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[研究論文]

Translating Japanese Supernatural and Specific Cultural Elements in *Spirited Away* into English

Irina Novoselova

Introduction

Japanese culture appears to be charming, multifaceted and even mysterious to many people from the West. For many centuries, the exchange between these different cultures was carried out through literature, art, direct communication, etc. Due to technological progress, nowadays we have far more opportunities than in the past to explore Japanese culture's peculiarities through social media, television, the internet and animated films (*anime*). This has led to their intense popularity among people of different ages, not only in Japan but in other countries as well.

My first acquaintance with Japanese culture happened through the animated movies of Studio Ghibli. The expert translations of these films, which preserved the atmosphere and the flavour of the originals, made Japanese culture easier to understand and appreciate. The animation industry has developed rapidly in recent years. Translators, as well as dubbing and subtitle teams, both professionals and amateurs, are doing their best to let people all around the world enjoy animated films. However, many different approaches to translation are employed in the subtitles and dubbing of animation. In this work I would like to highlight the difficulties of translating and representing cultural features in animation, taking as an example the animated movie *Spirited Away* (2001).

This article describes the translation of linguo-cultural elements such as supernatural phenomena and specific Japanese cultural elements into the English language in the dubbed version and subtitles of the animated movie *Spirited Away* (2001). After discussion of the theoretical debate about domestication versus foreignization in translation, the key points of the interdisciplinary science linguo-culturology and its operational units are described, and examples are presented. This is followed by a review of the main translation methods, categorized by A. Pym (2014), J. Pedersen (2005) and M. Lambe (2018), and their application in this research. The main study involves analysis of linguo-culturemes in *Spirited Away* with

concrete examples given from the official dubbed version of the film, the official subtitles, and subtitles created by fans (fansubs). A quantitative analysis of translation methods used in each of these media is presented, and then the types of methods used in the different media are analyzed in terms of the *skopos* (purpose) of each translation. Two appendixes with the full list of *Spirited Away* linguo-culturemes and a description of the translation methods used are attached to this work.

Literature Review

Translation Philosophies

One of the main debates about translation is about how close a translation should be to the source text or to the target text. There are translators who favor a so-called domesticating approach, where the target text (TT, here and hereafter) stands closer to the target culture, and others who argue that having some foreign elements makes a translation more attractive and therefore use a foreignizing approach. W. Humboldt was one of those who suggested leaving “strange elements” in the translation in order not to deprive the text of the original coloring:

If you reduce Chinese idioms to our (German) phraseology, you are unfaithful to the Chinese language, because this language has an absolutely different nature. [...] It is the language we want to know, and it is apparently incoherent. As for the Chinese, we do not need to learn that they structure their thoughts as we do, that their logic and general grammar is the same; what interests us is to know how they realise the same goals as us, but with an entirely different instrument. Therefore, you have to leave in this difference, without altering it.

(Humboldt, letter to Abel-Rémusat 1827, in Humboldt 2002, p. 26; quoted in Refsing and Lundquist, 2009, p. 186)

In translating Japanese literature, E. Seidensticker is well-known for favoring a domesticating approach to translation. For example, in his translation of the novel *Yama no oto* [*The Sound of the Mountain*] by Kawabata Yasunari, he uses the domesticating strategy to make the text easier to comprehend for the readers, whose culture differs from Japanese. For example:

ST. 北向きの暗い玄関にはいると、粗末な下駄箱の上に、なにか西洋花の鉢植をおいて、女の蝙蝠傘が一本ひっかけてあった。 (p. 240)

TT. Inside the dark doorway, which faced north, there was a shabby chest for footwear. On it was a potted occidental plant of some description from which hung a woman's umbrella. (p. 228)

In the original sentence there are three Japanese cultural elements: *genkan*, *geta-bako*, *koumori-gasa*. Seidensticker did not translate these cultural items directly, but found corresponding elements in his own culture: *doorway*, *chest for footwear*, and *umbrella*. This is an example of the domesticating approach. However, many translators today are trying to combine these two approaches and go somewhere in between, so as to make the translation universal, but also with a bit of the flavor of the original culture.

Both domestication and foreignization include various translation methods, which linguists are constantly trying to categorize, divide and combine, stressing the differences and the similarities. A. Pym, in his textbook *Exploring Translation Theories* (2014), describes all prevailing paradigms of Western translation theories and translation methods, including those of Vinay and Darbelnet (1958), Malone (1988) and Ayora (1977). Pym emphasizes that it is very difficult to set the boundaries between translation methods, because one can be part of another, share similar features and be different only in some nuances (such as correspondence and equivalence, compensation and substitution, etc.). M. Lambe (2018) also combined the translation methods listed by J. Pedersen, P. Newmark, Van Poucke and others, and organized translation strategies into two categories – foreignization and domestication. Thus, each translator or linguist decides on their own terminology and chooses which translation methods will be the most accurate and will correspond to the specific work they are dealing with.

In this study the following translation methods are adopted from A. Pym and M. Lambe: retention, calque, direct translation, correspondence, explicitation, reordering, transposition, generalization, particularization, addition, modulation, adaptation, substitution, reduction, and omission. The full list with definitions is provided in Appendix A. All methods are placed in a certain order – those that are at the top of the

table (retention, calque, direct translation, etc.) are start text (ST, here and hereafter) oriented methods; they stand closer to the original text and the author and are distant from the reader. Those translation methods that are in the middle of the table (generalization, particularization, etc.) are neutral, standing between the ST and TT. Those methods that are at the bottom (adaptation, substitution, etc.) are TT oriented methods, which means the translation will be closer to the reader, but further from the original source.

