occasionally had to practice economy and deliver the gist of the Japanese utterances in the shot to the Mandarin audience and this was allowed with the assistance of visual mode. In this regard, similar findings were recorded in Chen's (2019) study. As for the cultural gaps, similar to Chen (2019), the study also reported that the visual mode has influence on understanding a cultural element. Last but not least, both Chen (2019) and the study took up the narrative flow issue for discussion. The common finding is that the narrative flow in some samples was boosted when the coherence in the source text was improved by the visual information in subtitling for the sake of the target audience.

During the examination, redundancy and linguistic differences were also found to be the factors which facilitated visual-verbal interactions. The former was reported in Chen (2019). However, Chen did not touch the latter in her study.

5.3 Contribution of the Study

A thorough library search revealed that less attention has been paid to East Asian languages with regard to AVT studies in the past two decades. This is because most of the scholars have studied European language pairs in research on AVT. Although scholars such as Chen (2019) have given focus to East Asian languages and conducted AVT research on English-Mandarin movies, hardly any scholars have systematically

explored AVT between East Asian language pairs such as Japanese-Mandarin. Accordingly, this study was conducted to fill the research gap.

The study followed the prevailing idea in today's AVT studies, which is to investigate both the textual dimension and other semiotic modalities in subtitling (Amandadi et al., 2018; Chuang, 2006; Cintas & Remael, 2014; Perego, 2009; Ramos Pinto, 2018). The semiotic modalities in the study refer specifically to verbal and visual modes.

In spite of the prevailing idea, only a glaringly few studies such as those conducted by Ajtony (2019) and Kuo (2020) investigated some samples in subtitling with the aid of visual mode and some other samples only on the text level. In contrast, this present study contributes significantly to the field of AVT as all the samples are discussed after considering the interaction between the visual and verbal modes in subtitling.

This study adopted Chen's (2019) framework and examined the triadic relationship between subtitling, verbal and visual modes. The rationale for selecting Chen's model as a point of reference was the fact that she not only examined technical constraints and cultural gaps, which are commonly discussed in AVT studies (e.g. Ajtony, 2019; Kuo, 2020; Ortega, 2011), but also the narrative flow in English-Mandarin movies. As expected, in spite of being a Japanese-Mandarin AVT study, this study revealed how technical constraints, cultural gaps, narrative flow issues were overcome. Furthermore, although no such factor was reported in Chen (2019), due to the linguistic characteristics of Japanese (e.g., Japanese tolerate more omission than Mandarin), it is found that, for instance, linguistic differences were one of the main factors as well, which facilitate the interaction between verbal and visual modes in subtitling the Japanese movie, "Your Name".

Besides what is discussed above, this study also revealed several subtitling strategies used in the movie and how the strategies were associated with particular interactions.

All in all, the study was conducted with a focus on the visual aid and went beyond the textual dimension. The study could contribute to Japanese-Mandarin AVT studies, in terms of the subtitling strategies adopted, the interaction between the visual and verbal modes in subtitling, and the association between the interaction and subtitling.

5.4 Limitations of the Study and Recommendations for Future Research

As reported in the study, the visual mode could aid the subtitler to produce the subtitling effectively in different ways. However, it is hard to assess to what extent the subtitler was reliant on the visual mode in subtitling the movie as subtitlers generally verbalise or de-verbalise visual information unconsciously unless they have encountered technical constraints (Chen, 2019). In other words, the subtitler's working experience, style and preferences might have affected his reliance on the visual mode. Accordingly, I propose that the credibility and experience of a subtitler should be taken into account in future subtitling study. Moreover, given that the study was conducted at the representational meaning level, the analytical unit in the visual mode was the shot. It is hoped that studies in the future will view the interaction between the visual and verbal modes on subtitling at the scene and sequence levels.

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