Cross-linguistic Transference of
Politeness Phenomena

(Module Three)
Transference of Japanese Linguistic Politeness
in Cantonese Dubbing and Chinese Subtitling

by
Shih Pei Chun

A thesis submitted to the University of Birmingham in part fulfillment of the
degree of Doctor of Philosophy

Department of English
The University of Birmingham
June 2011

Abstract

In this thesis, I have examined the screen translation of Japanese politeness into Cantonese dubbing as well as Chinese subtitling at three difference levels: (a) face-threatening acts; (b) frequently used politeness markers and (c) discernment aspect of politeness. It is not difficult to find equivalents in the target languages for the politeness strategies exploited in dealing with face-threatening acts. However, the indirectness expressed through certain commonly adopted politeness markers (such as negative interrogative) in Japanese cannot be conveyed into our target languages easily. Translators also encounter some difficulties when they deal with the discernment aspect of Japanese politeness (i.e. the distinction between plain, formal and honorific form). Both target languages are able to distinguish politeness of two levels instead of three as observed in the Japanese original. Finally, the screen translation, especially the dubbed version, of the two films that I examined demonstrates the dual role of a translated text as not only a reproduction of the original text but also a text which has its function in the target culture.

Acknowledgements

I would like to express my gratitude to my supervisor Paul Thompson for his advice and help in the completion of this thesis. I am also grateful to my husband and family for their support during my work.

Contents

List of Tables

List of Charts

Abbreviations Used

Abbreviation	Representation
ACC	Accusative
ADV	Adverb
ASP	Aspect
AUX	Auxiliary
CL	Classifier
EXCL	Exclamation
FP	Sentence-final Particle
HON	Honorific
NEG	Negative
PA	Particle
PASSIVE	Passive Voice
PAST	Past Tense
PL	Plural
POSS	Possessive
PROG	Progressive
QUES	Question Marker
SUBJECT	Subject Marker
TOPIC	Topic Marker

1. Introduction

Despite the fact that film dialogues usually make use of "conversational formulae or routines … taken over from everyday language" (Pavesi 2008: 93), they are considered nevertheless as pseudo-conversations with many text producers and text receivers involved in the exchange of one utterance (Hatim and Mason 2000; Chiaro 2008). Owing to this characteristic, film dialogues therefore become an object which deserves discussion and investigations in its own right in the literary polysystem. The complexity of this object increases when it comes to dubbing and subtitling. The current study mainly concerns the cross-linguistic transference of film dialogues in an attempt to understand how messages which involve various text-producers can be conveyed to the ultimate text receiver in the end. Hatim and Mason (2000: 435) explain the role of each producer and receiver involved in the production of film dialogues as below:

Text producer 1   = scriptwriter (film director, etc.)

Text producer 2   = character A on screen

Text receiver 1   = character B on screen

Text receiver 2   = cinema audience

As far as subtitling is concerned, more text producers and receivers are involved. If the film is to be understood by foreign audiences which turn out to be Text receiver 3, a translator (Text producer 3) is required to render, in written form, the utterances of characters on screen into the target language.

In the case of dubbing, the situation gets even more complicated. Chiaro (2008: 247 and 256) gives a brief account of how dubbing works. First, a translator (Text producer 3) translates the script in the source language into the target language. Second, a dialogue adaptor (Text producer 4) adapts the translated version so that the

dialogues match the lip movement of the characters on screen as well as sound natural in the target language because "similarities to real dialogues are assumed to help viewers' identification with the fictional world portrayed on the screen" (Pavesi 2008: 79). Moreover, the dubbing actors (Text producer 5) might possibly change the script during recording. Finally, a dubbing director (Text producer 6) who plays the role of supervisor in the whole project can step in any time to make an alteration. However, with the limited budget assigned to a dubbing team, one person usually takes up more than one role in the process of dubbing; for example, one of the dubbing actors could possibly be the script adaptor at the same time.

Although many text producers and receivers are involved in both subtitling and dubbing, the intention of the original sender (i.e. the scriptwriter as Text producer 1) and the acceptability among the final receivers (i.e. the cinema audience who speak different language from those on screen) should be given priority in the process of transference. As a result, Hatim and Mason (2000: 435) believe that a translator who works on screen translation should strive to "preserve the coherence of communication between addresses on screen at the same time as relaying a coherent discourse from screen writer to mass auditors." Pedersen (2008: 111) also claims that "the original sender's illocutionary point, which is the skopos of the utterance, may be more felicitous to consider as the primary one" if a translator encounters any conflict of illocutionary forces between different text producers. For these reasons, screen translation deserves an in-depth research in its own right in the studies of translation. More and more people, especially those working in the film industry, are interested in the study of screen translation covering a wide range of studies from the languages used in screen translation (Kovačič 1996; Pavesi 2008; Bucaria 2008) to the evaluation of the audience's reflection (James, Roffe and Thorne 1996; Pedersen 2008; Chiaro 2008).

In this thesis, I will investigate how linguistic politeness is rendered cross-linguistically in dubbing as well as in subtitling.   To facilitate the investigation, I have conducted research on linguistic politeness in the previous two modules.   In Module One, I examined, and demonstrated with examples, theories on linguistic politeness in English, Chinese (including Cantonese) as well as Japanese.   Among all the politeness theories, Brown and Levinson's (1987) model of face-attending strategies is the most popularly known and the most widely discussed one.   Although their indirect approach to politeness has been criticized for treating face-threatening acts as the only source of linguistic politeness, the politeness strategies they propose are useful in examining and classifying real data.   To compensate for the inadequacy of Brown and Levinson's model, scholars who study Asian politeness (Hill et al. 1986; Ide 1989) claim that the normative aspect of politeness should be taken into consideration in an account of politeness.   That is, in addition to Brown and Levinson's politeness strategies which can be exercised freely according to the speaker's volition, interlocutors are also obliged to use the proper language in conversations according to the "socially-agreed-upon rules" (ibid.: 348) of a specific society.   Honorific language used in Japanese demonstrates such a normative use of politeness.

As the target audience's response is an essential element in screen translation, I investigated, by means of questionnaire and interview, how audiences respond to different translations of some politeness features in Module Two.   I first collected some common politeness expressions in Japanese through questionnaires and further identified four frequently adopted negative politeness strategies among Japanese speakers, which include apology, interrogative form, expressions of uncertainty and minor sentence.   Then, I tested the reaction of Cantonese-speaking subjects to the translated versions of the various Japanese politeness features and found that they

responded to the four frequently used negative politeness strategies in a different manner. Apology is adopted only in a conversation with out-group members. It creates distance in an intimate relationship and is usually regarded as redundant in conversations with in-group members such as one's sibling. Cantonese subjects, like Japanese speakers, also use interrogative form in making requests. However, negative interrogative, an extremely indirect way in Japanese to make requests and invitations, sounds like a rhetorical question in Cantonese and is usually not preferred by Cantonese subjects. Expressions of uncertainty (such as tentative copula and particles of uncertainty) sound like sarcasm in an in-group relationship, so the politeness strategy of being pessimistic is seldom seen in conversations between couples. Finally, the minor sentence, a unique politeness device in Japanese, is taken as appropriate only in a complaint.   In short, politeness in Cantonese is applied only with outsiders and is usually omitted in an inside relationship.

The aim of this module is to investigate whether and how linguistic politeness is rendered cross-linguistically from Japanese into Chinese and Cantonese. The politeness theories reviewed in Module One as well as the survey of audience response conducted in Module Two will form the basis of this thesis. The investigation of politeness features in this thesis will be organized by the following sequence: (a) face-threatening acts, (b) common negative politeness strategies and (c) normative use of politeness in an attempt to give a comprehensive understanding of the transference of linguistic politeness in screen translation. The response of audience I collected in Module Two serves as criteria to evaluate the Cantonese and Chinese translation under discussion. In the following chapter, I will review the descriptive translation studies proposed by Toury (1995) as well as discussions on screen translation before I start to examine the cross-linguistic transference of politeness features in subbing and subtitling.

2. Literature Review

2.1　Descriptive Translation Studies

Equivalence has been a major topic in translation studies. Theorists have come up with various concepts of equivalence in an attempt to expound the relationship between source text (ST) and target text (TT). Nida's (1964) dynamic equivalence stresses that both ST and TT should have the same effect on their respective readers. Newman (1994) proposes functional equivalence and believes that translators need to be aware of the function of the text they work on in order to decide which factors are more relevant in the process of transference. Views to date emphasize the reconstructive nature of translated text and treat translation only as a reduplication of the original text. Toury (1995), however, adopts a target text oriented descriptive approach to examine translation. He regards "translation equivalence as an empirical phenomenon" (Toury 1981: 27) and believes that equivalence refers to "any relation which is found to have characterized translation under a specified set of circumstances" (Toury 1995: 61). Therefore, in the study of any translated text, we should investigate what kinds of equivalence are established between ST and TT, instead of whether the two texts are equivalent or not (Toury 1980: 47). This descriptive, rather than prescriptive, method of study creates a background for a translated text to be reviewed in its own right. In this paper, it is this descriptive approach I am adopting when I examine the screen translation of the Japanese animations.

Toury (1995: 53) also emphasizes the cultural significance of translated texts as well as social role of translators "to fulfill a function allocated by a culture community" because translated texts belong to part of the literary polysystem of the target culture. As a result, translation, like other social activities, is norm-governed. According to

Toury (1995: 56), the "initial norm" which refers to choices between adequacy and compatibility is the regularity translators need to confront first. On the one hand, translators can adhere to the norms of the source culture and produce an adequate translation. However, this method is very likely to create an incompatibility with the norms of the target culture and thus lead to incomprehension among target readers. On the other, translators can choose to follow the norms prevalent in the target culture and increase the acceptability of the translated text among the target readers. In this case, shifts inevitably happen in the process of translation. This dichotomy (i.e. domesticating vs foreignizing strategies) is adopted by other theorists (Venuti 1995, 2001) in discussion of translation strategies, and has long been the subject of debate. For example, Schleiermacher claims in an 1813 lecture that there are only two kinds of translating methods: "Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace…and moves the author toward him" (quoted in Lefevere 1992: 149). However, there is no clear-cut boundary between these two methods; instead, an actual translation usually falls somewhere in-between the two extremes, as "even the most adequacy-oriented translation involves shifts from the source text" (Toury 1995: 57). In addition to the initial norm, translators also have to observe preliminary as well as operational norms. The former includes translation policy on for example the choice of text types to be translated and "tolerance for translating from languages other than the ultimate source language" (Toury 1995: 58), while the latter involves the decisions made during the actual act of translation.