Linguo-Culturology and its Operational Unit Linguo-Cultureme

One of the most difficult translation issues is the translation of a text that has a *cultural value*. Research on the interrelation of language and culture has a long tradition. Fundamental works of many scholars, including V. Humboldt (1985), I. Herder (1772), V.V. Vorobyov (1997), P. Newmark (1988), are devoted to studying the correlation between language and culture. Nowadays, it is still a subject of interest of many researchers, though it continues to remain insufficiently developed both in the general-theoretical realm and in practical aspects.

Many scientists emphasize that language, written or oral, is the main way of expressing culture, as well as national and personal consciousness. By means of language, people store and assimilate their knowledge. In the 20th century the necessity of a more exact consideration of the correlation of culture and language led to the development of the cross-disciplinary science linguo-culturology. *Linguo-culturology* is a linguistic interdisciplinary science that studies the connections between culture and language as integral systems, as well as the manifestation of culture through language.

The main operational unit of linguo-culturology is the *linguo-cultureme*, a working term offered by Russian linguist V.V. Vorobyov (1997). It is also known as a “culture-specific item” (CSI) (Pedersen, 2005), an “Extralinguistic Cultural Reference” or ECR (Pedersen, 2011), a “cultural word” (Newmark, 1988), a “culture-specific concept” (Baker, 1992), a “concept”, etc. (cited in Lambe, 2018, p. 19). All these terms are used to refer to culturally marked words in linguo-culturology.

In this study the term linguo-cultureme has been adopted. According to Vorobyov (1997), a linguo-cultureme is a "dialectic unity of linguistic and extralinguistic (conceptual and subject) contents" (pp. 44-45, translated from Russian by the author; here

and for all Russian works hereafter). Linguo-culturemes include “signs-values-objects” and allow speakers to reveal the essence of correlation between language and culture. “The word (*sign*) correlates with the referent (denote), is “perceived” as a concept (that has a *value*). A cultural-conceptual component is added to those components (sign-value). Through cultural-conceptual components ... we have a direct access to the designated classes of *objects*, that is, material and spiritual culture” (Vorobyov, 1997).

Taking as a basis the work of E.V. Batalova (2002), in this research culturemes are divided typologically into two categories: on the one hand, a demonstration of *realities*, on the other hand, *onims*. Batalova gives the following definitions of these two types: “*Reality* as an element of culture influences the recipient of the message, causing a certain reaction to the denotation or the reality phenomenon unfamiliar to the carrier of the other culture” (Batalova, 2002, p. 127).

Onima (or *onim*, from the Greek for “name”) is a proper name — a word, phrase or sentence, which is used to distinguish an object among others in the same class. “In art and texts, onims form a special type of linguocultural code and, intertwining with other codes, from which the text ‘is woven’, bear symbolical loading in its structure” (Batalova, 2002, p. 132).

To make linguo-culturemes easier to understand it would be helpful to give some examples. I will give examples of linguo-culturemes that we can see in other countries, specifically in China and Russia. In China people present money to each other on special days – holidays, celebrations, birthdays. This tradition that has existed for many centuries and has already become a part of Chinese reality is called *honbao*. In Russia people love to use traditional wooden nesting dolls – *matryoushka* – for decorating their houses. Both *honbao* and *matryoushka* belong to particular cultures (Chinese and Russian), but the main difference is that *honbao* is a **tradition**, and *matryoushka* is an **object**. That is the main distinction between these two categories: reality is represented by traditions, processes, customs, behavior patterns, etc. Onims include names of things, objects, places, materials and in many cases, touchable objects.

Japanese culture, which is the main focus in this study, also consists of various realities and onims. For example, *shushoku katsudo* or *shukatsu* is a special phenomenon in Japanese society. Graduating students wearing the same formal clothes are at the same

time invited to have interviews in various companies where they might work after finishing their education. Probably nowhere else in the world can we see that the process of finding a job is organised in such a way. If a translator would like to translate *shukatsu* into English, what would be the best option? It would be a challenge, because “headhunting” or “executive search” do not represent this specific cultural feature. The same situation can be seen with the onim *sushi* — a Japanese traditional dish of specially prepared rice, combined with a variety of ingredients, such as seafood, vegetables, and occasionally tropical fruits. There is probably no adequate way to translate the onim *sushi* into English without losing the cultural code that is encoded in this word.

Because there is no definitive way to answer how to translate linguo-culturemes, translators employ a wide variety of methods in their works. As mentioned above, many of them combine translating strategies, excluding those unfit for, or including those that fit the purpose (also known as “skopos”) of the translation. Skopos theory takes its name from the Greek word for purpose and presupposes that each translation has a certain communicative purpose (Pym, 2014, p. 44). In order to achieve it the translator should first determine the purpose of the target text and then provide a translation that will correspond to it (Pym, 2014).

In my study I am going to look at three different translations of the movie *Spirited Away* and will be analysing the translations of linguo-culturemes to explore which skopos each translation is pursuing.

