

# 映像翻訳分析—翻訳研究への新たなアプローチ— Analyzing Audiovisual Translation: On New Approaches to Translation Studies

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## ABSTRACT

文学翻訳や商業翻訳にくらべ、映像翻訳 (AVT) の歴史は非常に浅く、しばしば「研究の処女地」とも呼ばれ、まだまだ研究の余地が残る分野である。映像翻訳は書かれたテキストと話されたテキストのどちらかだけを扱うのではなく、両方を扱うことになるので、映像翻訳の分析は翻訳研究に対し新たな次元を付け加える可能性を持つ。また、AVTの作業に携わる翻訳家は、時間とスペースの使い方に関して特殊な制約のもとに最適な翻訳作品を作り出そうとしているために、そのメカニズムをあらためて見直すことから、新たな翻訳へのアプローチが期待できる。同時に、AVTは特殊な翻訳の形態ではあるが、文学翻訳や商業翻訳と共通する原則もそこには関与する。従って、この新たな分野を探索することによって、より包括的な翻訳研究の発展も望めるのではないか。本論文の前半ではAVTの歴史とAVT業界を概観し、後半では実際に映画の字幕翻訳と吹き替え翻訳を分析する。

Compared with literary and commercial translation, the study of audiovisual translation (AVT) is still in its infancy and is often referred to as ‘the virgin area of research.’ This is an emerging field yet to be fully explored. Since AVT does not exclusively deal with written text or spoken text, analyses of AVT can add a new dimension to translation studies. Also, since translators engaged in AVT must work under unique constraints of time and space, a closer examination of the mechanism of AVT could provide us with new perspectives and questions; specifically what exactly could be going on when translators try to come up with the optimal product of translation? Since AVT is a unique kind of translation but also carries overlapping principles with more traditional translation, such as literary and commercial translation, exploring this emerging field may help

develop more comprehensive theories of translation studies. The first half of the paper provides an overview of the history of AVT and a general outlook of the AVT industry. This is followed by an actual analysis of a film translation, both in subtitles and in dubbing.

## 1. Introduction

In contrast to the field beginning to receive recognition as a legitimate discipline in its own right in Europe in the 1970s, translation studies have a relatively short history in Japan (see: Muzino 2006). A brief review of how the academic discipline has evolved shows us how recent its development is in Japan. *Nihon Tsuyaku Hon'yaku Gakkai* (the Japan Association for Interpretation Studies) is the only academic organization which focuses on both translation and interpreting studies. As the English name of the organization suggests, its focus has been primarily on interpreting, rather than translation studies. Only the organization's Japanese name contains the word, 'translation' (*'hon'yaku'*), while its English equivalent does not mention translation anywhere; even its predecessor, *Nihon Tsuyaku Gakkai*, did not include the word 'translation', until 2008. *Nihon Tsuyaku Gakkai* has its origins in *Tsuyaku Riron Kenkyukai* (Study Group of Interpreting Theories) which itself was established as recently as 1990<sup>1</sup>.

Although translation studies has a longer history in European academic circles, audiovisual translation (hereafter: AVT) is an area which still remains largely unexplored. The first half of this paper provides an overview of AVT studies and describes the audiovisual translation industry in Japan. In the second half, I aim to explore how studying AVT may open a door to new dimensions of translation studies by actually analyzing a film's translation, both in captions, or subtitles, and in dubbing.

## 2. AVT: Where does it stand?

Compared with literary and commercial translation, the study of AVT is still in its infancy. In fact, as recently as 2008, Jeremy Munday still referred to this field as 'the virgin area of research' (Munday 2008:182-183). It is also noteworthy that a chapter on AVT was a new addition to this second edition, and was absent from its first edition published in 2001. Munday points out that the term, 'virgin area of research' was first coined by Delabastita in 1989, which suggests that very little in the way of progress in the field of AVT was made in the intervening years. I would contend that this remains the case today.

### 2.1 AVT in Japan

Japan is a thriving market for audiovisual translation due to the saturation of satellite and cable TV, as well as the countless DVD products and moving images transmitted via the internet (*Nihon Eizo Honyaku Academy*, 2012). As a result, both the supply and demand sides of AVT are growing. Attempts at creating a theoretical framework for subtitle translation have been made by translators working in the media industry. Theories based on practice have been proposed and handed down by generations of practicing audiovisual translators (most of them working in film subtitling), while in contrast, research carried out in academic circles has been slow. This is evident in the list of references which Yasumasa Someya provides in his 2009 lecture on subtitle translation (a paper given at Kinjo University). The list includes Natsuko Tsuda and Shunji Shimizu, two translators who are practically household names in Japan, as well as

several textbooks produced by language schools and publishers specializing in developing translation teaching/learning materials<sup>ii</sup>. With just a cursory glance at these books, it is clear that the ‘theories’ or ‘rules’ explained by the authors are based on what they and their predecessors have learned on the job, indicating that the principles of AVT draw far more on the actual practice of the craft than on any academic theories.

Given the short history of translation studies as a whole in Japan, it is perhaps not surprising that AVT studies are still at an embryonic stage. According to Mizuno (2006), since the foundation of *Nihon Tsuyaku Gakkai* in 2000, research papers appearing in their journal, *Tsuyaku Kenkyu* (Interpreting Studies), have been predominantly about interpreting, not translation. In 2005, *Tsuyaku Kenkyu* set up a subcommittee specializing in translation studies. This appears to have been motivated by moves in some universities to offer courses specifically in translation studies as part of their graduate school curriculum (e.g., Rikkyo University; Kobe College; Aoyama Gakuin University). In 2007, *Nihon Tsuyaku Gakkai* began publishing an electronic journal, ‘*Hon’yaku Kenkyu e no Shotai*’ (Invitation to Translation Studies). By 2012 they were into their 8<sup>th</sup> volume and had published a total of 45 papers, a mere four of which dealt with film subtitle translation<sup>iii</sup>. This suggests that there is still plenty of room for further research into AVT in Japan.

## 2.2 Studies of AVT and translation studies: an overview

Although audiovisual translation has yet to attract much academic interest in Japan, it has gained considerable recognition in Europe due in part to the fact that the general discipline of translation studies began there much earlier. Indeed, the long-established interest in AVT, as well as related studies in Europe, has led to the establishment of many

international academic conferences such as ‘Media for All’. While this is all very good news for the field, in my view Cintas, Matamala and Neves (2010: 11) jump the gun when they somewhat optimistically proclaim the following, “Gone are the days when audiovisual translation was seen as a minor area within the broader domain of translation. It has now grown to be considered a discipline in its own right”, thanks to many publications, conferences and research projects dedicated to AVT.