Relativity is also a key concept in descriptive translation studies. Not all concepts including norms are given the same significance in every culture. All the features occupy a place in "hierarchy of relevance" which is different from culture to culture, or even from text to text (Toury 1980: 38). As a result, translators are "engaged in a

DECISION MAKING process" all the time (Baker 2001: 164, capital letters in original).   They have to select among several available items according to the socio-cultural context where the target text is going to be distributed.   The hierarchy of relevance is helpful in interpreting why certain features are eliminated during the process of transference from source text to target text.

2.2   Screen Translation

Subtitling and dubbing have become an integral part in the global circulation of various audiovisual programmes such as movies and TV series.   With the increased demand for subtitling and dubbing, the study of screen translation has also gained tremendous popularity among researchers.   Subtitling and dubbing are two very different kinds of translation in nature.   Based on the strategies proposed by House (1981), Gottlieb (1994:102) categorizes subtitling as "an overt type of translation, retaining the original version" and thus being vulnerable to criticisms from an audience who has knowledge of source language.   By contrast, dubbing, being a covert type of translation (O'Connell 2007), tries to hide the original text from the audience.   In the following sections, I will first review the characteristics of subtitling in Section 2.2.1 and then features of dubbing in Section 2.2.2.

2.2.1   Subtitling

Most audience members understand subtitles to be the translated text of the dialogues articulated by the characters of the film usually projected at the bottom of the screen. Subtitles, however, do not necessarily involve two languages.   Many researchers have tried to classify the intricate operation of subtitling (Ivarsson 1992; Gottlieb 1994; Bartoll 2004).   Among them, Díaz Cintas and Remael (2007: 13) provide a comprehensive classification of existing subtitling according to five different criteria,

which are "linguistic, time available for preparation, technical, methods of projection, and distribution time."   In this section, I will look at the linguistic parameter only, as this thesis is concerned with the linguistic transference of politeness features in subtitling.

As far as the linguistic parameter is concerned, subtitling can be divided into intralingual, interlingual and bilingual subtitles.   Intralingual subtitling which is the written representation of the on-screen dialogue in the same language is mainly targeted at the deaf and hard-of-hearing as well as foreign language learners. Interlingual subtitling, being the most recognized form of subtitles, "involves a shift from one language to another along with a change of mode, from oral to written" (Díaz Cintas and Remael 2007:17).   This form of subtitle is a necessity for audience who do not understand the language in which the film is made.   Finally, bilingual subtitles are usually adopted in an area where two languages/dialects are equally spoken in order to satisfy the need of both linguistic communities.   For instance, most of the Asian films shown in Hong Kong, including Japanese, Korean and Thai films will be bilingually subtitled in Chinese and English.   As films on DVD allow the audience to select the language they understand instead of displaying two languages at the same time, it is interlingual rather than bilingual subtitles that are being examined and discussed in this thesis.

According to Mason (1989:18), subtitles are "a summary of ST discourse and meaning is to be retrieved by a process of matching this summary with visual perception of the action on screen."   Being a summarized form of the original dialogue, subtitles are constrained in many ways.   First of all, the space at the bottom of the screen is limited to "32 to 41 characters per line in a maximum of two lines" (Díaz Cintas and Remael 2007: 9).   Besides, the time allowed for the cinema audience to read and assimilate each subtitle is also finite.   According to the

accepted practice in the translation profession, audience on average can read a total of 70 to 74 characters separated into two lines in 6 seconds.   This "six-second rule" helps to calculate the amount of characters available to convey the message spoken on screen (Díaz Cintas and Remael 2007: 23).   However, the viewer of a DVD is not restricted by such rules as they can always pause the DVD or even rewind to watch the missed subtitle again.   In addition to the limitation imposed by time and space, subtitling also suggests "the shift in mode from speech to writing" (Manson 1989: 14) which sometimes causes problems to the translators as it is not an easy job to represent some verbal features in written form.

Owing to the above mentioned constraints, a very remarkable characteristic of subtitling is the reduction of the length of the original text.   Vöge (1977: 120) mentions that "sub-titling necessarily involves abbreviating the film text."   Example (1) below demonstrates this difference between subtitling and dubbing.

(1)   (Japanese original)
気持ち　悪いん　　　　　　　だって。
kimochi   warui-n   datte
feeling   bad- nominalizer   COPULA-PA

新入り　　　　だ　　　　よ。
shiniri   da   yo
new-comer   COPULA   PA

"The girl said she was feeling ill.   She is new here."
(Example taken from *Spirited Away*)

(Cantonese dubbing)
佢　　　唔　舒服　　　　呀
kêu^1 m^4 xu^{1}fug^6 a^3
she   not comfortable   PA

佢	新	嚟	嘅
kêu¹	*sen¹*	*lei⁴*	*gé³*
she	new	come	PA

"She is not feeling well.   She is new here."

(Chinese subtitling)

新人	說	他	不	太	舒服
xīnrén	*shuō*	*tā*	*bú*	*tài*	*shūfú*
new person	say	she	not	very	comfortable

"The new-comer said she was not feeling well."

As we can see in the above example, Cantonese dubbing renders the original script sentence by sentence; however, Chinese subtitling, in order to save space, combines two sentences into one.   The second sentence, a description of the girl, is contracted into a noun which becomes the subject of the first sentence.

Díaz Cintas and Remael (2007: 145) also talk about the "inevitable quantitative reduction of text" and introduce two frequently used strategies of reduction in subtitling: condensation/reformulation   and   omission.   In   cases   of condensation/reformulation, voice, tense and indicators of modality are usually the object to be simplified.   For instance, passive voice might be changed to active one and past perfect tense might be replaced with a simple past verb.   As far as omission is concerned, modifiers like adjectives or any repetition of information which simply acts as confirming context might be sacrificed.   The following example demonstrates how Cantonese dubbing and Chinese subtitling deal with the same adjective in different ways.

(2) 贅沢な　　　名　　だ　　　　ね。
　　　zeitaku-na　　*na*　　*da*　　　　*ne*
　　　luxurious　　name　　COPULA　　FP

"What a luxurious name!"
(Example taken from *Spirited Away*)

(Cantonese dubbing)
呢個　　　名　　又　　　長　　又　　　難記
ni¹go³　*méng⁴*　*yeo⁶*　*cêng⁴*　*yeo⁶*　*nan⁶géi³*
this　　　name　　also　　long　　also　　difficult-remember

"This name is not only long but also difficult to remember."

(Chinese subtitling)
真　　　是　奢侈的　　名字
zhēn　*shì*　*shēchǐ-de*　*míngzì*
really　be　luxurious　　name

"What a luxurious name!"

Chinese subtitling renders the adjective 'luxurious' literally. However, the translator working on Cantonese dubbing replaces the original adjective with 'long' and 'difficult to remember' probably because he/she feels 'luxurious name' is an unnatural collocation in the target culture. As text reduction is unavoidable in subtitling, translators need to consider "the balance between the effort required by the viewer to process an item, and its relevance for the understanding of the film narrative" (Díaz Cintas and Remael 2007: 148) before he/she decides which element is to be deleted from the film dialogue.

Mason (1989: 18) elaborates more about the reduction of text in subtitling, proposing that "it is frequently not the propositional content but rather the illocutionary force which is not relayed from ST to TT." In an analysis of a French film and its English

subtitle, Hatim and Mason (2000) conclude that politeness features are usually the object to be eliminated from the subtitle. Nevertheless, Díaz Cintas and Remael (2007) take a more optimistic view on the omission of the politeness features from subtitling. They believe that politeness markers are not simply removed from the dialogues. Instead, the omission might be compensated for by means of different lexical choice. They use the transference of the French second person pronouns *vous* and *tu* into English as an example to demonstrate this. In French, the formal pronoun *vous* is used when the addresser wants to maintain a distance with the addressee while its informal counterpart *tu* is adopted when the addresser recognizes the addressee as one of his/her in-group members. However, English speakers use only the second person pronoun *you* in all situations. The choice of different lexical items, rather than a literal translation, might work better if the translator wants to convey in English the different connotative meanings *vous* and *tu* carry respectively. Therefore, the informal *tu* can be rendered into English by adoption of first name or nick name and the formal *vous* can be transferred into *Mr./Ms.* + family name. Sometimes the translator might find it difficult to compensate for the elimination of certain politeness feature in the same interchange as it appears. Díaz Cintas and Remael (2007) suggest that compensation does not necessarily take place right after the text reduction is performed. The strategy of compensation can be applied elsewhere in the film as long as it communicates to the audience the relationship between the characters or "suggests the way [the] character habitually speaks" (ibid.: 189). This kind of compensation is made possible because "continuity" and "causality" (ibid.: 48) are two main characteristics of most feature films. In other words, audiences do not watch a film as separate scenes or interchanges but rather enjoy it as a whole. In addition to "continuity" and "causality" (ibid.) of a film, compensation in subtitling sometimes depends on what Díaz Cintas and Remael

(2007: 171) call "inter-semiotic cohesion."   While watching a film, the audiences obtain information from both the subtitles and images in order to catch the story of the film.   Therefore, the omission of modifiers (for example, an adjective) can very possibly be compensated for by images on screen.

Despite the fact that simplification and omission are common practices in subtitling, Díaz Cintas and Remael (2007: 231-232) argue that the characteristics of using "simple vocabularies and short sentences…and disregard for interpersonal signals from dialogue exchanges" need to be considered again, especially when the "linguistic variation becomes … an integral part of the message of films."   In this thesis, a thorough examination will be conducted to review the linguistic transference of politeness features from Japanese into Chinese subtitling.

2.2.2   Dubbing

Unlike subtitling which preserves the original sound track of an audiovisual programme, revoicing is an alternative form of translation which replaces the sound track in source language with its equivalent in target language.   According to the degree of equivalence between the original sound track and the revoiced one, the umbrella term 'revoicing' can be further divided into four categories: lip-sync dubbing, voice-over, narration and free commentary (O'Connell 2007: 123).   Lip-sync dubbing, commonly known as dubbing, is "the replacement of the original speech by a voice-track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original" (Luyken et al. 1991: 73).   As the name 'lip-sync dubbing' suggests, synchronization is a significant element in this kind of revoicing and will be elaborated in more detail below.   The other three kinds of revoicing, by contrast, are more or less summarized translation of the original soundtrack and are usually applied in documentaries, news

interviews and promotional videos where exact synchronization is not required.

Synchronization is not only the main issue among the discussions of dubbing but also the principal restriction in the process of production. Varela (2004: 43) defines synchronization as "one of the features of translation for dubbing, which consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text." As a result, a dubbed audiovisual programme usually seeks to achieve synchronization in the following three aspects (Varela 2004: 43): (a) phonetic or lip synchrony, (b) kinetic synchrony and (c) isochrony which refers to the synchrony of the duration of an utterance. These three types of synchronization are not given the same significance in all audiovisual programmes and many factors such as genre and target audience can affect the ultimate result of synchronization. For example, as far as animations, the object of this research, are concerned, it is suggested that "phonetic synchrony does not have to be as precise since …characters are not real and do not articulate real phonemes" (ibid.: 49). Moreover, it is believed that adult audiences are more demanding about isochrony than child audiences. However, even though synchronization is regarded as a key criterion in the assessment of a dubbing work, Varela (2004) believes that cohesion of filmic text should be given priority over synchronization.