Linguo-Cultural Analysis of *Spirited Away*

Spirited Away (also known as “Sen and Chihiro's Spiriting Away”) is a 2001 Japanese animated fantasy film written and directed by Hayao Miyazaki. It tells the story of Chihiro Ogino, a 10-year-old girl who, while moving to a new neighborhood with her parents, enters the spirit world. As a punishment for imprudent behaviour, Chihiro's parents are transformed into pigs by the powerful witch Yubaba. In order to save herself and her parents, Chihiro applies for a job in Yubaba's bathhouse. There, with the help of new friends, she tries to find a way to break the spell and be able to return to the human world with her parents.

Spirited Away was voted the fourth best film of the 21st century, and was nominated

for and won many other prestigious awards, as well as becoming popular world-wide among people of different ages. After the production of *Spirited Away*, Walt Disney Pictures supervised an English-language translation for the film's North American release. Walt Disney translators wrote the English-language dialogues, which they made to match the characters' original Japanese-language lip movements. Walt Disney also provided English subtitles on the same DVD release.

However, before the official English release, several versions of fan subtitles had already been made by amateur translators and now we can find dozens of English fansubs on the Internet – some of them more foreignized, others more domesticated. It is generally thought that foreignized translations are more difficult to understand compared to domesticated versions. For instance, the original title of the movie — *Sen to Chihiro no Kamikakushi*, which can be translated as *Sen and Chihiro's Mysterious Disappearance*, in the Walt Disney release was changed to the shorter and easier *Spirited Away*, probably in order not to confuse the foreign audience; while in many fansub versions the title remained unchanged or even transliterated.

Introducing the mystical world of *Spirited Away* for the Western audience is a big challenge for subtitle writers (both professionals and amateurs) and dubbing teams. The animated film contains not only specific Japanese cultural codes, but also plenty of mysterious and supernatural elements, such as magic, spells, beliefs, ghosts, spirits and gods. It is possible to see a strong connection between this Miyazaki story and *Shinto* — the traditional religion in Japan. For someone who does not belong to the Japanese culture or does not know details about it, this film can appear to be obscure and incomprehensible. In such a situation, domestication of the translation can help to prevent vagueness and misunderstandings. However, audiences who have a strong interest in Japanese culture might find domesticated subtitles or dubbed versions oversimplified and inauthentic. Therefore, while the skopos of translations aimed at both types of audience is the same – to satisfy the audience – the audiences' needs are different: one kind needs a clear and easy translation, the other, one that is more complex and exotic, but with an original flavor.

For example, we see different approaches to the rendering of the various linguo-cultures (both realities and onims) in *Spirited Away*, many of which serve to create the atmosphere of the Japanese spiritual world. The animated movie contains approximately

fifty linguo-culturemes (see Appendix B). In this work only four examples are explained in detail. For instance, the onima *yaoyorozu no kamisama-tachi* is translated differently in the subtitles and the dubbed version, as seen in the table analysing Example I below. The bottom line of this table (and all those following) shows the translation method.

Example I: Translation of *yaoyorozu no kamisama-tachi* (Appendix B, 36:37)

Japanese soundtrack (original)	Walt Disney Pictures English Dubbing	English Subtitles (official)	English Subtitles (fansub)
一八百万の神様達が疲れをいやしに来るお湯屋なんだよ。	– It's a bath house for <u>the spirits</u> . It's where they come to replenish themselves.	– <u>Millions of spirits</u> come here... to purge themselves of toil and care.	– It's a bath house. <u>8 million gods</u> can rest their weary bones.
	Generalization	Correspondence	Direct translation

According to the domestication and foreignization theories, the fansub version appears to be the closest to the ST and therefore more accurate. However, even though direct translation belongs to the category of high faithfulness, in this example it led to a mistranslation. *Yaoyorozu* does not literally mean “8 million”. It is a way to say “myriad” or “plenty” in Japanese, and in Japanese religion there is an uncountable number of gods and spirits. In this example, the official subtitles stand closer to the ST’s meaning. Hence, the usage of foreignizing translation methods does not always guarantee accuracy.

The second example is of a linguo-cultureme that belongs to the category of realities. *Irasshaimase* is used as a polite greeting to customers in Japanese culture and is difficult to translate into English because it includes a specific cultural code.

Example II: Translation of *irasshaimase* (Appendix B, 31:37)

Japanese soundtrack (original)	Walt Disney Pictures English Dubbing	English Subtitles (official)	English Subtitles (fansub)
—い...いらっしゃいませ！	– The radish spirit!	– Welcome, sir!	– Wel...welcome!
	Substitution	Correspondence/Addition	Correspondence

As seen above, the Walt Disney dubbed version replaces one linguo-cultureme with another, presuming that the audience would rely on the visual image more than on the spoken word. Both subtitle versions use a corresponding equivalent in the English language, but leave the routine nature and implied status relationship (low to high) un conveyed. In this case we can see that both subtitle versions are taking a foreignizing approach, while the dubbed version undoubtedly uses domestication.

These examples may lead one to believe that dubbed versions will always be more domesticated and subtitles more foreignized, since this corresponds to the respective skopos of both versions. However, Examples III and IV show that dubbed versions and subtitles do not firmly stick to only one approach. Sometimes there is a shift where the translator uses the opposite method. For example, two onims *ishi no hokora* (1) and *kamisama* (2) are translated differently in the subtitles and the dubbed version, as seen in the table below.