To be fair, they also acknowledge that, “it may be too soon to speak of AVT as a discipline in its own right when Translation Studies (hereafter: TS) itself is still not accepted as such within the broader scholarly community” (ibid.: 12). And yet, they add that, “AVT could potentially elevate the status of Translation Studies thanks to the polymorphic nature of its research objectives and the fact that it makes use of knowledge from diverse fields” (ibid.). In other words, they are suggesting that AVT may help propel TS to a more prominent and respected status.

If that is the case, then to what extent could research into AVT contribute to the advancement of research into TS? Zabalbeascoa (2010: 36-37) proposes four areas in which studies in AVT may be applicable to the wider field of TS. First, AVT clearly identifies the variability, or the various factors that must be taken into consideration with any translation. Second, AVT far more successfully provides an awareness of the verbal/nonverbal semiotics of human (verbal) communication and interaction. Third, by studying AVT, it is possible to learn how to deal with problems that are more frequently found in AVT, but which also exist in other modes of translation. Finally, upon approaching the source text, AVT offers us a wider range of possible target-text solutions when tackling equivalent problems since we are necessarily pushed beyond the traditional translation frameworks and default techniques.

Zabalbeascoa goes on to state that one of the most important contributions of AVT is that “it reveals the limitations of most traditional dichotomies in traditional thinking about translation” (2010: 37). In other words, in the field of AVT, it is impossible to think in black and white, in terms of straightforward one-to-one relationships. Consider for a moment that when we watch a Hollywood movie with Japanese subtitles, that the textual mode is, to borrow Zabalbeascoa’s expression, not one to one. The source text is in spoken English, whereas the target text is in written Japanese. This presents a whole new set of challenges for the translator, challenges which cannot be entirely met with reference to the rules that apply to the world of literary translation.

### 3. AVT in Japan: The history

#### 3.1 Diversification of AVT

When people talk about AVT, the most common image they probably have in mind is the subtitles they see when watching a film. When a foreign language film is shown with subtitles, the names of the translators are found in the final credits. In fact, some translators of film subtitles are so famous that they are known to the general public. According to the Motion Picture Producers Association of Japan, the number of foreign language films on Japanese screens in the years 2009, 2010 and 2011 was 314, 308 and 358, respectively<sup>iv</sup>. This translates to approximately six or seven foreign films appearing in Japanese cinemas every week. These films are shown after translation work is done on them: subtitling, dubbing, or sometimes both.

However, AVT is not limited to the medium of film. It is also employed in TV dramas, how-to DVDs and of course on television and internet news. Indeed, in this twenty-first century, almost everyone has ready access to the world’s media and the volume consumed is large (*Nihon Eizo Honyaku Academy* 2011). In other words, we are

daily consumers of AVT. As a result, although AVT used to refer almost exclusively to film subtitling which was handled by a handful of professionals, the situation has dramatically changed (*ibid*). As the industry grew larger, the number of organizations that train students to learn the craft of AVT increased. Studying at such institutions has become one of the major routes to becoming a translator specializing in audiovisual translation (*Eizo Honyaku.com* 2006). This new generation of translator is now obliged to work with a wide variety of text types.

#### 3.2 Categories and genres of AVT

There are three categories of AVT: subtitling, dubbing and voiceover. Voiceover is rather limited in its application. Usually, it is the preferred method of translation when, for example in TV interviews, the original utterances in the source language are overlaid with their translation voiced in the target language. The audience can therefore hear the original utterances in the background since they are not completely erased which may lend more credence to the translation being heard. Subtitling and dubbing, however, are more commonly used. Their differences will be discussed in more detail later.

As to the genres, or media, of AVT, they are now quite widespread. Here is a brief summary<sup>v</sup>:

- Broadcast interpreting: translation of a TV interview conducted in a foreign language
- Theater movies: subtitling and/or dubbing of films show in cinemas
- DVDs: DVDs of films with subtitling and/or dubbing of the film itself as well as additional contents such as interviews with the director and/or actors
- Television: films; dramas; live music concerts; documentaries; operas, either with subtitles or dubbed (NB: voiceovers may be used for some documentaries).
- Image contents on the internet: music promotion

videos; corporate advertisements, etc. Mostly subtitles.

What this list illustrates is that there is a plethora of genres and topics in which AVT plays an important role.

Although it is obvious that today film translation accounts for only a small portion of the AVT market, it remains the case that the majority of studies in the field are concerned almost exclusively with film translation. To take the electronic journal of the Japan Association of Interpretation and Translation Studies as an example, there have been only four papers published on AVT so far in its eight-volume, five-year history, all of which are about film subtitling. Papers on other kinds of AVT (voiceovers in documentaries, or shape-up exercise or yoga DVDs, for instance) are conspicuously absent.

One of the reasons why film subtitle translation is overwhelmingly more popular as a research area than other kinds of AVT may lie in the ease of accessibility to the source text and the target text through the medium of DVD since it is relatively easy to work with films recorded in this format (see, for example, Ushie & Nishio (2009)).

### 3.3 The beginnings of AVT in Japan

In 1931, the first subtitled foreign film appeared in Japanese cinemas. *Morocco*, produced by one of the American giants, Paramount Pictures, was such a success that the company decided to release all its subsequent films in Japan (on average about fifty per year). Naturally, this led to a heavy demand for subtitling. However, Yukihiro Tamura, the translator who worked on *Morocco*, was unable to leave Japan, so he introduced Shunju Shimizu to Paramount Pictures. Shimizu's work with Paramount marks the start of film translation proper in Japan and he is considered by many to be the first true film subtitling craftsman creating what soon came to be known in the trade as 'super-subtitles' (Shimizu 1992: 8-9). In

Japan, subtitles found in films are traditionally called *jimaku-super*, or *super-jimaku* (subtitles-super and super-subtitles, respectively). The name derives from the term, 'super-imposed titles', which refers to the way subtitles were originally literally printed – or imposed – on the actual film (Shimizu 1992: 16).

### 3.4 Restriction on the number of letters

Perhaps the biggest obstacle to creating film subtitles is the restriction on the number of letters that can be placed on one frame. This point is raised in almost every book written by film subtitle translators (e.g., Okaeda 1988, 1989; Shimizu 1992; Toda 1995; Sato et al. 2003; Ota 2007). The reason why there has to be a limit to the number of letters is explained very clearly by Shimizu (1992). In short, it takes longer to read a certain length of text than it does to say it out loud. Subtitles are essentially a written version of the spoken lines, so if everything uttered is transferred to the subtitle, it will be too long to be read with ease in the time available. Mattson summarizes this problem as follows: "A typical characteristics of subtitling is the time and space constraints which are, of course, a prerequisite for all kinds of subtitling" (2010:15).