In comparison with subtitling, dubbing has several advantages. First, a dubbed film "can reach audiences with low literacy rates" (O'Connell 2007: 126). Moreover, the audiences can concentrate on the images without being distracted by the subtitles at the bottom of the screen. Furthermore, "dubbing involves less textual reduction than subtitling" (Baker and Hochel 1998: 75) as there is no space limitation in dubbing. Last of all, synchronization is not necessarily a constraint. Instead, in order to achieve synchronization, translators may have opportunities to "move away from

14

literal conceptions in translation" and "put forward alternatives that move away from the source text to focus on the function of the text and on the viewer" (Varela 2004: 35).   As a result, dubbing is usually regarded as a process of domestication and naturalization.   In other words, dubbing conforms more to the values observed in the target culture to increase its acceptability among target audiences.

Owing to this characteristic of dubbing, it is more likely for translators to avoid the pitfall of Chinese characters when they dub from Japanese into Chinese / Cantonese. Both Japanese and Chinese use Chinese characters; however, the same Chinese character might have different meanings in each language.   Translators could very possibly carry the Chinese characters adopted in Japanese directly into Chinese without taking into account the semantic difference between the languages.   The following example demonstrates how Cantonese dubbing and Chinese subtitling deal with the same phrase in Chinese characters in different ways.

    (3)   (Japanese original)
         失礼します。
         shitsurei-shi-masu
         rudeness-do-COPULA

         "Excuse me for now."
         (Example taken from *Ponyo on the Cliff by the Sea*)

         (Cantonese dubbing)

失	陪	嘞，	唔該
sed^1	pui^4	lag^3	m^4goi^1
lose	company	FP	excuse me

         "Excuse me, but I need to leave now."

(Chinese subtitling)

失	禮	了
shī	*lǐ*	*le*
lose	politeness	ASP

"I am sorry for being rude."

The fixed expression 失礼します(*shitsurei-shi-masu*) is used by the speaker to tell the addressee in a polite way that he/she is leaving. As Example (3) shows, the phrase 失礼 (*shitsurei*, rudeness) in Japanese original is carried directly into Chinese subtitling as 失禮 (*shī-lǐ*, lose-politeness) which has a totally different meaning from that in the Japanese original. By contrast, Cantonese dubbing is not confined to the Chinese characters and is able to produce a more natural translation of the same Japanese phrase.

However, dubbing is not free from disadvantages. First, dubbing is relatively expensive and time-consuming. Second, as mentioned at the beginning of section 2.2, dubbing is a covert type of translation which hides the original text from the audiences. As a result, audiences are deprived of the chance to detect "textual manipulation" (O'Connell 2007: 126) in dubbing if there is any. I identified several cases of such manipulation in the Japanese animation I examined.   For example,

(4) (Japanese original)

ハク様	湯バーバ様	が．．．
haku-sama	*yubaaba-sama*	*ga*
White-HON	NAME-HON	SUBJECT

"Mr. White, Ms Yubaaba is (very angry and looking for you)."
(Example taken from *Spirited Away*)

16

(Cantonese dubbing)

白先生	原嚟		你	係	呢度	呀
bag⁶-xin¹seng	*yun⁴ lei⁴*		*néi⁵*	*hei⁶*	*ni¹dou⁶*	*a³*
White-Mr	as it turns out		you	be	here	FP

我哋	周圍	咁	搵	你	呀
ngo⁵déi⁶	*zeo¹wei⁴*	*gem³*	*wen²*	*néi⁵*	*a³*
We	everywhere	such	search	you	FP

"Mr White, it turns out you are here. We were searching for you everywhere."

In Example (4), the original Japanese is an incomplete sentence which is interrupted by a reply from Mr. White. The Cantonese translator completes the sentence by interpreting for the audience what is left out in the utterance. Although it is a universal of translation to complete an unfinished sentence of source text (Laviosa 2001: 290), the audience of the dubbed version have no clue about the difference between what they hear and what is exactly articulated in the original.

In addition, dubbing is often criticized for being non-authentic (Vöge 1977; Goris 1993) as it attempts to "hide the foreign nature of a film by creating the illusion the actors are speaking the viewer's language" (Danan 1991: 612). However, it can be argued that the background and characters on the screen all remind the audiences of the foreignness of the film they are watching (Baker and Hochel 1998). Vöge (1977: 123-124) also argues that "the more authentic the images, the greater discrepancy between those images and …the native language of the audience." Owing to this deficiency, it is suggested that dubbing is an overt type of translation rather than a covert one (Baker and Hochel 1998). Although the original soundtrack is inaudible to the target audiences, they are still "constantly aware through images and non-matching mouth movements of the presence of a foreign language and culture"

(Fawcett 1995: 76).

Regardless of the advantages and disadvantages each type of screen translation possesses, the function of an audiovisual programme as well as the background of the target audiences are key factors in deciding whether to dub or subtitle a programme. For example, dubbed animations works better on children and subtitled films are more suitable for the hard-of hearing.   In this thesis, I will examine at the same time the subtitled and dubbed version of two Japanese animations to get a clearer picture of how politeness features are rendered in the target languages via different media of translation.

3.   Methodology

As reviewed in Chapter 2, Hatim and Mason (2000) believe that politeness features are usually the object of elimination in screen translation.   This assertion is based on a comparative study of a French feature film and its English-subtitled version; however, they also claim that it "would require the analysis of a wide variety of acts of subtitling of various kinds and in widely differing languages" (ibid.: 433) to confirm if any specific item is prone to elimination in subtitling.   Therefore, in order to give a comprehensive account of screen translation of politeness, I will examine in this paper the transference of Japanese politeness into not only Chinese subtitling but also Cantonese dubbing in an attempt to find out:

(a)   Is linguistic politeness usually omitted in screen translation?
(b)   Which politeness features are omitted and which can be transferred to the target languages in dubbing and subtitling?

3.1   Data

I selected for analysis two Japanese animations (*Spirited Away* and *Ponyo on the Cliff by the Sea*), both written and produced by Miyazaki Hayao.   Being an internationally well-known director, Miyazaki's animations have been shown in many countries outside Japan and thus subtitled / dubbed into various languages.   Therefore, it is relatively easy to find a translated version of guaranteed quality.   Among all the works directed by Miyazaki, *Spirited Away* (2001) and *Ponyo on the Cliff by the Sea* (2008) are the two latest animations with their stories staged in Japan.

In between these two animations, Miyazaki also presented *Howl's Moving Castle* (2004).   However, the story of this animation is located in a foreign country and the characters carry English name like Howl and Sophie.   As terms of address are also a

topic of discussion in this study, animations with Japanese background are preferred. Among the two movies I selected, I used *Spirited Away* as the main data in my discussion for three reasons.   First, the length of this animation is 124 minutes and thus provides an abundance of dialogues for examination.   Second, it is rich in religious and cultural elements, so it is more likely to identify politeness features which are specific to Japanese culture.   Third, many dialogues in this animation involve workplace hierarchy which is the main factor in applying linguistic politeness, especially honorifics and thus becomes the major concern of this study.   The data extracted from *Ponyo on the Cliff by the Sea* (101 minutes in length) are used mainly as verification for what I have found in *Spirited Away*.   Unlike *Spirited Away*, the story of *Ponyo* takes place in a local fish village and the majority of the dialogues are daily conversations among family members as well as acquaintances.   Therefore, it provides a different set of data for us to observe how politeness is exercised in an in-group relationship.   The Japanese scripts of both animations are transcribed from DVDs which are distributed by Walt Disney Studios Home Entertainment in Japan. The target languages of this study are selected according to the current condition of screen translation in Hong Kong.   Most of the animations shown in Hong Kong cinemas are either subtitled in Chinese or dubbed in Cantonese.   Usually, dubbed versions are preferred by the majority of the cinemas as most of the audiences are children.   The Chinese subtitling as well as the Cantonese dubbing of the two animations are also transcribed from DVDs distributed by Intercontinental Video Limited in Hong Kong.   As hierarchy is an essential concept in linguistic politeness, I will expound with flow charts the interpersonal relationship between characters in each film in the following section.

3.2 Plots and Characters

3.2.1 *Spirited Away*

Spirited Away is a story about the adventure of a 10-year-old girl whose name is Chihiro.   Table 3.1 below lists the main characters with a brief description of each character in *Spirited Away*.   Characters will be referred to with their abbreviation in the rest of chapters.

Characters	Abbreviation	Description
Chihiro	CHR	the girl who goes through an adventure in the spirit world in order to save her parents
Sen	SEN	the name YUBA gives CHR after she starts to work in the bathhouse
Father	FAT	CHR's father who is turned into pig for stealing the food for spirits
Mother	MOM	CHR's mother who is turned into pig for stealing the food for spirits
Haku	HAKU	the white dragon who works for YUBA
Yubaaba	YUBA	the owner of the bathhouse
Bou	BOU	the gigantic infant son of YUBA
Kamajii	KAMA	the old man who operates the boiler room
Kaeru	FROG	the frog who works in the bathhouse
Rin	RIN	the female servant of the bathhouse as well as the caretaker of CHR
Susu-watari	SUSU	the coal carriers
Kashira	HEAD	the green monsters whose main duty is to entertain YUBA
Kaonashi	KAO	the Faceless spirit
Zeniiba	ZENI	the twin sister of YUBA
Chichiyaku	SV 1	the supervisor of the bathhouse (older)
Aniyaku	SV 2	the supervisor of the bathhouse (younger)
Servant	SEV	servants who work in the bathhouse
Guest	GUEST	the customers of the bathhouse
Driver	DRIVER	the train driver

Table 3.1: Characters of *Spirited Away* and their abbreviation

On the way to their new home, CHR together with her parents accidentally discovers, on the other side of a tunnel, a mysterious place which turns out to be the bathhouse for spirits to have a bath and relax.   Her parents are turned into pigs for eating the food which is prepared for spirits.   In order to save her parents, Chihiro starts to work in the bathhouse run by a witch named Yubaaba.   During her stay in the bathhouse, Chihiro experiences numerous challenges and overcomes various difficulties.   With the assistance of the white dragon and the bathhouse staff, Chihiro and her parents can finally return to the world of humans.