Example III: Translation of *ishi no hokora* and *kamisamatachi* (Appendix B, 2:20)

Japanese soundtrack (original)	Walt Disney Pictures English Dubbing	English Subtitles (official)	English Subtitles (fansub)
—あのうちみたいの何？ —石のほくら(1)。神様(2)のおうちよ。	— What are those <u>stones</u> ? They look like little houses. — They are <u>shrines</u> (1). Some people think <u>little spirits</u> (2) live there.	— What are those things? — <u>Houses</u> (1) for the <u>guardian spirits</u> (2).	— What are those things? — <u>Houses</u> (1) for the <u>guardian spirits</u> (2).
	1. Direct translation 2. Particularization	1. Generalization 2. Particularization	1. Generalization 2. Particularization

As can be seen from the table, the Walt Disney dubbing team used direct translation for the first linguo-cultureme and particularization for the second. Both the professional subtitles and the fansub use generalization and particularization (medium-faithfulness translation methods). It is possible to say that in this example, the dubbed version is more accurate due to its use of a translation method of high faithfulness (direct translation), and thus it stands closer to the ST. This is surprising, because in the dubbed version of *Spirited Away* the domestication approach is used more frequently than foreignizing (see the comparative table, p. 13).

The last example is the translation of the linguo-cultureme *engacho*.

Example IV: Translation of *engacho* (Appendix B, 87:41)

Japanese soundtrack (original)	Walt Disney Pictures English Dubbing	English Subtitles (official)	English Subtitles (fansub)
えんがちよ、千！ えんがちよ！切った！	– You killed it? Those things are bad luck. Hurry, before it rubs off on you! Put your thumbs and forefingers together. Evil, be gone!	– Sen, we have to purge the spell. Begone!	– Gross, gross, Sen! Totally gross. Clean!
	Explication/Addition	Modulation/Adaptation	Substitution/Adaptation

This example represents a situation in which a linguo-cultureme exists exclusively in one culture and has no equivalent in another. There is no clear definition and explanation of what *engacho* means, but the main idea is that in order to get away from bad luck or get clean if something dirty sticks on to a person, that person must cut or split the curse off.

In the dubbed version, such methods as explication and addition are used. The speech of the character is longer than the original short phrase, is very explicit, and gives the audience information about what is going on. The single word *engacho* was transformed into a small monologue to make the situation as clear as possible. In the English dubbed version, the character speaks many more words than there are in the original version. This is a common method of using time when the audience cannot see the character speaking to explain the scene. The translation methods used here belong to the categories of high and medium faithfulness (as in Example III).

The official subtitles do not have any of the additional information that was provided in the dubbed version. In terms of length, this translation is closer to the original spoken Japanese version; however, *engacho* was not translated directly. The professional subtitles, while formally standing closer to the source, are still more domesticated than the dubbed version. *Engacho* literally means to “cut one’s fate”. However, in the Western world it is not a common collocation to say “cut your fate”. In order to make this scene more understandable for the audience, the translators used modulation and replaced “en” with “spell” and “cho” with “purge”, because “purge the spell” sounds more natural than “cut the fate”.

In the fansub, no translation of *engacho* is provided, either as “bad luck” or as “cut the spell”. But because the translators could not leave this scene without translation, they substituted *engacho* with the adjective “gross” to portray the feeling of the scene and used adaptation to make it closer to the target-culture recipient.

These examples show that there are no set rules of how to translate linguo-culturemes, and translators can sometimes use methods from different categories, even though the global skopos of all three versions remains unchanged.

Having presented these examples of how the three translations dealt with specific linguo-culturemes, I would now like to present my quantitative analysis of the translation methods used in each version. Table I shows how many times each method is applied in the dubbed version, the official subtitles and the fansubs.

Table I: The frequency of the translation methods used in *Spirited Away*

	Translating method	English Dubbing	English Subtitles (official)	English Subtitles (fansub)
High faithfulness	Retention	1	1	1
	Calque	2	2	2
	Direct translation	7	14	18
	Correspondence	6	11	9
	Explicitation	8	2	1
	Reordering	3	2	2
	Transposition	3	8	9
Medium faithfulness	Generalization	3	4	2
	Particularization	7	4	4
	Addition	2	1	0
	Modulation	3	3	4
Free translation	Adaptation	4	5	4
	Substitution	12	1	1
	Reduction	2	0	1
	Omission	5	1	0

As seen in Table I, in total, the dubbed version uses translation methods of high faithfulness thirty times, of medium faithfulness fifteen times, and free translation twenty-three times. The official subtitles use translation methods of high faithfulness forty times, of medium faithfulness twelve times, and free translation seven times. The fansub version

employs high faithfulness methods forty-two times, medium faithfulness ten times and free translation six times.

Thus, overall, the Walt Disney dubbed version takes a domesticating approach, with translation methods that are less faithful, compared to the subtitles (both official and amateur). Hence, it stands closer to the target culture. The Walt Disney official subtitles are closer to the original, but in many cases the translator tries to keep the balance between being too exotic or too adapted, settling somewhere between domestication and foreignization. The fansub is the closest to the ST in that most of the linguo-culturemes are preserved and translated.