The 'constraints' pointed out by Mattson differ from language to language. For example, with most European languages, "[a] two-line TV subtitle is allowed a maximum of six seconds on the screen, and the lines can only accommodate approximately forty letters each, including the blank spaces" (Mattson 2010: 15, citing Ivarsson and Carroll 1998). In addition, such constraints vary depending on the medium. For instance, DVD and film subtitles are usually given more space on the screen, as well as a faster reading speed than TV subtitles (Mattson 2010: 15).

As for the restraints imposed on Japanese subtitles, Shimizu (1992) points out that one line can contain up to 10 to 11 letters, and there should be no more than two lines in a frame. You have to

remember, also, that an utterance that is read aloud in one second should be processed and made into a subtitle that is read in one second (ibid.). Such principles result in the “one second = four letters” rule, which dictates that, when working on subtitling, a one-second line has to be written out in four letters or less (see: Ota 2007: 22). According to Okaeda (1988: 18-19), this “one-second line into four-letters’ formula is a kind of legacy created and passed on by generations of Japanese film subtitle translators, dating back to the time when Tamura worked on *Morocco* in 1930. When Tamura put the subtitles onto the film screen, he found that audiences could read a maximum of three letters per foot of film (or two-thirds of a second) which gives us the “one-second line into four-letters” rule. Time and space constraints do not stop there, however. There is a strong belief that the subtitle should appear the instant the actor starts to say the line and disappear at the moment when s/he finishes the line (Okaeda 1988: 18). Tamura, who established the principles of aforementioned rules, explains how he reached his conclusions based on his experience of translating *Morocco*:

When you translate the spoken English into written Japanese, the translation inevitably becomes longer. Therefore, if you translate the lines faithfully and print the translation on the film, the letters will be shamelessly exposed to the audience even after the actors are finished with their lines and the film has moved onto the next scene. You have to try to time it well so the time it takes for the actors to say their lines and for the corresponding subtitles to be on the screen are almost the same. The next question is how much of any utterance you are going to translate. If you translate everything, the audience will be too busy reading the subtitles to enjoy the picture, while if you translate too little, the audience may not understand what is going on (Tamura 1931; quoted in Shimizu 1992: 64-65).

What Tamura said back in 1931 is still appropriate

even today (Shimizu 1992), and what Tamura and other translators who worked at the dawn of film translation concluded from their own experiences became the rules of subtitling in Japan (ibid.).

These rules, however, have undergone some minor changes in recent years. For example, the ten-to-eleven-letters-per-line rule held good up until about 1980 when subtitles were written vertically, on the right hand side of the film screen. Since then, it has been far more common to place the subtitles horizontally at the bottom of the screen (Sato 2003). With horizontal writing, one line can contain as many as thirteen to fourteen letters (Suzuki 2003). When the film is transferred to DVD, smaller letters can be used, which allows up to sixteen letters per line (ibid.). Another key change is that a new line is started when there is a new chunk of meaning or information, which means that a line may be finished and another begun when there are fewer than thirteen letters in the first line (ibid.). In addition, the subtitles for TV screens have a different rule: one line with twenty-four letters placed horizontally at the bottom of the screen (Sato 2003).

Thus far, no researcher has devised similar rules for subtitles on images sent through cyberspace and it may well be some time before such rules are created. This is because as there are so many different kinds of audiovisual images on the internet appealing to a variety of audiences and varying in the quality of translation, creating standardized rules will be problematic at best.

### 3.5 Film subtitle translation and general translation

Since subtitling is constrained by a rather strict set of rules regarding time and number of letters available, the translated product differs considerably from general translation. Mattsson surmizes, “As a consequence of these constraints, the exclusion of some source text features has become a necessity in subtitling. The question is not whether or not

omissions take place in subtitling, but rather which items are translated and which are not” (Mattson 2010: 51).

In order to illustrate how much information is omitted in subtitling, Okaeda demonstrated an extreme case of English-Japanese translation (1988:18-19). When you read aloud ‘I saw him yesterday in New York’, it would take about two seconds. To translate this into written Japanese, and to follow the “one-second line into four-letters” rule, you have to express the information using eight letters or less. However, the phonetic representation of New York in Japanese requires *six katakana letters of ニューヨーク*. What the translator does here is to play with the ten letters before and after the given utterance and try to make the story work. First, you analyze what this particular utterance, ‘I saw him yesterday in New York’ means in context. Then, if the place New York is the critical information here, this utterance will be subtitled ニューヨークで (in New York). You will then insert something like ‘Where did you meet him?’ (どこで会ったの?) “even if that is different from what the original source text said” (ibid.).

When the translator resorts to this strategy, the line that the audience read in the target text subtitle will be different from that of the source text. This often invites criticism from the audience, pointing at the difference as a ‘mistake’ in translation. Many professional translators (e.g., Okaeda 1988, Shimizu 1992, Toda 1995, Ota 2007) counter such criticism by claiming that, while film subtitles are not entirely error-free, most of the critical comments target the fruits of their creative efforts which are necessarily bound by the constraints discussed above.

Some film translators go so far as to say that subtitling is not translation per se since it must be carried out with obedience to the above-mentioned restrictions and this makes the process and of course the end product very different from traditional translation. Shimizu, for example, states explicitly

that he does not consider subtitling to be translation (1991), and Ota claims that subtitling is essentially a blend, a “summary- translation”<sup>vi</sup> (2007: 22). Mattson (2010) also concedes that it is inevitable that some parts of the original source text be omitted in the process of subtitle translation. This indicates that such omission is something of a universal, rather than unique to any particular source and/or target languages.

The following section, however, focuses on an issue that is unique to the situation in Japan.

### 3.6 Target audience: For whom should you produce subtitles?

As explained in detail above, two of the restrictions constraining the process and the product of subtitle translation are time and the number of the letters. There is yet another restriction on the translator and this is the target audience of the subtitle. Depending on the audience, the translator not only has to consider word choice but also, when subtitling in Japanese, decide when and how to use *kanji* (Chinese characters).

#### 3.6.1 *Kanji* characters in Japanese subtitles

Okaeda (1988:4) argues that the subtitle should be produced for the benefit of the majority of the audience who, without the subtitle, would not understand what is going on in the film, and insists that the Japanese employed in the subtitle be readily understandable to “19-year-old women”, who, according to his predecessors, make up the majority. This, in turn, requires that the translator avoid using difficult *kanji* characters because s/he cannot risk producing subtitles that are beyond the many people who do not necessarily have a large *kanji* vocabulary (Shimizu 1992:26).