Chart 3.1 below explains the relationship between each character in *Spirited Away*.
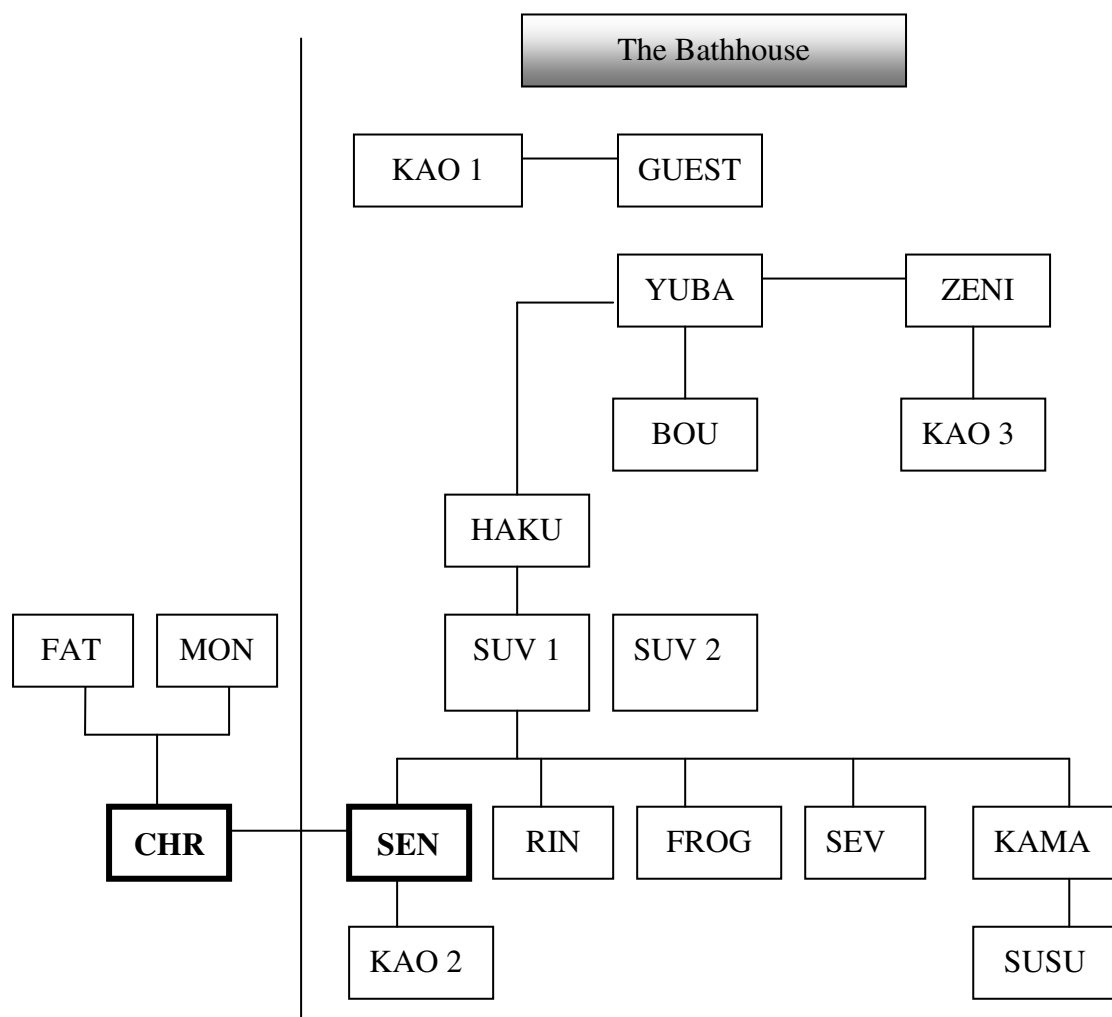
Chart 3.1: Character Map of *Spirited Away*

The whole story starts with the little girl CHR.   SEN is the name YUBA gives her after she signs the employment contract.   Therefore, CHR and SEN refer to the same person in the film.   The faceless spirit KAO appears in three different places in the chart because his identity changes as the story develops.   At first, he is treated by both the staff as well as the owner of the bathhouse as a rich customer from whom they can profit, so KAO 1 is at the same rank as other bathhouse's guests.   KAO is chased out of the bathhouse when people find out that he is no more than a poor and homeless spirit.   CHR then starts to take care of him and brings him on her journey to visit ZENI, so KAO 2 is under CHR.   In the end, ZENI decides to offer him a shelter and KAO 3 can finally settle down as a helper in ZENI's house.   As I mentioned above, workplace hierarchy decides most of the conversations in *Spirited Away*.   The vertical relationship between characters is well represented in Chart 3.1. The bathhouse owner YUBA and her twin sister ZENI are the two eldest and most influential characters in the film.   As a result, they are addressed mostly with formal or honorific expressions.   In contrast, YUBA adopts plain form to address other characters except the guests of the bathhouse, to whom she uses honorific language to show respect.   HAKU (the white dragon) works directly under YUBA so other employees of bathhouse have to show deference by addressing him with Mr. White. Right below HAKU are two supervisors in charge of all employees including SEN. This vertical hierarchy plays a significant role in my discussion of politeness linguistic below.

3.2.2 *Ponyo on the Cliff by the Sea*

Ponyo on the Cliff by the Sea (*Ponyo* hereafter) takes place in a small village where most of the characters know each other well.   Table 3.2 below summarizes the main characters with the abbreviation and brief description of each character in *Ponyo*.

Characters	Abbreviation	Description
Sousuke	SOSK	the 5-year-old boy who finds PONY
Kouichi	KOI	SOSK's father who works on a ship as a captain
Lisa	LISA	SOSK's mother who works in a nursing home
Ponyo	PONY	the fish girl who wants to become a human
Yoshie	YOSI	the handicapped old lady living in the nursing home, the user of wheelchair
Toki	TOKI	the handicapped old lady living in the nursing home, the user of wheelchair
Noriko	NORI	the handicapped old lady living in the nursing home, the user of wheelchair
Old lady	OBAS	any other old ladies who live in the nursing home
Staff	S	the staff working in the nursing home
Villagers	VILR	people who live in the fish village
Young man	YOUNG	the young man SOSK encounters in his adventure to find his mother
Wife	WIFE	the young man's wife
Baby	BB	the young man's infant child
Commander	SIKI	the commander of rescue boat in a flood
Sailors	SAILOR	the sailors who work on the ship of KOI
Kumiko	KUMI	SOSK's classmate in the kindergarten
Teacher	TEACHER	the kindergarden teacher
Fujimoto	FUJI	PONY's father who was a human
Guranmanmaare	GURA	PONY's mother
Sisters	SIS	PONY's little sisters

Table 3.2: Characters of *Ponyo on the Cliff by the Sea*

SOSK lives in a house on the cliff with his father KOI who is a captain and his mother LISA who works in a nursing home. One day, he saves the life of a goldfish named Ponyo (PONY) who then is determined to become a human regardless of her father's (FUJI) objection. With her strong desire to become human, PONY runs away from her underwater home and returns to SOSK as a human girl. Her escape from the sea causes a severe flood and villagers have to take refugee on boats. PONY and SOSK face many difficulties in the flood and finally PONY's dream gets realized.

The Fish Village

Under the Sea

YOSI　TOKI　NORI

KOI　LISA　VILR　YOUNG　WIFE　SIKI

FUJI　GURA

SAILOR

SOSK　KUMI　BB

PONY　SIS
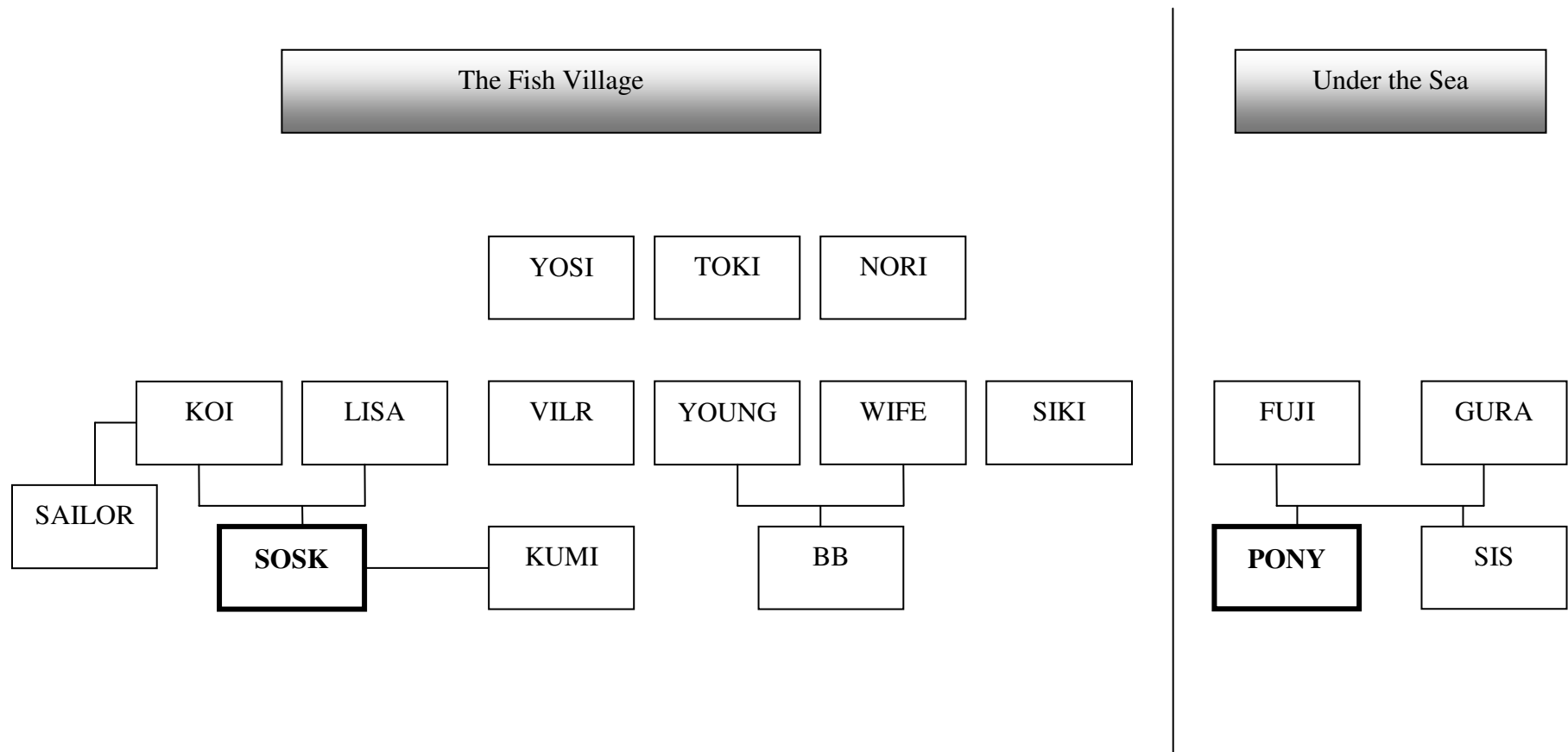
Chart 3.2: Character Map of *Ponoy on the Cliff by the Sea*

Chart 3.2 above demonstrates the relationship between each character in the film. Different from *Spirited Away*, no obvious vertical relationship is observed in *Ponyo* as most of the characters are familiar with each other and their relation is horizontal. As a result, what decides the application of formal / honorific expression is rather the age difference than the vocational hierarchy.   In the chart, villagers in their thirties and forties including SOSK's parents are in the majority.   They usually address each other with plain form to show acquaintance and intimacy.   Above them, the three ladies (YOSI, TOKI and NORI) who live in the nursing home are the oldest characters and thus are paid respect to all the time.   Below them are the children in the film.   The only workplace hierarchy in the film is observed between KOI and his sailors who usually talk to their captain with formal expressions.   Besides, FUJI and his family are out-group members to the villagers; therefore, they are addressed to with formal / honorific language.   In the next section, I will give a brief account of the three languages involved in this paper.