These findings support the assumption that translation methods will vary depending on the purpose of the translation. The general skopos of the dubbed version of *Spirited Away* is to provide the information and the feeling of the movie to the audience without overloading the translation with exotic linguo-culturemes (simpler = better). In contrast, the fansub version strives to use the maximum foreignization in translation, where all linguo-culturemes are valuable. The reason is that fan translators usually have a deep interest in Japanese language and culture and would like to preserve those cultural elements in their translations (more authentic = better).

Nevertheless, that does not imply that within one target text several translation approaches of different categories cannot be used. For instance, the official subtitles, as can be seen from the analysis, combine domestication and foreignization approaches and actively use methods from both categories. The skopos of these subtitles is to express the exoticism and mysticism of *Spirited Away* to the audience but in a more understandable way than in fansubs (more universal = better). Thus, there are many cases when, despite the fact that an overall domestication or foreignization strategy has been chosen, the translator uses translation methods from different categories.

Conclusion

This paper began by considering two main approaches to translating linguo-culturemes: domestication and foreignization. It then presented a typology of different translating methods that divided them into three categories: high faithfulness, medium faithfulness and free translation. Based on this typology, it went on to analyze how three

different translations of the Japanese animated movie *Spirited Away* dealt with linguo-culturemes. It was found that in general, the translation approaches differed according to the purpose, or target audience. Overall, the Walt Disney dubbed version relied on domestication, the fansub favoured foreignization and the official subtitles tended to combine both approaches. However, none of the translations relied on one approach exclusively.

Thus, there is no hard-and-fast rule that says that if a foreignization approach is used for translating linguo-culturemes, it is impossible to borrow some translation methods of a domesticating approach, and vice versa. For a successful translation, the translator needs to be flexible and use advantages of both strategies.

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Audio-Visual Materials

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Translation methods description

ST oriented translation		Definition	Example from <i>Spirited Away</i>
N°	Translation method		
1	Retention	<p>"Retention is the most foreignizing strategy as it allows the original SL item to enter the target text largely unchanged." M. Lambé (2018)</p> <p>A form of translation when lexical units of the SL are replaced with their lexical matchings in the TL without losing the meaning of the original.</p>	<p>ST. 私の本当の名は、ニギハヤミコホクスシだ。 TT. (fansub) My real name is Nigihayami Kohaku Nushi.</p> <p>ST. そいつの正体はカオナシだ。 TT. (WD subs) He's a No Face. *</p> <p>*this example shows <i>calque</i> + <i>reordering</i></p>
2	Calque	<p>A translation method where "the semantic load of the ST ECR [<i>Extralinguistic Cultural References</i>] is unchanged: nothing is added, or subtracted." J. Pedersen (2005)</p>	<p>ST. 魔法の双子なんてやっかいのものね。 TT. (fansub) Soreerses twins are just a recipe for trouble.</p>
3	Direct translation	<p>Correspondence involves using words in the target culture that have equivalent connotation to the source word. "Correspondence [...] does not imply some sort of mathematical equivalence, and allows for multiple possible correspondences that are equally valid." R. Donovan (2012)</p>	<p>ST. 強い魔法だ、わしにはどうにもならん。 TT. (WD subs) It's a strong spell. There's nothing I can do.</p>
4	Correspondence		<p>ST. 働かなきゃなこいつらの魔法はきえちまうんだ。 TT. (WD dub) If they don't work, the spell wears off and they turn back into soot.</p>
5	Explicitation	<p>"The translation gives specifications that are only implicit in the start text." A. Pym (2014)</p>	<p>ST. 湯婆婆は相手の名を奪って支配するんだ。 TT. (WD dub) That's how Yubaba controls you, by stealing your name.</p>
6	Reordering	<p>Words of the ST sentence are not translated consistently in the TT for stylistic or logical purposes.</p>	
7	Transposition	<p>Transposition involves using one language form in the function of another without losing the meaning of the input information.</p>	<p>ST. ハンコは守りの呪いが掛けてあるからね。 TT. (fansub) The seal was protected by a charm... *</p> <p>*active form changed to passive</p>

High faithfulness

8	Generalization	“When a specific term is translated as a more general term.” A. Pym (2014)	ST. 石のほこら。神様のおうちよ。 TT. (WD subs) Houses for the guardian spirits.
9	Particularization	Using a specific word when translating a more general one. The opposite of generalization.	ST. 石のほこら。神様のおうちよ。 TT. (WD subs) Houses for the guardian spirits.
10	Addition	A translation method that involves adding extra information, absent in the ST, into the TT for deeper disclosure of the original source. In the case of addition, the information might not be implied in the ST but can be presupposed. This is how addition differs from explicitation.	ST. えーんがちよ、千！えーんがちよ！切った！ TT. (WD dub) You killed it? Those things are bad luck. Hurry, before it rubs off on you! Put your thumbs and forefingers together. Evil, be gone!
11	Modulation	A broad method where the different phrase in TT can be used to convey the same idea of the ST.	ST. お前たちは何がいいかな。 TT. (WD dub) Let's see, what else we can mess with?
12	Adaptation	“Adaptation is the tendency for translations to adapt to the target language and culture.” A. Pym (2014)	ST. そなたの内なる風と水の名において...解き放て。 TT. (WD dub) In the name of the wind and the water within thee, unbind her. * *using words common in English spells
13	Substitution	“The implementation of a translation that bears little or no morphological resemblance or semantic relation to the ST.” J. L. Malone (1988). Used when there is no adequate way to translate the ST unit but leaving a gap would cause misunderstanding and loss of the nuances.	ST. 魔法で作ったんじや何もならないからねえ。 TT. (WD dub) Now let's weave the threads together.
14	Reduction	Excluding a part of the ST unit which is considered redundant in the TT.	ST. あれ？守りの呪いが消えてるね。 TT. (fansub) What's this? The spell is gone.
15	Omission	Excluding or omitting the whole lexical unit of the ST when translating into the TT.	ST. いくらでも手からわくんだって。 TT. (WD dub) —