If you are going to use *kanji* characters that almost everyone can read, the standard reference is a list drawn up by the Ministry of Education, Culture, Sports, Science and Technology. It contains two

thousand high-frequency *kanji* characters which have been designated as being what a native speaker would need to be able to read in order to get by in daily life. The list is updated from time to time and when the last revision was made in 2010, it allowed for some new additions, including 俺 (*ore*: first-person pronoun, singular; usually used by men rather than women), 隙 (*suki*: as in *suki-ma*, or a gap), 憧 (*do*, or *akoga-re*: admiration, yearning). Prior to this revision, though these *kanji* characters were not particularly unusual or unfamiliar to a reasonably educated Japanese person, they were not used in subtitles. 俺 had to be written either in the katakana alphabet, as in オレ or in that *kanji* with its pronunciation provided in *katakana* or *hiragana*, as in 俺(おれ). A compound noun, such as 隙間 (*suki-ma*) had to be written すき間. 憧れ (*akoga-re*) required four letters, あこがれ, whereas it now requires two. As already explained, four letters are used to write out what is spoken in one second, so to use up the four letters just for one word is an ideal way to deal with Japanese subtitles. Providing a pronunciation key alongside the *kanji* is not always the best solution because the space on the screen is limited (Ota 2007) and those small prints will only crowd the screen space.

Even わたし (*watashi*), which is one of the Japanese equivalents for the singular first person pronoun in English, ‘I’, cannot be used in subtitles in most cases. Although many Japanese people commonly use the *kanji*, 私, for this singular first person pronoun, *watashi*, the Ministry of Education defines the correct pronunciation of the *kanji* to be *watakushi*, not *watashi*. *Watakushi*, however, is used only in very formal circumstances such as a politician making an official speech. Considering the frequency with which the first person pronoun is used in films, it is not difficult to imagine the frustration of translators who are not allowed by strict employers to use the *kanji* 私. Ota (1997: 74) states that it is too cruel, from the viewpoint of the

translator, to prohibit the use of 私 and force the use of わたし, since the *kanji* character is only one letter, whereas when written in *hiragana* the same word requires three.

### 3.6.2 Additional considerations for the target audience

Toda (1995) informs us that when she works on subtitles, she keeps the majority of the audience in mind. This means that the translator works assuming a shared, common knowledge of the world and common sense.

Common sense and common knowledge, however, are rather tricky to pin down, because they are, more often than not, not necessarily so common, they may well vary across time and space. For example, films often incorporate old images of historical places or people, or the character may quote a famous line from literature. While these inclusions may not present a problem in the source culture, such images and quotes may be barely recognizable to an audience in the target culture. For instance, show a photograph of Sir Winston Churchill to a British audience and they immediately know who and what he was, infer a reasonably accurate historical background to the film; many people in the audience will be able recite a few of his most memorable quotes. Some may even swear that they can do a passable imitation of the illustrious wartime leader. The same assumptions, however, cannot be made of a Japanese audience because of what Ota (2007) puts down to, “the barrier of culture and education;”<sup>vii</sup> she goes on to state that it is one of the most troublesome areas of subtitle translation (2007). Unlike in a literary translation, where the translator can overcome such problems by providing some background knowledge for the reader in a footnote, it is not possible for the subtitle translator to provide a running commentary to the film.

It is not just the audience who may lack what is considered general knowledge in the source culture.

The veteran translator, Natsuko Toda, recalls the time when she had trouble understanding what Dr. Pepper might be (Toda 1995: 166). Her first impression was that it was a person, probably a medical doctor, but this interpretation did not fit the context. Finally, she concluded that it had to be a drink of some sort, but since the product was not available in Japan at the time, she did not know what it tasted like. Some time later, Dr. Pepper was introduced to the Japanese market, and she was one of the first consumers who bought the product to find out what it was like. As this amusing story illustrates, translating such everyday consumer products from the source language/culture to the target language/culture can be a very difficult task indeed.

As well as everyday consumer products, trends (what's in) may present an obstacle to the production of a faithful translation. Ota (2007: 159-164) reminds us that, an audience knowing the names of fashion brands and American professional sport teams, along with football terms and team names in European films cannot be taken for granted and present an additional dilemma for the translator: Would the phonetic representation in the *katakana* script of the source language be sufficient or would these terms have to be explained, one way or another? Ota likens the translator's efforts to cater for the majority of the audience to a ship adrift at sea, which, more often than not, ends up being 'stranded' (ibid.).

Sometimes, the translator may opt to take a risk and trust the audience. When Toda worked on *Schindler's List*, for instance, there was one scene in which she did not follow the one-second-into-four-letter rule and elected to include detailed information (1995: 164-165). In this particular scene, the main character, Oskar Schindler, an industrialist, is ordering an expensive wine in a luxurious club frequented by Nazi SS officers. "A Margaux, '29?" "A *Romanée-Conti*, '37?" had been translated and appeared on the film screen as 「シャトー・マルゴー '28年物」 「ロマネ・コンティ '37年物」

(*Chateau Margaux niju-kyu-nen mono*) (*Romanée-Conti sanju-nana-nen mono*), essentially the literal translation of the original utterances, into Japanese. Toda's decision to take such a bold approach was based on two judgment calls: one: that this particular detail was indispensable since it illustrates the contrast between the luxurious lifestyle enjoyed by high-ranking Nazi officers and the hunger, desperation and death faced by millions of Jews of that time: two, that the name *Romanée-Conti* was fairly well known to the Japanese public as a very expensive drink, due to media frenzy surrounding this wine at the time, and therefore the audience should be able to recognize it as such (Toda 1995:164-165).

The above examples show that the translator has to make a judgment call every time s/he is faced with discrepancies between source and target culture. It is reasonable to conclude, then, that the translator working on film subtitles works under more serious restrictions than any working with literary or commercial texts due to the space, time and cultural constraints discussed in this section.

### 3.7 Dubbing

The previous sections have dealt with the difficulties and problems translators face when producing subtitles, due to the necessity of paying attention to the restrictions on time and space. Let us now turn to dubbing and its difficulties and potential problems.

Happily, in dubbing, there is no restriction on the number of letters that can be used, and there are no issues regarding *kanji* characters. It is therefore possible to translate the source text more faithfully; another advantage is that more colloquial expressions can be employed (Ota 2007: 28). What might be shown, on the film screen, as 何やっていた 注意しろ (What are you doing? Haven't I warned you?) can be expressed as ったくもう、しょうがねえなあ、何やっていたよ、

この前, 注意したじゃんか (Oh what the hell. What do you think you are doing? I warned you the other time, didn't I, huh?) (Ota 2007: 28) . Sato recommends that, in order to make the translation more natural when spoken, the translator should 'act' and say the lines aloud, believing that s/he is the characters in the film (Sato 2003: 171).