3.3   Languages

This study involves Japanese, Chinese and Cantonese.   To facilitate the discussion in the following chapters, I will give a brief description of the three languages in this section.   Section 3.3.1 will talk about the source language Japanese.   The two target languages, Chinese as well as Cantonese, will be dealt with in Section 3.3.2 and 3.3.3 respectively.

3.3.1   Japanese

Japanese is a typical SOV language with the Object normally preceding the Verb.   It is also a left-branching language with the dependents of a phrase coming before the head; for example, the relative clause is placed before the modified noun and the adverb before the modified verb.   Japanese shares almost the same parts of speech categories as English, but each part of speech is marked by a different set of characteristics.   Japanese verbs carry conjugations which help to indicate the grammatical function of each verb.   Table 3.3 demonstrates the basic conjugations with the verb 書く (*kaku*, 'to write').

Function	Conjugation	Meaning
Negative	kak-**a-nai**	"do not write"
Perfective	ka-**i-ta**	"wrote / have written"
Potential	kak-**e-ru**	"can write"
Causative	kak-**a-seru**	"make (someone) to write"
Imperative	kak-**e**	"Write"
Passive	kak-**a-reru**	"being written"
Volitional	kak-**ou**	"let's write" / "will write"
i-form	kak-**i**	various application
te-form	ka-**i-te**	various application

Table 3.3: Verbal Conjugations of *kaku*

The *i*-form of verb is used in various situations. For example, it can be used to produce formal form of the verb such as *kaki-masu* or to form a mild order such as *kaki-nasai* which will be examined in detail in Section 4.1.1.1. The *te*-form is also called the gerund form of the verb and has a variety of functions too. For example, when attached with the adverb *kudasai*, it becomes a polite request like *kaite-kudasai* which I will look at in Section 4.2.1.1.

Nouns and pronouns in Japanese are case-marked as follows; Nominative particle が (*ga*) is attached to the Subject of a sentence and Accusative particle を(*o*) to the Object (Tsujimura 1996). Japanese is also a topic-prominent language, the topic marker は (*wa*) is attached to the topic of an utterance to specify what it is about. The topic of a sentence is not necessarily the subject of the sentence, for example,

(5) 今日は　　　　　天気が　　　　　　　いい　　です。
    kyou-wa　　　　*tenki-ga*　　　　　　*ii*　　*desu*
    today-TOPIC　　weather-SUBJECT　　good　COPULA

    "Today, the weather is good."

Moreover, there is more than one first / second personal pronoun in Japanese and each pronoun carries different connotative meanings. I will discuss the problem first / second personal pronouns cause in translation in Section 5.4.1. Japanese also has a very complex system to indicate interpersonal relationships as well as to pay respect

to addressees which I will discuss in detail in Chapter 6.

Japanese texts will be presented in *Hiragana* (Japanese syllabary), *Katakana* (Japanese syllabary mainly for loanwords from western languages) and *Kanji* (Chinese characters), followed by the Romanization (in italics), literal translation of each word/phrase and finally semantic translation of the whole sentence. I adopted the Hepburn Romanization system to transcribe the Japanese Data.   In the Hepburn Romanization system, the *Hiragana* へ' (*he*), 'は' (*ha*) and 'を' (*wo*) will be marked as [*e*], [*wa*] and [*o*] respectively when they are used as particles rather than syllabaries which consist of phrases.

3.3.2 Chinese

The Chinese language, also called the *Han* language, is spoken by the majority of the population in China.   Chinese contains a variety of dialects including for example Cantonese and Hakka.   Among all the dialects of Chinese, Mandarin (or *Putonghua* which means 'common language') is adopted as the official language in China.   Although speaker of different dialects are not mutually intelligible to each other, they share the same written form, that is Chinese characters.   Since the 1950s, people in China start to use a simplified version of Chinese characters, while the traditional characters are still adopted in Hong Kong and Taiwan.

Chinese is known as a monosyllabic language with one morpheme corresponding to one syllable.   It is also classified as a "non-morphological" (Yip and Rimmington 2004: xvi) language.   In other words, one word in Chinese corresponds to one morpheme and cannot be analyzed further into smaller units.   Therefore, Chinese lacks grammatical inflection to indicate tense, plurality and voice.   Being an analytic language, Chinese language depends more on syntactic structure rather than morphology to express meanings.   In an account of Chinese grammar, Yip and Rimmington (2004) divides Chinese syntax into five sentence types: (a) narrative sentence; (b) descriptive sentence; (c) expository sentence; (d) evaluative sentence and (e) *le*-expository sentence.   I will give several examples below to expound for each sentence type.

A narrative sentence like the one in Example (6) "reports an event or incident that has already taken place" (ibid. 297), so the verb in a narrative sentence is usually followed by the aspect marker 了 (*le*) to mark the completion of an action.

(6)

昨天	我	家	來	了	許多	客人
zuótiān	*wǒ*	*jiā*	*lái*	*le*	*xǔduō*	*kèrén*
yesterday	my	home	come	ASP	many	guest

"A lot of guests came to our place yesterday."
(Example taken from Yip and Rimmington 2004: 300)

In contrast to narrative sentences which give an account of what has already happened, a descriptive sentence describes an action that is taking place at the same time when the sentence is articulated, for example:

(7)

王	老師	在	備	課
wáng	*lǎoshī*	*zài*	*bèi*	*kè*
Wang (Name)	teacher	ASP	prepare	lesson

"Teacher Wang is preparing for the lesson."
(Example taken from Yip and Rimmington 2004: 304)

As shown in Example (7), the aspect marker 在 (*zài*) is usually used in a descriptive sentence to mark an action in progress.

According to Yip and Rimmington (2004: 306), expository sentences "are factual statements that offer some form of explanation relating to actual situations or experiences." Two verbs, 是 (*shì*, 'to be') as in Example (8) and 有 (*yǒu*, 'to have') as in Example (9), can usually be found in such sentences.

(8)

他	是	我	叔叔
tā	*shì*	*wǒ*	*shūshu*
he	be	my	uncle

"He is my uncle."

(9)

昆蟲	有	六	隻	腳
kūnchóng	*yǒu*	*liù*	*zhī*	*jiǎo*
insects	have	six	CL	legs

"Insects have six legs."
(Both examples taken from Yip and Rimmington 2004: 306)

While expository sentences give an objective account of facts, evaluative sentences "present a judgment stance on the part of the speaker" (Yip and Rimmington 2004: 310), so it is very common to see either modal verbs or adverbs such as 'very' to

modify adjectives in evaluative sentences as demonstrated in the following example.

(10) 他　應該　　　馬上　　　開始　　工作
　　　tā　yīnggāi　　măshàng　　kāishĭ　gōngzuò
　　　he　should　　immediately　start　　work

"He should start working immediately."
(Example taken from Yip and Rimmington 2004: 306)

Finally, the *le*-expository sentences are used to mark the change from previous situations. The particle *le* is different from the aspect marker *le* as in Example (6) and can be attached to the above four kinds of sentences to present a changed situation, for example,

(11) 王　　　　　　老師　　在　　備　　　課　　　　了
　　　wáng　　　　lăoshī　zài　bèi　　kè　　　le
　　　Wang (Name)　teacher　ASP　prepare　lesson　*le*

"Teacher Wang is preparing for the lesson [which he/she wasn't doing at all before the sentence is articulated.]"

Examples (6) – (11) demonstrate only partially how Chinese syntax works. There exist many varieties of each sentence type which are beyond the scope of this paper to elaborate. The Chinese data in this paper will be presented in Chinese characters, followed by Romanization (in italics), then literal translation of each word/phrase and finally semantic translation of whole sentences. For Romanization, I adopt the most commonly used system in China, *Hanyu Pinyin* (Chinese language-Romanization) which marks the four tone of Chinese language with the rising and falling symbols such as *chī, chí, chĭ,* and *chì.* The following section will give a brief account of the other target language of my study, Cantonese.

3.3.3 Cantonese

Cantonese is one of the Chinese varieties used mainly in Hong Kong and Guangdong Province of China. The written form of Cantonese is identical in many ways to the standard written form of China's official Putonghua language; however, there is some variation in the representation of local Cantonese colloquialisms commonly used in "genres such as novels, popular magazines, newspaper gossip columns, and informal

personal communications" (Matthews & Yip 1994: 6).   For example, a few characters used to represent colloquial Cantonese are intelligible exclusively to Cantonese speakers and Chinese speakers might find it difficult to understand the meaning.   Although both dialects/languages use the same written form, they are not mutually comprehensible in spoken form.   Despite the difference in pronunciation and certain expressions between Chinese and Cantonese, "their grammatical structure is similar in most major structure" (ibid.: 5).   However, some subtle grammatical differences can still be observed, for example,

(12) (Chinese)

我	先	走	了
wǒ	xiān	zǒu	le
I	first	go	ASP

(Cantonese)

我	行	先	嘞
ngo⁵	hang⁴	xin¹	lag³
I	go	first	PA

"I am leaving (ahead of you)."