TT oriented translation

Medium faithfulness

Free translation

Time	Japanese Soundtrack (Original)	English Dubbing (Walt Disney Version)	English Subtitles (Official Version)	English Subtitles (Fan Version)	Translation Method		
					Dubbing	Official Subtitles	Fan Subtitles
2:20	—あのうちみたいなの？ —五のほこら(1)、神座の のおうちよ。 —They are shrines (1). Some people think <u>little</u> spirits(2) live there.	—What are those stones? They look like little houses. —They are shrines (1). Some people think <u>little</u> spirits(2) live there.	—What are those things? —Houses (1) for the guardian spirits(2).	—What are those things? —Houses (1) for the guardian spirits(2).	1. Direct translation 2. Particularization	1. Generalization 2. Particularization	1. Generalization 2. Particularization
10:32	“油屋” (sign on the building)	—It's a bath house.	—	—	Explication/ Direct translation	—	—
13:53	—あつ、憑(よ)ける！ —その世界(1)のもの を食(た)べないぞなた は食べてはま(う)る(2)。 —そなたの内なる風 と水の名(な)において… 解(と)き放(はな)す。	—I'm disappearing! —You have to eat some food from this world(1). otherwise you disappear(2). —In the name of the wind and the water within thee, unbind her.	—I'm fading away! —Unless you eat something from this world(1) you'll disappear(2). —In the name of the wind and the water within, unbind her.	—I can see through myself! —Unless you eat something from this world(1) you'll vanish(2). —In the name of the wind and the water within thee, unbind her.	Explication	Explication	Transposition
15:03	—You have to hold your breath when we cross the bridge. Even the tiniest breath will break the spell(1). and then everyone(2) can see you.	—Don't breathe while we're on the bridge. One tiny breath will break my spell(1). We don't want anyone(2) to see you.	—Hold your breath while we're on the bridge. Even a tiny breath will break the spell(1) and the attendants(2) will see you.	1. Direct translation 2. Direct translation	1. Direct translation 2. Direct translation	1. Direct translation 2. Direct translation	1. Direct translation 2. Direct translation
17:14	—ここで仕事(1)をもた ないものは、湯婆(2)に でも戻(か)えさせよう。 —動物(1)が解(と)けて …!ここを支配(1)している 魔女(2)だ。 —チビ(2)も仕事(1)だ！ —You little runs! —If they don't work, the spell wears off and they tum back into soot.	—If you don't get a job Yubaba will turn you into an animal. [...] She is the witch, who rules the bathhouse. —Come on, get to work, you little runs! —If they don't work, the spell wears off and they tum back into soot.	—If you don't work, Yubaba will turn you into an animal. [...] She is the sorceress who rules our world. —Get to work, you little runs! —If they don't work, their spell will be broken back into soot.	—If you don't work, Yubaba will turn you into an animal. [...] She is the sorceress who rules our world. —Get to work, you little runs! —If they don't work, the spell wears off.	Particularization	Particularization	Particularization
19:32	—い…いらっしやいませ！ —The radish spirit!	—Welcome, sir!	—Welcome, sir!	—Wel...welcome!	Correspondence	Correspondence	Correspondence
23:17	—い…いらっしやいませ！ —The radish spirit!	—Welcome, sir!	—Welcome, sir!	—Wel...welcome!	Correspondence	Correspondence	Correspondence
31:37	—い…いらっしやいませ！ —The radish spirit!	—Welcome, sir!	—Welcome, sir!	—Wel...welcome!	Substitution	Correspondence/ Addition	Correspondence