Another advantage that dubbing has over subtitling is that it allows the representation of multiple characters speaking simultaneously (Ota 1007: 28). When subtitling the dialogue in a film, in instances where more than one person is speaking, the translator can only choose one person's line to be transferred into the subtitle, ignoring all the rest (ibid.).

However, dubbing is not without its own rules and restrictions. The first thing the translator has to keep in mind is to make sure that the lines spoken in the target language sound in sync with the lines spoken in the source language, particularly when the speaker's mouth and its movements are clearly visible to the audience (Ota 2007: 29). What this means in practical terms is that, for example, if the actor in the film says, 'No' slowly and clearly, the Japanese equivalent has to end with the sound 'o'. Should the translator choose to use the word よせ (*yose*) or だめだ (*dame-da*) in the dubbing, it might make the audience feel that something isn't quite right (ibid.), even though semantically and contextually the translation does not present any problem. Also, when the character in the source text is speaking fast, the line read in the dubbing should attempt to keep pace (Sato 2003: 172). Therefore, if the actor is speaking at rocket-speed because s/he is, say, agitated, the corresponding line in the target language needs to be equally fast and to also sound agitated. Secondly, when the translator writes the target-language script, s/he has to make sure all sounds and noises (sniffs, sighs, clicks of the tongue and so on) are clearly marked for the voice actor, which is very time consuming (Ota 2007:30-31).

Sato warns that if you are now convinced that dubbing must be an easier task than subtitling because you are free to translate in any way you like, using your everyday language, you are entertaining a shallow-minded idea (Sato 2003:170). Ota (2007: 30), a subtitling specialist, confesses that she used to think it would be easier to produce dubbing translations than subtitle translations because one would be free from the rigid restrictions of the latter. But after working on a mere three films producing dubbing translations, she gave up and went back to subtitling (ibid.). Their two accounts highlight the differences in the crafts of subtitling and dubbing with each requiring their own set of considerations and skills on the translator's part. Clearly, it is not possible to tell which mode of translation is in fact the easier.

### 3.8 Technology, DVD and subtitle/dubbing analysis

Studying how to work on subtitle translation used to require a 'spotting list'. A spotting list contains all the lines of dialogue in the film, indicating in which frame a given line starts and in which frame it ends. The use of the spotting list allows the translator to see how many seconds it takes for a line to be delivered and calculate from there the number of letters in the subtitle that may be utilized when translating into the target language (Toda 1995). Harvey et al (1995, cited in Zaltlin 2005: 133), also explain the process in the translation of a Spanish film into English: "The subtitler runs the film on a viewing/editing table, measuring the time of each phrase, sentence and shot to determine when titles should start and stop" (Harvey et al. 1995: 147).

The translator works with the film script and the spotting list when producing the subtitles, but they are confidential, due to the copyright issue, making them inaccessible to outsiders (Toda 1995.61). This made the task of studying subtitling extremely difficult since only the translator contracted to

do the work was allowed access to the script and spotting list. Looking back on the days when there weren't even cassette recorders, Toda recalls, it made the independent study and practice of subtitling a formidable challenge (ibid.).

Toda goes on to say that it became far easier to study subtitling independently, with the advent of video materials which show English subtitles on the screen (Toda 1995). Today the situation has improved even further. The flexibility of DVD technology allows the student of translation any number of subtitle and dubbing combinations. For instance, a comparison of the source text (e.g., a film in English) with the target text (e.g., Japanese subtitles or dubbing) is a mere push of a button away. Many British and American films available in Japan not only have the original sound recording in English and a Japanese translation in both the modes of subtitling and dubbing, but also English subtitles (usually for the hearing-impaired). These kinds of technological advance are a blessing for researchers who want to analyze AVT, as well as for those wishing to study subtitling and / or dubbing<sup>viii</sup>.

I would like to now move on to an actual comparison of subtitling and dubbing into Japanese. The film I have selected for this purpose is the DVD release of *Pirates of the Caribbean: The Curse of the Black Pearl* (2003, Walt Disney Studios).

#### **4. Japanese subtitles and dubbing: A case study: *Pirates of the Caribbean: The curse of the black pearl***

##### **4.1 Why this film?**

One of the reasons why I chose to do a textual analysis of *Pirates of the Caribbean: The curse of the black pearl* is that since it is one of the most popular Hollywood films<sup>ix</sup> consciously aiming for the broadest of demographics, it requires the

translator to think long and hard about the target audience and what the make-up of any majority might be. Additionally, as this is the first film in (at time of writing) a three-part series, the translator cannot rely on the audience's pre-knowledge of the characters or the historical context in which the film is set. It will therefore be of some use to investigate the extent to which this informs the translator's linguistic - and extra-linguistic - choices. Finally, the translator who worked on this film was Natsuko Toda, whose personal accounts have been cited extensively in this paper. Observing Toda 'at work' should provide valuable insights into both the technical processes involved in subtitling and indeed, into the art of subtitling in general.

##### **4.2 Subtitle and dubbing analysis of the film**

###### **4.2.1 The Story: A synopsis**

The film is a mixture of genres: fantasy, adventure and comedy with a dash of romance thrown in for good measure. The story concerns a young blacksmith, Will Turner, who teams up with the eccentric pirate, Captain Jack Sparrow, to save his love, the governor of Port Royal's daughter, Elizabeth Swann, from the grips of a motley crew of evil pirates. These villains, who were once Jack Sparrow's partners in crime, have been cursed, giving them the added and not inconsiderable advantage of immortality, thus making them formidable and rather dangerous adversaries. In the section analyzed below, Will Turner is trying to rescue Jack Sparrow and persuade the pirate to help him save his beloved Elizabeth from Jack's former cohorts.

###### **4.2.2 Selected Texts**

A conversation between the two leading male characters: Jack Sparrow and Will Turner. The text's duration is just under two minutes (starting at 42 minutes 29 seconds into the film and finishing at 44 minutes 27 seconds). The original recording

of the lines spoken in English is compared to the corresponding Japanese subtitles, which is then compared to the Japanese dubbing. In all, then, three texts are being dealt here: English, spoken (original recording); Japanese, written (subtitles); Japanese, spoken (dubbing).

#### 4.2.3 Representation of the recordings and the subtitles

The letters and layout of the Japanese subtitles are identical to that seen on the DVD. Each cell contains what is shown on the DVD at one time. When a line is too long to be contained in one frame, the subtitle goes on to multiple frames. The audience can tell that a line is not finished because it is indicated by the use of a long hyphen at the end of the subtitle on the screen. N/A indicates that there is no equivalent here to the original English recording. In other words, they show omissions in the Japanese subtitles. The segment number corresponds to each time a subtitle appears, as well

as where no subtitles appear on the screen although some utterances may be heard in the English recording.