As we can see in Example (12), the adverb comes before the verb in Chinese while the order is reverse in Cantonese.   In addition, the agent of a passive sentence can be omitted in Chinese while it is compulsory in Cantonese.   However, due to the influence of written Chinese which Cantonese speakers in Hong Kong usually use in formal situations, the agent of a passive sentence would also be omitted in spoken Cantonese in for example news broadcasting (Matthews & Yip 1994: 6)

Unlike many European languages, Cantonese grammar is inflectionally weak as there are for example no verb conjugations or tense system (Matthews & Yip 1994).   Spoken Cantonese is very much marked by the attachment of sentence-final particles at the end of an utterance.   There are thirty basic forms of sentence-final particles in Cantonese which are adopted mainly to either "[indicate] the speech-act type" such as imperative and interrogative or to add "affective and emotional colouring" to sentences (Matthews and Yip 1994: 338).   These particles occur not only at the end of a sentence but also "after the sentence topic and at other natural breaks in the sentence" (ibid.).   As a result, it is also called "utterance particle" (Luke 1990).   Sentence-final particle functions as a major device in rendering various speech acts of

Japanese into Cantonese.

Cantonese data in this paper will be presented first in Chinese characters used to represent colloquial Cantonese for the benefit of readers with knowledge of Cantonese, followed by Romanization (in italics), then literal translation of each word/phrase and finally semantic translation of whole sentences.   As far as Romanization is concerned, 'The Cantonese Transliteration Scheme' (the Guangdong Provincial Education Department, 1960) will be adopted to transcribe all the Cantonese utterances in this paper.   The nine tones of Cantonese are represented by small numerical figures 1 to 9 (for example ga^3) to distinguish them from the 4 tones of Chinese officially marked by the symbols for rising and falling tones (for example, *chī, chí, chǐ,* and *chì*).

3.4   Outline

I will first adopt a descriptive method to examine the data.   In other words, I will focus on what kind of equivalence is established between source and target text in order to find out which politeness features are retained and which are omitted. However, I will also evaluate the data critically.   When another kind of equivalence can be found to fit into the target culture more appropriately, I will suggest alternatives.   To understand comprehensively the transference of linguistic politeness in screen translation, the research is divided into three phases.

First, data will be examined in terms of politeness strategies proposed by Brown and Levinson.   Although Brown and Levinson's face-attending theory has been widely criticized, their "simple formulation of concepts and their integration of these in a model have greatly facilitated our fluency in this matter" (O'Driscoll 2007: 472), especially the distinction between positive/negative face which is useful in many empirical studies such as in Holmes and Marra's (2004) research on relational practice in the workplace.   As Brown and Levinson (1987) claim that the contradiction between the need to perform a face-threatening act and the desire to satisfy the face wants leads to the application of various politeness strategies, I will start my research by examining how face-threatening acts are rendered into the target languages in Chapter 4.   Six kinds of speech acts (ordering, requesting, suggesting, advising, complaining and threatening) are selected for discussion for these acts are potentially face-threatening and might require the exercise of politeness strategies.

Second, Brown and Levinson's model of linguistic politeness is criticized for their

over-generalization of treating FTAs as the only motivation of applying linguistic politeness and ignoring "neutral or pro-social intent" (Werkhofer 1992: 169). Therefore, I will continue to investigate in Chapter 5 the transference of four different kinds of politeness markers which I found in Module Two are frequently used among Japanese speakers in various situations. The politeness markers I am going to examine include expressions of uncertainty, negative interrogative, minor sentence as well as terms of address. Some of them are articulated just to show the speaker's care and consideration towards the addressee, so are not necessarily related to face-threatening acts.

Last of all, it is believed that Brown and Levinson's politeness theory is not comprehensive enough to account for the normative aspect of politeness in some languages such as Japanese. According to Ide (1989), politeness is divided into volitional use such as the adoption of politeness strategy to redress an FTA and the discernment use (i.e. the distinction between plain, formal and honorific form in the case of Japanese) in which speakers are bound by social norms to adopt certain politeness features in a specific situation. The distinction between volitional and normative use of formal/plain forms remains controversial. Despite Ide's (1989) claim that normative use of politeness can better explain the adoption of honorifics in Japanese, many researhers (Cook 1996, 2005, 2006; Okamoto 1999; Megumi 2002; Pizziconi 2003) have tried to demonstrate that honorifics can be adopted strategically to achieve a certain goal. In an investigation of the *masu* form in family and school conversations, Cook (1996: 193) concludes that "the *masu* and plain forms index the disciplined and spontaneous modes of self, respectively but not politeness or nonpoliteness per se." Cook (2005: 11) also claims that the adoption of formal/honorific forms in Japanese "is not a matter of displaying discernment but is a choice the speaker makes to co-construct a particular relationship." In other words, speakers of Japanese, rather than passively observing social norms, exploit consciously plain/honorific forms to negotiate and create their social identity during interactions. She (2005, 2006) demonstrates with utterances between professors and students during academic consultation sessions in Japanese universities that whenever the professor shifts to plain form to signify hierarchical difference, students can resist such an unequal status by ending his/her utterance with gerund form of verb "so that they can avoid marking either the *masu* or plain form" (Cook 2005: 7). Okamoto (1999: 70) shows how the speaker can switch between formal and plain form in a

conversation with the same addressee and further suggests that the combination of plain and formal form helps to engender "different degress of deference/formality, which, in turn, can implicate complex social meanings." Moreover, Megumi (2002) notes that the formal form is usually used for a short reply followed by elaboration in plain form when a junior talks to his senior in the office. Although Megumi's observation helps to demonstrate that the switch between plain/formal forms is not arbitrary, she does not provide an explanation for such choice of plain/formal forms in the interaction. Pizziconi (2003: 1492), by citing previous research results of Japanese honorifics, believes that the adoption of formal/plain form in a Japanese interaction is no different from the adoption of verbal strategies in an English one for they both demonstrate "a wide range of potential meanings, occasionally coinciding with polite meanings." In dealing with the complex issue of formal/plain forms, I will look at the discernment use of politeness in Chapter 6 in an attempt to understand (1) how discernment aspect of Japanese politeness is rendered into the target languages and (2) whether the Japanese discernment is adopted normatively or strategically.

The discussion in each section will proceed as follows:

(1) Examination of how linguistic politeness is realized in Japanese in the main data *Spirited Away*;
(2) Examination how the politeness features identified in (1) is rendered into the target languages respectively;
(3) Examination of the data from *Ponyo on the Cliff by the Sea* as verification to what I have found in (1) and (2).

Examples in Japanese, Chinese and Cantonese will be given to demonstrate either the politeness phenomena of the languages involved or the translation strategies exploited. I will provide a total of 19 Japanese, 22 Cantonese and 8 Chinese instances in the discussion of FTAs in Chapter 4. In the discussion of politeness markers in Chapter 5, 50 Japanese, 35 Cantonese and 21 Chinese instances will be included. Chapter 6 where normative use of politeness is discussed contains 9 Japanese, 9 Cantonese and 3 Chinese instances. While there is always a degree of subjectivity in identifying what constitutes politeness, I believe that these examples comprise the majority of politeness uses in the two films.

In Chapter 4, I will first examine how linguistic politeness is realized in *Spirited Away*

by looking at the ways face-threatening acts are dealt with in terms of politeness strategies, and furthermore discuss the transference of these face-threatening acts into Cantonese dubbing as well as Chinese subtitling

4.   Face Threatening Acts

Brown and Levinson (1987) develop their politeness theory from the notion of face proposed by Goffman (1967).   They define face as "the public self image that every member wants to claim for himself" (Brown and Levinson 1987: 61).   According to them, a rational agent who can think logically and can use his/her language to achieve a certain goal has two different faces.   One is the positive face which is the desire to be wanted and recognized among a group, while the other is the negative face which is the want to be undisturbed by others.   For example, if we make a compliment to a friend on his/her new hair style, his/her positive face is thus satisfied.   On the contrary, if we ask a favour from a friend, his/her negative face is threatened.

Based on the definition of face, Brown and Levinson (1987: 65) further propose that in our daily life, some acts unavoidably "run contrary to the face wants of the addressee and/or the speaker."   They term these as face-threatening acts (FTA). The contradiction between the need to perform an FTA and the desire to satisfy the face wants leads to the following politeness strategies to lessen the potential threat of the act (Brown and Levinson 1987: 69):

1.   Do the FTA bald on record without redressive action
2.   Do the FTA on record with positive politeness as redressive action
3.   Do the FTA on record with negative politeness as redressive action
4.   Do the FTA off record (indirectly)
5.   Don't do the FTA

The more risky a FTA is, the greater number of strategies needs to be considered before a decision is made on how to deal with the FTA.   A rational agent, before doing a FTA, will estimate the potential risk a FTA might cause and choose the most suitable strategy among those available.   A wrong choice of politeness strategy might make a FTA look more threatening than it actually is.   As a result, Brown and Levinson (1987: 74) introduce three variables which influence the seriousness of a FTA: (1) the social distance (D) of S and H, (2) the relative power (P) of S and H, and (3) the absolute ranking (R) of impositions in the particular culture.   They also work out a formula using these three variables to calculate the weightiness (W) of an FTA (Brown and Levinson 1987: 76):

$$W = D (S, H) + P (H, S) + R$$

Positive politeness redresses "the addressee's positive face, his perennial desire that his wants…should be thought of as desirable" (Brown and Levinson 1987: 101), while negative politeness is "redressive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded" (Brown and Levinson 1987: 129). Going off-record with a FTA means that the utterance contains more than one possible intention, so that the speaker cannot be held responsible for a particular interpretation of the utterance and neither can the hearer be blamed for not getting the meaning exactly intended by the speaker. Therefore, by the interrogative form 'Is that your coat on the floor?', the speaker's intention is not to acquire an answer, but rather to request the hearer to remove the items from the floor in an indirect way by going off-record (example taken from Malmkjær (2005)).

As Brown and Levison (1987) regard FTA as the direct cause of linguistic politeness, I will first examine in this chapter how linguistic politeness is realized in a Japanese animation by discussing the way FTAs are dealt with in terms of politeness strategies. The following speech acts are selected for discussion as these acts might involve potential FTAs and thus might require the speaker to apply politeness strategies.

> (a) ordering
> (b) requesting
> (c) suggesting
> (d) advising
> (e) complaining
> (f) threatening

Speech acts are categorized according to surface linguistic forms in Japanese. Each speech act is realized in a variety of linguistic forms in the Japanese scripts. However, I will only discuss linguistic forms that either appear frequently enough in the script for discussion or might create difficulties in the process of translation. In each section, I will first present the linguistic realization of a speech act in the Japanese animation *Spirited Away* and then discuss if, and to what extent, the politeness strategies adopted in the Japanese original are rendered in Cantonese dubbing as well as in Chinese subtitling respectively. As verification, I will furthermore examine the data taken from another Japanese animation by the same director *Ponyo by the Cliff on the Sea* (*Ponyo* hereinafter) in order to find out if the

translation strategies identified in the first animation apply to another one.

4.1 Ordering

By the term 'ordering,' I refer to the imperative mood in grammar. It usually denotes an action performed by people of higher status towards their inferiors.   In normal situations, when people want to ask others to do something, they usually avoid using imperative sentences and resort to some "ways of softening commands to make them more like requests" (Li and Thompson 1981:451) in order to maintain each other's faces.