36:37	八百萬の神様達が寝れ をいやしに来るお湯屋 なんだよ。	—It's a bath house for the spirits. It's where they come to replenish themselves. —And you should be punished too.	—Millions of spirits come here... to purge themselves of toil and care. —And as for you, you'll never see your world again either.	—It's a bath house. 8 million gods can rest their weary bones. —And you'll never see... your world again either.	Generalization	Correspondence	Direct translation
36:52	お前も元の世界には もどれないよ。	—So, your name is Chihiro? What a pretty name. And it belongs to me now.	—Chihiro, that's your name? Quite a fancy name. From now on, your name is Sen.	—You're Chihiro, huh? What an extravagant name. From now on, you'll be Sen.	Omission	Modulation	Modulation
40:08	—フン、千尋というの かい。糞尿の名だねえ。今 からお前の名前はセンだ。	—That's how Yubaba controls you, by stealing your name.	—Yubaba controls us by stealing our names.	—Yubaba rules others by stealing their names.	Substitution	Direct translation	Transposition
49:00	—千尋の元氣が出るよう に呪いをかけて作った んだ。	—I put a spell on it, so it'll give you back your strength.	—I put a spell on them to give you back your strength.	—I put a spell on it to give you back your strength.	Transposition/ Reordering	Transposition/ Reordering	Transposition/ Reordering
49:30	—Haku... He is a dragon?	—It's a Slink Spirit. —And apparently it's an extra-smelly one!	—That was the guardian of a great river.	—It's a Slink God? —An Extra-Large Stinker at that.	Correspondence	Correspondence	Correspondence
50:52	—ありやあ名のあつら のお父さん、お母さん、 河の神様(1)からもらった お団子だよ。これを 食べれば人間に変わる よ(2)、きつー!	—That spirit is rich and powerful! —Mom, Dad, I got a cake from a River Spirit! (1) Maybe if you eat it, it'll break the spell! (2)	—That River God's famous spirit. —Mommy, Daddy, the River God gave me this cake. I'm sure if you eat it, you'll turn back into people!	—That River God's famous spirit. —Mommy, Daddy, the River God gave me this cake. I'm sure if you eat it, you'll turn back into people!	Addition/ Explication	—	—
58:07	—くまお神だって? —それも特大のおくされ 様です。	—That spirit is rich and powerful! —Mom, Dad, I got a cake from a River Spirit! (1) Maybe if you eat it, it'll break the spell! (2)	—That was the guardian of a great river. —Mom and Dad, the river guardian gave me this medicine. If you take it, you'll be people again!	—It's a Slink God? —An Extra-Large Stinker at that.	Substitution	Substitution	Direct translation
60:20	—橋のところで見た童だ! —いくらでも手からわく んだって、 カオナシだ。	—It's Haku, he is back! —	—That's the dragon I saw. —They say gold springs from his palms. —He's a No Face.	—The dragon I saw before. —Gold springs from his palms. —Actually, he's a No Face.	Reduction	Adaptation	Adaptation
69:48	—その方が少しは動盪 やま(1)だろう。さあ て... お前たちは何がい かなの。	—I found out who our customer is, he is a No Face. —There, now your body matches your brain! (1). Let's see what else we can mess with?	—There, that gives you a little more freedom! (1). Let's see now. What shall we turn you into? (2)	—There, that gives you a little more freedom! (1). Let's see now... What shall we turn you into? (2)	Particularization	Particularization	1. Direct translation 2. Direct translation
72:46	—さあ、その童を渡 しな。	—Now hand him over to me.	—Now, hand over the dragon.	—Now, hand over the dragon.	Substitution	Direct translation	Direct translation
75:01	—さあ、その童を渡 しな。	—Now, hand him over to me.	—Now, hand over the dragon.	—Now, hand over the dragon.	Substitution	Direct translation	Direct translation
79:18	—さあ、その童を渡 しな。	—Now, hand him over to me.	—Now, hand over the dragon.	—Now, hand over the dragon.	Substitution	Direct translation	Direct translation
83:15	—さあ、その童を渡 しな。	—Now, hand him over to me.	—Now, hand over the dragon.	—Now, hand over the dragon.	Substitution	Direct translation	Direct translation
83:54	—さあ、その童を渡 しな。	—Now, hand him over to me.	—Now, hand over the dragon.	—Now, hand over the dragon.	Substitution	Direct translation	Direct translation

83:59	そいつは妹の手先の 棍棒童(1)だ。私の所から 大事なソノ(2)を盗み 出した。	—Too bad. He(1) stole my solid gold seal. It's magic and powerful(2), and I want it back!	—That dragon(1)'s a thief. He works for my sister. He stole a valuable seal(2) from my house.	1. Substitution 2. Direct translation/ Explication/ Recentering	1. Direct translation 2. Direct translation	1. Direct translation 2. Direct translation
84:08	—童(1)はみんな優しいよ …優しくて悪(2)だ。魔法 の力の(2)を手に入れよう として妹の弟子になるん でね。	—Do you know why he became my sister's apprentice? To steal her magic secrets(3), and now he's stolen my magic too.	—All dragons(1) are kind. Kind and stupid...and eager to learn my sister's magical ways(2).	1. Omission 2. Correspondence	1. Direct translation 2. Transposition/ Correspondence	1. Direct translation/ 2. Transposition/ Correspondence
84:25	—ハンソは守りの呪い(1)が 掛けてあるからぬ。盗ん だものは死ぬように... ...	—There is a spell on the seal and anyone who steals it will die.	—The seal was protected by a charm...Any who try to steal it must die.	Generalization/ Transposition	Generalization/ Transposition	Transposition
86:16	—強(1)い魔法だ、わしには どうにもならん。	—I think so. Maybe he swallowed something?	—It's a strong spell. There's nothing I can do.	Omission/ Substitution	Correspondence	Modulation
87:41	—えーんがちよ、千！ えーんがちよ！切った！	—You killed it! Those things are bad luck. Hurry, before it rubs off on you! Put your thumbs and forefingers together. Evil, be gone!	—Sen, we have to purge the spell. Begone!	Explication/ Addition	Modulation/ Adaptation	Substitution/ Adaptation
88:35	—ハクはな、千と同じ ように突然ここにやって きた。魔法使いに立立 い(1)と言った。わし は反対したんだ。魔法の の弟子なんぞろくな事は ないってな。聞かない んだよ。	—He's had it hard ever since he got here. He just showed up out of nowhere, just like you did. But he got mixed up with Yubaba(2). He took a job as her apprentice. I warned him it was too dangerous.	—Haku turned up one day, just like you. He said he wanted to learn magic(1). I tried to warn him. Becoming a sorcerer(2)'s apprentice is dangerous business. But he wouldn't listen.	1. Omission 2. Particularization	1. Transposition 2. Correspondence	1. Transposition 2. Correspondence
90:11	—気がいいと思おった 密がカオナンって化けもん だったんだよ。	—The guy with all the gold turned out to be a monster called "No-Face."	—The big tipper turned out to be a No-Face.	Correspondence/ Cause/Transposition	Omission/Cause/ Transposition	Correspondence Cause/Transposition
105:06	—坊を連れ戻してきてま す。その代わり、王と 母親を人間の世界へ戻 してやって。	—I'll bring him back. But you must send Sen and her parents back to their world, and father back to the human world.	—I'll bring baby back. But in exchange, return Sen and her parents to the human world.	Explication/ Direct translation	Direct translation	Direct translation
108:34	—お前これ何だか 知ってるかい？ —ええ。It's a golden seal you were looking for.	—Do you know what this is? —No, but I know it's very precious.	—Do you know what this is? —No, but I know it's very precious.	Particularization/ Substitution	Transposition	Transposition