Note also, that there are no punctuation marks in the subtitles. This follows a long-established convention in Japanese subtitling. As Toda (1995) states, Japanese subtitling has never used punctuation marks because their omission has been found to increase readability on the big screen (and, therefore in all likelihood, on the small screen as well). In order to indicate where a meaning chunk starts and ends, the subtitle is moved over to a new line (Ota 2007). A space smaller than a letter's worth is placed where a punctuation mark would be otherwise used in ordinary written text (Toda 1995). Two exceptions to the no-use-of-punctuation rule are the exclamation mark and the question mark, both of which may be used in Japanese subtitles (Ota 2007).

	Original English J: Jack Sparrow W: Will Turner	Japanese subtitles	Japanese dubbing
1	W: You. Sparrow.	聞け スパロウ	おい スパロウ
2	J: Aye.	N/A	なんだ
3	W: You are familiar with that ship, the Black Pearl?	ブラックパールのことを?	あんたブラックパール号を知ってるな
4	J: I've heard of it.	名前だけは	うわさは聞いてる
5	W: Where does it make berth?	ねじろ 根城は?	本拠地はどこだ?
6	J: Where does it make berth? Have you not heard the stories?	伝説を知らんのか?	本拠地はどこだあ? 伝説を知らねえのか?
7	J: Huh.	N/A	はあ。
8	J: Captain Barbossa and his crew of miscreants	バルボッサ船長と 手下の悪党どもは一	キャプテン・バルボッサとごろ つきどもがいてるのは
9	sail from the dreaded Isla de Muerta.	イスラ・デ・ムエルタ “死の島”を根城にしている	死の島イスラ・デ・ムエルタ
10	J: It's an island that cannot be found	その島がどこにあるのかは一	誰も見つけられぬ島
11	except by those who already know where it is.	知る者しか知らん	行けんのは島の場所を知る者のみだ
12	W: The ship's real enough.	船が存在する以上	船は本物だった。

13	W: Its anchorage must be a real place.	その島も存在するはずだ	その島もどっかにあるに違いない
14	W: Where is it?	N/A	どこにある？
15	J: Why ask me?	なぜ俺に聞く？	なぜ俺に聞く？
16	W: Because you're pirate.	海賊だから	海賊だからだ
17	J: And you want to turn pirate yourself, is that it?	お前も海賊志願か？	お前も海賊になりたいってことか？
18	W: Never.	黙れ！	誰が！
19	W: They took Miss Swann.	ミス・スワンがさらわれた	ミス・スワンがさらわれた
20	J: Ah. Oh, so it is that you've found a girl	ようやく恋人が見つかったか	そーおか、やっと好きな女ができたか
21	J: I see. Well, if you're intending to brave all, hasten to her rescue, and so win fair lady's heart,	それじゃ彼女を救い出しハートをモノにしないと	なるほど。だが好きな女を助けに勇ましく乗り込んでその女を落としたいなら
22	you'll have to do it alone, mate. I see no profit in it for me.	お前 独りでな 俺には何の得にもならん	お前独りでやるんだな 俺には何の得もない
23	W: I can get you out of here.	ここから逃がす	ここから出してやる
24	J: How's that? The key's run off.	“鍵”は逃げた	鍵ならここから逃げてったぜ
25	W: I helped build these cells. These are half-pin barrel hinges.	鉄格子の蝶つがい は僕が手伝って付けた	これを作るのを手伝った。これは抜き差ししようばんだ
26	W: With the right leverage and the proper application of strength,	てこの原理で力を加えればー	てこの原理でうまく力を加えてやれば
27	the door will lift free.	格子は外れる	扉は外れる。
28	J: What's your name?	お前 名前は？	お前、名前は？
29	W: Will Turner.	ウィル・ターナー	ウィル・ターナー。
30	J: That must be short for William, I imagine.	そうか ウィリアムか	ウィルって、つまりウィリアムだな
31	J: Good, strong name.	男らしい名だ	いい名前だ
32	J: No doubt named for your father, aye?	父親譲りの名前か？	親父さんの名前もらったのか？
33	W: Yes.	ああ	ああ。
34	J: A-ha.	N/A	はーあ。
35	J: Well, Mr. Turner, I've changed me mind.	ターナー君 俺は気が変わった	なあターナー君。気が変わった。
36	J: If you spring me from this cell, I swear on pain of death,	俺をここから 出してくれたらー	この牢屋から出してくれたら、命にかけて誓おう
37	I shall take you to the Black Pearl and your bonny lass.	ブラックパールと 愛しい彼女の所へ案内する	愛する女のいるブラックパールにお前を連れてってやる
38	J: Do we have an accord?	それでいいか？	取引成立か？
39	W: Agreed.	いいとも	いいだろう。
40	J: Agreed.	N/A	いいだろう。
41	J: Get me out.	出してくれ	出してくれ。

### 4.3 Comparison and analysis of the texts: The subtitles

As discussed earlier, one of the major characteristics of subtitling is the restriction on the number of letters and the subsequent, necessary omission of some information (see: Okaeda 1988, Shimizu 1922, Toda 1995, Sato et al. 2003, Ota 2007). How does this text deal with the problem?

First, some source text utterances are totally omitted from the subtitles. In Segment 6, the repetition by Sparrow of Will's, "Where does it make berth?" (Segment 5) is not in the subtitle, while in the dubbing, Sparrow's repetition is kept. Then, in Segment 14, Will's line, asking Sparrow where the ship's anchorage may be, is deleted. What is interesting here is that, in Segment 15, Sparrow's reply to Will's question, "Why ask me?" is in the subtitle, allowing the audience to deduce what Will probably said a second earlier. In Segment 21, "I see" does not appear in the subtitle. Finally, in Segment 24, Sparrow's line, "How's that? The key's run off", the second sentence alone is translated into a subtitle; there is no element in the subtitle that corresponds to "How's that?"

It is readily apparent that the omissions have been carefully selected so as not to impede the audience's understanding of the action. For example, the omission of the line in Segment 6 is not critical because it is a repetition of what has just been said. The conversation retains its coherence since Sparrow's response ("Have you not heard the stories?") is in the same segment. Moving on to Segment 14, although the subtitles before and after it do not specifically reveal that Will asked about the anchorage, or the berth of the ship in question, it is nonetheless obvious to the audience that, based on the exchanges viewed moments earlier in Segments 1-6, it is the subject of Will's question to Sparrow. In Segment 21, the omitted utterance, "I see" does not carry any real content; in fact it functions as a repetition device. Three segments down, in Segment

24, again, it is not difficult to fill in the gap – the omission – by following the logical flow of the conversation. It is also worth bearing in mind that the audience has the additional benefit of non-verbal clues, such as facial expressions and hand gestures, to help them follow the conversation.