4.1.1 Ordering in Japanese

In Japanese, however, ordering is not necessarily direct.   There are different levels of ordering, some of which are more polite than the others.   The following five different forms of ordering, with decreasing degree of politeness, can be found in the Japanese script.

4.1.1.1 VERB-*nasai*

First of all, *-nasai* is the imperative form of the honorific verb *nasaru* ('to do'), so when attached to the *masu*-stem of a verb (such as *tabe* of *tabe-masu*), it expresses "a polite imperative used by superiors such as parents or teachers to their inferiors" (Makino and Tsutsui 1986: 284).   There are 12 cases[1] of *-nasai* in the film by the following speakers.

Addresser	Addressee	Frequency
MOM	CHR	5
YUBA	BOU	2
HAKU	CHR	2
KAMA	CHR	2
RIN	KAMA	1

Table 4.1: Addressers and addressees of VERB-*nasai*

---

[1] In total 13 cases of VERB-*nasai* are identified in the film.   However, one *-nasai* utterance for some reasons is not translated in Cantonese dubbing, although an equivalent phrase is available in the target language.   In my analysis, therefore, I will only consider the other 12 cases that are translated.

Most of the VERB-*nasai* utterances in *Spirited Away* exemplify very typical usage of this grammatical pattern, that is, a mild order given by parents towards their children. Seven out of twelve cases are addressed either by the bathhouse owner (YUBA) towards her gigantic infant (BOU) or by Chihiro's mother (MOM) towards her daughter (CHR), for example:

(13) 早く　　　　来なさい
　　　hayaku　　　*ki-nasai*
　　　soon　　　　come-IMPERATIVE

　　　"Come here at once"

The rest of the *-nasai* utterances are all uttered by seniors towards their juniors, except one by which the bath-house servant girl (RIN) asks the boiler master (KAMA) to stop fighting with the coal carriers (SUSU).　As far as age is concerned, the speaker (RIN), much younger than her addressee (KAMA), is not justified in using *nasai*. RIN's unconventional use of language which can be found elsewhere in the film might account for this exception and her adoption of masculine first person pronoun will be further examined below in Section 5.4.1.

4.1.1.2 *oide-(nasai)*

The verb *oide* (御出で) is a polite form of the verb *deru* ('to go / come out'), *iru* ('to be'), *iku* ('to go') and *kuru* ('to come').　The combination of *oide* and the imperative suffix *-nasai* discussed above (i.e. *oide-nasai*) represents a polite alternative to the imperative to ask the addressee to perform the above-mentioned acts.　In colloquial speech, *-nasai* in *oide-nasai* is usually dropped; therefore, in the following discussion, *oide-*(*nasai*) will be adopted when I refer to *oide* as a polite imperative rather than a verb.　This expression is similar in degree to VERB-*nasai* in terms of politeness, but is used to indicate the above-mentioned four acts only.　There exist 14 cases of *oide-*(*nasai*) in the film.　Table 4.2 demonstrates the addressers and addressees of the *oide-*(*nasai*) imperative.

Addresser	Addressee	Frequency
HAKU	CHR	3
YUBA	CHR	3
CHR	KAO	2
MOM	CHR	2
FAT	CHR	1
RIN	CHR	1
ZENI	BOU	1
KAO	CHR	1

Table 4.2: Addressers and addressees of *oide-*(*nasai*)

In the film, it is not surprising that most of the *oide-*(*nasai*) imperatives are oriented towards the little girl Chihiro (CHR) as she is the youngest character in the film. Chihiro herself also uses this imperative twice when talking with KAO (the faceless spirit) probably because CHR treats KAO as someone she should take care of. Among the 14 cases of *oide-*(*nasai*), there is one case of *oide-na(sai)*, an alternative form of *oide-(nasai)*, articulated by YUBA. Instead of dropping the whole imperative suffix *-nasai*, this utterance retains *-na*, which makes the imperative sound more direct. YUBA originally uses the polite imperative *oide-*(*nasai*) to order CHR to come. With her command not taken by CHR, YUBA repeats her order again with a stronger imperative *oide-na(sai)*. This kind of strong imperative will be discussed in detail in section 4.1.1.4.

4.1.1.3 *o*-VERB / *o*-VERB-*na*

o-VERB / *o*-VERB-*na* is a mild command with the honorific prefix *o*. It appears 28 times[2] in the film.

---

[2] A total of 29 *o*-VERB / *o*-VERB-*na* imperatives are detected in the film. However, the imperative 'Listen carefully' in 'I am going to tell you what to do next. Listen carefully' is not translated in Cantonese dubbing. The translator did not render it probably because he/she believes that the imperative mood is implied by the previous sentence 'I am going to tell you what to do next'. In my analysis, therefore, I will not include this untranslated utterance.

Addresser	Addressee	Frequency
ZENI	CHR	6
ZENI	KAO	3
ZENI	BOU	3
ZENI	HAKU	1
YUBA	CHR	7
YUBA	SEV	4
YUBA	BOU	1
HAKU	CHR	3

Table 4.3: Addressers and addressees of *o*-VERB / *o*-VERB-*na*

This form of imperative is used mostly by the witch sisters (YUBA and ZENI), the two eldest and most powerful characters in the film, for example: お座り (*o-suwari*, HON-sit, 'Sit down, please') uttered by ZENI.

4.1.1.4 VERB-*na*

VERB-*na*, an abbreviated form of VERB-*nasai* as discussed in Section 4.1.1.1, expresses a casual command without much attention paid to the addressee's face, for example 食べな (*tabe-na*, eat-IMPERATIVE, 'Eat'). This imperative form appears 32 times[3] in the film by the following speakers.

---

[3] The imperative VERB-*na* actually occurs 33 times in the film. However, one VERB-*na* utterance for some reasons is not translated in Cantonese dubbing although an equivalent phrase is available in the target language. In my analysis, therefore, I will only discuss the other 32 cases that are translated.

Addresser	Addressee	Frequency
YUBA	CHR	7
YUBA	SEV	6
YUBA	HAKU	1
ZENI	CHR	3
ZENI	KAO	1
ZENI	BOU	1
RIN	CHR	7
HAKU	CHR	2
KAMA	CHR	1
FAT	CHR	1
MOM	CHR	1
BOU	YUBA	1

Table 4.4: Addressers and addressees of VERB-*na*

Again, YUBA, the bathhouse owner uses this imperative form most frequently. YUBA (S) does not need to use polite form when she gives orders for an instruction to be followed by her employees (H), because she has the power and thus the P (H, S) value is relatively low according to Brown and Levinson's formula in calculating the weightness of an FTA.   The adoption of VERB-*na* by BOU to address his mother (YUBA) well illustrates how spoiled this gigantic infant is.

4.1.1.5 Direct Imperative

To form a direct imperative in Japanese, grammatical conjugation is required. A detailed account of grammatical conjugation in Japanese is beyond the scope of this thesis.   Therefore, I will here demonstrate with a few examples in Table 4.5 below three different kinds of conjugation for the formation of a direct imperative.

Verb	Affirmative Imperative	Negative Imperative
kaku ('to write') *matsu* ('to wait') *kau* ('to buy')	*kake* ('Write!') *mate* ('Wait!') *kae* ('Buy!')	*kaku-**na*** ('Don't write!') *matsu-**na*** ('Don't wait!') *kau-**na*** ('Don't buy!')
miru ('to watch')	*miro* ('Watch!')	*miru-**na*** ('Don't watch!')
kuru ('to come')	*koi* ('Come!')	*kuru-**na*** ('Don't come!')

Table 4.5: Verb conjugation for direct imperative

Although verb conjugation for the imperative is divided into three kinds, its negative counterpart (i.e. to order somebody not to do something) remains the same for all verbs. Both affirmative and negative imperatives are very strong in tone and could be categorized as "bald-on-record" borrowing Brown and Levinson's term of politeness strategy (1987: 69). Two possible reasons might account for why people resort to direct imperative without applying any redressive actions. First, the utterance might be articulated in such an extreme emergency that the speaker has no time to redress the threat (six cases[4]). Second, with higher status of the speaker and thus lower P (H, S) value, the speaker determines that he/she does not need to apply politeness strategies (39 cases[5]). Table 4.6 below lists the users of direct imperatives.

---

[4] There are in total 7 direct imperatives articulated in the case of emergency. However, one utterance is not translated in Cantonese dubbing. It is left out probably because the utterance of similar content has been articulated consecutively for several times. In my analysis, therefore, I will only consider the other 6 cases that are translated.

[5] Again, one direct imperative addressed by YUBA towards CHR is left untranslated for some reasons although an equivalence in the target language is available. Another direct imperative 'Stay here and play with me!' addressed by BOU towards CHR is shifted to a pure declarative sentence 'I cannot go outside' although a literal rendering of the imperative could manifest the outrageous attitude of the gigantic infant. As far as the current study is concerned, I will exclude the above two utterances and take into account only 39 utterances that are translated both in dubbing and subtitling.

	Addresser	Addressee	Frequency
Cases of emergency	HAKU	CHR	4
	CHR	CHR	2
Speakers of higher status	YUBA	CHR	3
	YUBA	SEV	2
	YUBA	HAKU	1
	KAMA	SUSU	1
	KAMA	CHR	3
	HAKU	CHR	4
	HAKU	SEV	1
	KAO	SV	2
	KAO	CHR	1
	KAO	SEV	1
	KAO	YUBA	1
	RIN	CHR	6
	SV	SEV	5
	SV	CHR	5
	SV	RIN	1
	SEV	SEV	1
	FROG	RIN	1

Table 4.6: Addressers and addressees of direct imperatives

As shown in Table 4.6, people of higher status, either in age (such as KAMA towards his junior CHR) or in status (such as YUBA towards her employees) can choose to voice their order bald-on-record without redressing the FTA.

4.1.2 Realization of Ordering in Dubbing and Subtitling

All five kinds of imperatives detected in *Spirited Away* are translated into imperative sentences in both Cantonese dubbing and Chinese subtitling. A verb phrase alone as in Example (14) or sometimes a sentence starting with the subject 'you' as in Example (15) functions as imperatives in Chinese as well as in Cantonese (Li and Thompson 1981; Matthew and Yip 1994).

(14) 立即   返去   做 嘢
leb⁶jig¹ *fan¹hêu³* *zou⁶ yê⁵*
immediately go back do thing

"Go back to your work immediately!"
(example taken from Cantonese dubbing)

(15) 妳 去   別的   地方   試試
nǐ *qù* *biéde* *dìfāng* *shìshì*
you go other place try-try

"Try (to find a job at) other places!"
(example taken from Chinese subtitling)

To form a negative imperative, phrases like 唔好 (*m⁴hou²*, 'don't') / 唔可以 (*m⁴ho²yi⁵*, 'can't') in Cantonese and 不要 / 別 (*búyào / bié*, 'don't') in Chinese are adopted as illustrated in the following examples.