108-44	<p>お前、これを持って何ともなかったかい？</p> <p>—えっ？</p> <p>—あれ？罅りの罅いが潰れてるね。</p>	<p>—He sliced me in two, you know, and I'm still angry.</p> <p>—What?</p> <p>—What? The protective spell is gone!</p>	<p>—You held this and nothing happened to you?</p> <p>—What?</p> <p>—Wait, the protection spell is gone.</p>	<p>—You felt fine while you held it?</p> <p>—What's this? The spell is gone.</p>	Transposition	Direct translation	Reduction/ Direct translation
109-04	<p>—My sister put that slug (1) into Haku's so she could control him. You squashed it, so she could control her apprentice. Only love can break it.</p>	<p>—My sister snuck that bug (1) into the dragon's... so she could control him. And you squashed it!</p>	<p>—You know, my sister snuck that bug (1) into the dragon's, so she could control her apprentice. Squashed it!</p>	<p>—You know, my sister snuck that bug (1) into the dragon's, so she could control her apprentice. Squashed it!</p>	1. Particularization/ Adaptation 2. Substitution	1. Direct translation 2. Direct translation	1. Direct translation 2. Direct translation
109-20	<p>—あつ、あの...この人達を元に戻してあげてくれない？</p> <p>—おや？あなただったら魔法はとっくに切れてるのだから。戻りたかったら戻りな。</p>	<p>—Please, turn them back into themselves!</p> <p>—Why my dear, the spells long broken. They can change back anytime.</p>	<p>—Oh, um, please turn them back into themselves!</p> <p>—Why, my dears, the spells long broken. You can turn yourselves back.</p>	<p>—Oh, um, please turn them back into themselves!</p> <p>—Why, my dears, the spells long broken. You can turn yourselves back.</p>	1. Modulation/ Explication 2. Correspondence	1. Modulation 2. Transposition	1. Modulation 2. Transposition
109-44	<p>—魔法の双子なんてやっかいなものね。</p> <p>—お前を助けてあげたいけど、あたしにはどうすることもできないよ。この世界の法まりだからね。</p>	<p>—We're identical twins, yet exact opposites.</p> <p>—I'm sorry she turned your parents into pigs. But there's nothing I can do. It's just the way things are.</p>	<p>—Sorceress twins are just a recipe for trouble.</p> <p>—I'd like to help you, dear, but there's nothing I can do. It's one of our rules here.</p>	<p>—Sorceress twins are just a recipe for trouble.</p> <p>—I'd like to help you, dear, but there's nothing I can do. It's one of our rules here.</p>	Substitution	Direct translation	Direct translation
109-50	<p>—魔法で作ったんじや何もうらないからねえ。</p> <p>—私の本当の名は、ニギハヤミコハクズミだ。ニギハヤミ？</p> <p>—A river spirit?</p> <p>—My name is the Kohaku River.</p>	<p>—Now let's weave the threads together.</p> <p>—I was the spirit of the Kohaku River.</p> <p>—A river spirit?</p> <p>—My name is the Kohaku River.</p>	<p>—It's not the same when you use magic.</p> <p>—My name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	Correspondence	Particularization/ Correspondence	Particularization/ Correspondence
110-42	<p>—でもまあ、これは決まりなんだよ。じゃないと罅いがとけないんだよ...</p>	<p>—But I'm just following the rule. Otherwise I can't break the spell.</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	Substitution	Adaptation/ Correspondence	Adaptation/ Modulation
114-28	<p>—でもまあ、これは決まりなんだよ。じゃないと罅いがとけないんだよ...</p>	<p>—But I'm just following the rule. Otherwise I can't break the spell.</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	Adaptation/Retention Reduction	Retention	Retention
116:16	<p>—でもまあ、これは決まりなんだよ。じゃないと罅いがとけないんだよ...</p>	<p>—But I'm just following the rule. Otherwise I can't break the spell.</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	<p>—A magic one won't do the trick.</p> <p>—My real name is Nigihayami Kohaku Nushi.</p> <p>—Nigihayami?</p> <p>—Nigihayami Kohaku Nushi.</p> <p>—What a name! Sounds like a god!</p>	Substitution	Correspondence	Correspondence