Because of the constraints imposed by the number of letters available, much of the dialogue in the subtitles is shortened. For example, in Segment 3, the original utterance in the source text is a full sentence, but in the Japanese subtitle, both subject and verb are omitted. Similarly, Segment 5 focuses solely on the key noun, ditto for Segment 30. These reductions are made possible because Japanese is a *pro-drop* language whose speakers are able to omit the subject when its meaning is obvious. Further, with Segment 3, the question mark in the subtitle indicates that it is a question posed by Will.

Returning to Segment 5, "Where does it make berth?" would require a longer literal translation, such as *その根城はどこにあるのか?* ; but this contains 13 letters plus the question mark and, in real terms, is unworkable. Toda must have concluded that even with the reduction of the utterance to only three letters (plus the question mark) and with the pronunciation key placed above the *kanji* <sup>ねじろ</sup> 根城, (which would suggest that the audience will need more time to read it) there would be sufficient target text to facilitate comprehension.

The literal translation of Segment 30 is, *それはきっとウィリアムを短くしたものなんだろうなあ* but at twenty-five letters, it is far too long. The subtitler's only task here is to make the audience understand that 'Will' is a different way of saying 'William', that they mean the same person, which results in *そうか ウィリアムか* a mere nine letters, almost one third the length of a literal translation.

Other omissions that often occur are interjections such as, "Aye" in Segment 2, "Huh" in Segment 7, "Ah. Oh" in Segment 20, "A-ha" in Segment

34, “Well” in Segment 35. The audience hears these interjections, but since they do not contain information vital to following the story, they can be, and are often, omitted.

The longer lines that have to be written out beyond one frame are indicated by a long hyphen at the end of the first chunk (e.g., Segments 2-3; 10-11; 26-27; 36-37). Sometimes, even though the utterances in the source text are made up of short, freestanding sentences, the translator elects to amalgamate them into one long Japanese sentence. Segments 12 and 13, for example, are independent sentences in the source text, but in the Japanese subtitle, they are combined to make one sentence. There seem to be two things at play here. First, the translator makes a logical connection between the two sentences. “The ship is real enough.” *Therefore*, “[i]ts anchorage must be a real place.” Second, since the literal translation of two independent sentences makes it too long to appear on the screen, the translator puts them together and creates something close enough in meaning to, ‘The ship exists, and so should the place.’

Restriction of time (cf. Mattson 2010) also plays a part in omissions that occur in the subtitles. Segment 40, “Agreed”, a one-word line uttered by Sparrow, is spoken almost simultaneously with Will’s, “Agreed.” in Segment 39. Because there is not enough time to display and allow the audience to read both utterances on the screen within such a short period, one of them (and it is usually the second utterance) has to go.

What is unique and advantageous to subtitling is that, since the audience can ‘see’ the translation on the screen, the subtitler can play with representation in the writing and supply the audience with additional meaning or context. Good examples of this are the use of the *katakana* reading guide in Segment 9, the quotation marks in Segment 24, and the dots used for emphasis in Segment 26. Looking closer at Segment 9, we find that the *katakana* guide

reads, イスラ・デ・ムエルタ, which is a phonetic representation of the island’s name in Spanish, *Isla de Muerta*. What is beneath it is the literal translation of the island’s name in Japanese, 死の島, or the Island of Death. In the English source text, the island’s name is also in Spanish, giving it a mythical air, but only those members of the audience with some knowledge of Spanish or Latin will be able to glean the eerie meaning of the island’s name. In contrast, the Japanese subtitle, <sup>イスラ・デ・ムエルタ</sup> 死の島, provides both the semantic meaning of the island’s name and the exotic pronunciation of the place; by writing it in this marked form, the subtitler is able to signal to the Japanese audience that this island has some special, mysterious, even supernatural qualities. It is also salient at this point to convey how special this name sounds to the ears of the target audience of the source text. While the original film script is written entirely in English, only the island’s name is in Spanish. Such markedness could not be retained in the Japanese translation if the *katakana* pronunciation guide were not there for the audience to see.

#### 4.4 A comparison of the subtitles and the dubbing

As Ota points out, it is easier to produce a more faithful translation via the medium of dubbing than through subtitles (Ota 2007), as the subtitler has to conform to the very strict constraints of letter-number restriction (e.g., Mattson 2010). This contention can be investigated by comparing two texts: one subtitles, one dubbing.

One of the major differences is that a great deal of the information necessarily omitted in subtitles is represented in the dubbing in a more or less literal translation of the source text. For example, the original utterance, “Are you familiar with the Black Pearl?” in Segment 3 is, in the Japanese dubbing, あんたブラックパール号を知ってるな? (You know the Black Pearl, don’t you?). Here, you find

the subject and the verb, which are not present in the subtitle, ブラックパールのことを？ (The Black Pearl?). The dubbing also makes use of the word 号, which signals that the noun phrase, the Black Pearl, is the name of a ship.

Interjections, most of which are not translated in subtitles, are clearly uttered in the dubbing version. When something is uttered by a character in the source text, its equivalent in the target language has to be produced in the dubbing. This is because it does not ‘feel right’ when there is no sound to be heard, yet the character is obviously saying something in the film – something which does not escape the audience because they can actually see the actor’s face and lips. “Aye” in Segment 2, “Huh” in Segment 7, “Ah. Oh, so...” in Segment 20, “A-ha” in Segment 34, and “Well,” in Segment 35 are all dubbed, while no equivalents are provided in the subtitles.

How does the dubbing deal with the exoticism of the mythical island’s Spanish name, *Isla de Muerta*, in Segment 9? The subtitle makes skillful use of the writing system, which allows the subtitler to place a phonetic representation of the Spanish name in small letters just above the island’s name translated in Japanese. In the dubbing, the line uttered by Will is heard as, 死の島イスラ・デ・ムエルタ. The audience first hears the island’s name in its Japanese translation (*shi-no shima*, or the Island of Death), followed by the Spanish. The island’s name stays, in the dubbing version, *Isla de Muetra* all the way through to the end of the film. By introducing both the Japanese and Spanish versions of the name at an early stage in the story, the translator provides the Japanese audience with its semantic meaning as well as the exotic flavor evoked by the sound of the Spanish name.

Dubbing also allows for more colloquial expressions in the translation than subtitling (Ota 2007). Expressions such as 行けんのは (*iken’no wa*, Segment 11), どっか (*dokka*, Segment 13), 連

れてってやる (*tsurette yaru*: Segment 37) are all relaxed and casual expressions for more formal ones: 行けるのは (*ikeru-no wa*: those who can go), どこか (*dokoka*: somewhere), and 連れて行ってやる (*tsurete itte yaru*: I will take you). As discussed in Toda (1995) and Ota (2007), such characteristics of spoken Japanese are usually avoided in subtitles.

Finally, a unique requirement of dubbing that the translator needs to pay attention to how the mouth of the actor delivering a line is formed, a point raised by Ota (2007). This is evident in the translation in Segment 18. When asked by Sparrow if he, too, wanted to become a pirate, Will says, “Never!” very angrily. Its translation in the subtitle is 黙れ! (*Damare!*: Shut up!). This particular word chosen by Toda for the Japanese subtitle ends with the sound [e]. To make the final sound in ‘*damare*’, the mouth forms a very different shape to when one says “never”, which ends with [ə]. In the dubbed version, Will says, “誰が?” (*Dare ga!*: Who would?) . Here, the word-final sound in the target text is not too far from that of the source text. This example illustrates the need in dubbing for the translator to select words with the same, or similar, vowel endings to those in the source text, particularly when the audience can clearly ‘see’ the image of how the particular source language word is being pronounced.

Sometimes dubbing may include its own kinds of mistakes. There was one thing which kept puzzling me while listening to the dubbing and transcribing it. In Segment 25, Will says, これを作るのを手伝った。これは抜き差しちょうばんだ (*Kore o tsukuru no o tetsudatta. Kore wa nukisashi choban da*: I helped make these. These are half-pin barrel hinges). I could not make out what a ‘*choban*’ might be, and I had to listen to the DVD more than a dozen times. After checking the subtitle for this segment, I arrived at a likely conclusion. Half-pin barrel hinges are translated as 蝶つがい (*cho-tsugai*) in the subtitle. This word, however, is often written in two

*kanji* characters, 蝶番. The second character, 番, is usually read as ‘*ban*’. Whoever did Will’s voice in the Japanese dubbing might have read the *kanji* in the wrong way when he was presented with the script containing the word 蝶番, and this mistake might simply have been overlooked.

#### 4.5 Common sense, education and culture: A barrier?

From this two-minute exert, it is difficult to ascertain if there are any serious issues arising from the differences between the source culture and the target culture. The overall impression is that there is not too big of a gap between the source culture (American) and the target culture (Japanese). Perhaps it is due to the fact that the film was produced by the Walt Disney Studios, targeting wide spectra of audiences, from men and women to the ever-popular, ‘children of all ages’; making the film easily understandable and accessible to people from all walks of life was almost certainly part of Disney’s thinking. At its inception, the original English script probably aimed at entertaining the vast majority of people thus ensuring that the content be, to some extent, accessible to a Japanese audience.

In the Japanese subtitles, however, some consideration for difficult *kanji* character is found. The word 根城 (a base, a stronghold – here referring to the berth of the Black Pearl) is accompanied by a *katakana* phonetic representation, as in <sup>ねじろ</sup>根城, and the word 蝶つがい (a hinge) contains one *kanji* and three *hiragana* characters instead of two *kanji* characters, as in 蝶番. Since the film was expected to appeal to younger children, the subtitler might have judged these two *kanji* words to be too difficult for a young audience to read.

### 5. Audiovisual translation: Concluding remarks

This paper first provided an overview of the history of AVT in Japan and then went on to examine

certain ‘rules’ that govern it. Referring to European practices and theories of AVT from time to time, the paper also addressed the difficulties faced by translators working in the field of AVT, both in the medium of subtitling and of dubbing. In the second half of the paper, a section of a Hollywood film was analyzed, comparing its original English utterances with the Japanese subtitles and the Japanese dubbing. In the analysis, the rules and theories presented by professional Japanese subtitlers were once again examined. The analysis also included the comparison of the two versions of the translation – the subtitles and the dubbing – and confirmed some of the basic differences between the two modes. Although the ultimate goal of the translation in subtitles and in dubbing should be the same – translating what the source text says, or intends to communicate, different restrictions imposed on the subtitles and dubbing often end up producing starkly different translations. After all, subtitles have to be understood when read, whereas dubbing should be understood when listened to.

AVT is, in many ways, quite different from other kinds, such as literary or commercial translation. At the same time, there are some overlapping principles as well. Studies into AVT, therefore, should be able to provide a new approach to understanding translation in general. It may also shed new light on understanding the role of the translator and his/her visibility (Venuti 1995/2008, 1998; cited in Munday 2008). For example, the DVD used for this particular study carried the name of the subtitler in the credits, but the name of the translator who worked on the dubbing script was nowhere mentioned. The awareness on the part of the audience that what they are reading/listening to is the product of someone’s translation, and therefore, someone’s interpretation and editing of the source text, is expected to be affected by such visibility. Finally, although the particular audiovisual text analyzed in this paper is a film recorded on DVD, AVT is now

found in many other media and genres, as discussed earlier. This suggests that there is an unlimited amount of material for researchers to work with. As the emerging field of AVT is explored, a more comprehensive development of translation theories in general may become possible.

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## Notes

- i See <http://jaits.jp.org/home/history.html> for the history of the Japan Association for Interpretation Studies.
- ii Examples of the references include:  
Shimuzu (1988). *Eiga-jimaku no tsukurikata oshiemasu*. (I'll teach you how to make film subtitles.)  
Toda (1955) *Jimaku no Naka ni Jinsei*. (I've lived my life through subtitles.)  
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Sato et al. (2003) *Eiga Honyaku Nyumon*. (Introduction to Film Translation.)
- iii The archive of the journal, Invitation to Translation Studies, is here: <http://honyakukenkyu.sakura.ne.jp/index.html>
- iv The data is found here: <http://www.eiren.org/toukei/index.html>
- v This following list is based on Eizo Honyaku.Com, 2006. <http://www.eizou-honyaku.com/guide02.html>
- vi In Ota's original words in Japanese (Ota 2007:22),

it is described as '*yoyaku honyaku*', the literal translation of which is 'summary translation'.

- vii In her original words, it is described as 「教養の壁」 or "*kyoyo-no kabe*" (Ota 2007: 152).
- viii The four articles discussing film subtitles published in the Japan Association of Interpretation and Translation Studies mentioned earlier in this paper make use of DVDs.
- ix According to the data provided by the Motion Pictures Producers Association of Japan, *Pirates of the Caribbean*, the first film of the series was released in Japan in 2003, ranking fifth out of all foreign films in terms of the box office performance. The sequel was released in 2007, and ranked top out of all foreign films. There are no data available yet for the third film, which was released in 2011.