(16) 唔可以   拎走   呀
m⁴ho²yi⁵ *ning¹zeo²* *a³*
can't   take way FP

"Don't take that away!"
(example taken from Cantonese dubbing)

(17) 別   害怕
bié *hàipà*
don't afraid

"Don't be afraid!"
(example taken from Chinese subtitling)

Although imperative forms are equally adopted in both Cantonese dubbing and Chinese subtitling in rendering Japanese imperatives, a further examination shows that sentence-final particles play a significant role in distinguishing imperatives of different degrees in Cantonese dubbing. Table 4.7 demonstrates the frequency of particled and unparticled imperatives in Cantonese dubbing. In order to demonstrate how sentence-final particles work in translating Japanese orders of different degrees, the ratio of particled and unparticled sentences is provided in Table 4.7, 4.8, 4.10 and 4.11 below.

	Frequency of particles Imperatives	Imperatives with sentence-final particle	Imperatives without sentence-final particle
(a)	VERB-*nasai* (12)	11 (92%)	1 (8%)
(b)	*oide-(nasai)* (14)	12 (86%)	2 (14%)
(c)	*o*-VERB / *o*-VERB-*na* (28)	22 (79%)	6 (21%)
(d)	Verb-*na(sai)* (32)	22 (69%)	10 (31%)
(e)	Direct imperative - cases of emergency (6)	2 (33%)	4 (67%)
	Direct imperative - speakers of higher stats (39)	28 (72%)	11 (28%)

Table 4.7: Frequency of imperatives with / without sentence-final particles in Cantonese dubbing

All imperatives in group (a) - VERB-*nasai* are translated into imperative forms with sentence-final particle in Cantonese dubbing, except one which is articulated by HAKU in an extremely urgent case. The frequency of particled imperatives in group (b) - *oide-(nasai)* is also high (86%). All cases are rendered into imperative forms with sentence-final particle, except two addressed by HAKU towards CHR when he secretly leads CHR to meet her parents. In the dubbed version, two sentence-final particles collocate frequently with imperatives in group (a) and (b). On the one hand, the sentence-final particle 啦 (*la¹*) "denotes a lack of forcefulness so that the sentence is more of a request than a command" (Kwok 1984: 79). The particle 呀 (*a³*), on the other, has a similar function to *la¹* but "seems to add a degree of insistence in each case" (ibid.: 80). As a result, the adoption of sentence-final particle in the translation of VERB-*nasai* and *oide-(nasai)* imperatives is felicitous as these two imperative forms are relatively mild in tone in comparison with other kinds of imperatives.

In group (c) - *o*-VERB / *o*-VERB-*na*, the utterances with sentence-final particles *la¹* or *a³* account for 79% of the imperatives dubbed from Japanese. In addition to sentence-final particles, other politeness markers can be identified in this group. For example, 請 (*qing²*, 'please') is used once in rendering an utterance by ZENI to ask her guests to come in. Moreover, the term of address 小妹妹 (*xiu²mui⁶mui²*,

'little sister') appears twice in the translation, first when YUBA tries to solicit some information from CHR and then when ZENI asks CHR to wait.   As discussed in my Module One, some kinship terms such as 'little sister' can be used in Cantonese as a generalized term to address non-kin people in order to establish an in-group relationship with the addressee.   The insertion of kinship term as a positive politeness strategy in the translation helps to render a less strong imperative as *o*-VERB / *o*-VERB-*na*.   Two *o*-VERB utterances are translated into imperatives followed by an A-not-A question, such as 靜啲得唔得呀 (*jing^6-di^1-deg^1-m^4-deg^1-a^3*, be quiet-a little-ok-not-ok-FP).   Interrogative form is another way to signify the milder tone expressed by the *o*-VERB imperative as it offers options to the addressee.   As demonstrated in Table 4.7, the frequency of particled imperatives (69%) decreases in group (d) - VERB-*na*.   As VERB-*na* is a less polite way of ordering in comparison with the expressions in group (a)-(c), it makes sense that there are fewer sentence-final particles in this group.   Moreover, the selection of verbs in the translation can also help to render this casual kind of imperative.   In example (18), the impression of abruptness imposed by the VERB-*na* imperative is expressed by adopting a verb of negative connotation in the dubbed version.

(18) さっさと　　　　　出て　　　　　　　　　行きな
　　　sassato　　　　　*de-te*　　　　　　　　*iki-na*
　　　immediately　　　get out-GERUND　　　　go-IMPERATIVE

　　　"Get out immediately!"

　　　(Cantonese dubbing)
　　　快　　啲　　同　　我　躝　　出去　　吖
　　　fai^3　*di^1*　*tung^4*　*ngo^5 lan^1*　*cêd^1hêu^3*　*a^1*
　　　fast　　a little　for　　me　crawl　out　　FP

　　　"Get out quickly"

Instead of using a neutral verb 'get out,' the translator opts for a verb of negative connotation 躝 (*lan^1*) which means 'to crawl like an animal.'   Therefore, although a sentence-final particle is attached to the imperative, the verb alone expresses the speaker's intention to make a command without much redress.

The direct imperative is divided into two sub-groups.   In the case of emergency, only two out of six utterances are suffixed with sentence-final particle.   The two particled

utterances are similar in content and both are addressed by CHR towards herself when she finds that her parents are turned into pigs.   She tells herself to wake up in imperative sentence which actually sounds more like an exclamation rather than an ordering when one discovers something unbelievable.   Among the four utterances without sentence-final particles, adverbs such as 快啲 (*fai³di¹*, 'faster') or 盡快 (*zên⁶fai³*, 'as soon as possible') can be found in three utterances to show the urgency of the situation.

As for those direct imperatives articulated by speakers of higher status, about 72% of the utterances are particled.   Although the utterances with sentence-final particles are fewer than those in group (a), (b) and (c), the frequency seems a little too high as far as a direct imperative is concerned.   However, if we bear in mind that Cantonese is a dialect rich in sentence-final particles and it is almost impossible to carry on any conversation without sentence-final particles, it might not be surprising to find so many sentence-final particles attached even to a direct imperative.   In addition, the attachment of sentence-final particles in certain direct imperatives can be justified. For example, six cases of direct imperative in Japanese are rendered into a direct imperative with sentence-final particle in Cantonese dubbing when the bathhouse supervisor orders his staff to fulfill a duty in front of his guests.   The sentence-final particles help to soften the imperative so that the supervisor can give an order directly and at the same time maintain a friendly image in front of his guests.

If we compare the translation of the same order given by YUBA in different situations and thus in different forms, we might get a clearer picture of how Cantonese dubbing works to render ordering of different degrees.

(19a)   静かに   して   おくれ
        shizuka-ni   *shite*   *o-kure*
        silently-PA   do-GERUND   HON-verbs of giving

"Be quiet (for me), please"

(Cantonese dubbing)
静   啲   得唔得   呀?
jing⁶   *di¹*   *deg¹-m⁴-deg¹*   *a³*
be quiet   a little   ok-not-ok   FP

"Can you be quiet a little bit?"

(19b)　　　静かに　　　　おし
　　　　　　shizuka-ni　　*o-shi*
　　　　　　silently　　　　HON-do

　　　　　　"Be quiet!"

　　　　　　(Cantonese dubbing)
　　　　　　靜　　　　啲　　　　呀
　　　　　　jing⁶　　*di¹*　　*a³*
　　　　　　be quiet　a little　FP

　　　　　　"Be quiet!"

(19c)　　　黙れ
　　　　　　dama-re
　　　　　　keep quiet-IMPERATIVE

　　　　　　"Shut up!"

　　　　　　(Cantonese dubbing)
　　　　　　收　　　　　聲　　　　　呀
　　　　　　seo¹　　　*séng¹*　　*a³*
　　　　　　take back　　voice　　　FP

　　　　　　"Shut your mouth!"

The above three examples are all orders to ask the addressee to stop talking. Although the verb adopted in Example (19c) is different from those in Example (19a) and (19b), the two verbs *damaru* and *shizuka-ni-suru* share the same semantic meaning, so I will focus on the grammatical forms adopted to express imperative in each case.　Example (19a) and (19b) belong to the *o*-VERB group while example (19c) is an illustration of direct imperative.　In example (19a), the honorific *o* is not prefixed directly to the verb 'to do' as in example (19b).　Instead, the imperative *shi-te-o-kure* is formulated by the combination of [honorific *o* + verb of giving *kure*] which is attached to the gerundive form of the verb *suru* (i.e. *shi-te*).　The verb of giving *kureru* implies that "someone [in lower or of the same status] gives me or my in-group something" (Tsujimura 1996: 341, my insertion).　When attached to the gerundive form of a verb, it is a commonly used expression to ask somebody in a polite way to perform that action denoted by the preceding verb, which has been discussed in detail in my Module Two.　Therefore, example (19a), the mildest imperative among the three, is rendered into [imperative sentence + A-not-A question

+ sentence-final particle], while example (19b), a little harsher in tone than (19a), is translated into [imperative + sentence-final particle].   The translator decides to render the direct imperative in example (19c) into [imperative + sentence-final particle] as well but with a different verb 收聲 (*seo¹séng¹*, 'take back your voice') which is more severe in degree than the verb 靜 (*jing⁶*, 'be quiet') adopted in example (19a) and (19b).   Although I cannot be certain whether the translator bases his/her decision on the perception of distinction expressed by different imperative forms, the above-mentioned strategies do work well in rendering imperatives of different degrees into Cantonese.   In fact, most of the translators "claim that they are not aware of using any particular strategies in the process of deciding what from the original text…they are going to preserve" (Kovačič 1995: 227).

The analysis carried out above shows that sentence-final particle seems to be one of the main strategies adopted in Cantonese dubbing to distinguish among imperative forms of different degrees in Japanese.   According to Kwok (1984: 78), "imperative sentences without a final particle very often sound rather more severe than particled sentences" in Cantonese.   As a result, imperatives with sentence-final particles occupy the majority of translated imperatives in group (a), (b) and (c) as these three types of ordering are milder in degree in Japanese in comparison with imperatives in group (d) and (e) which express a more direct command without redress.   In addition to sentence-final particles, several other linguistic devices can be identified in Cantonese dubbing in rendering mild orders.   The term of address (小妹妹, *xiu²mui⁶mui²*, 'little sister') used to establish an in-group relationship with the addressee appears twice in group (c) to soften the imperative mood.   Moreover, interrogative form which provides the addressee with options is also a politeness strategy adopted to lessen the imposition.   In contrast, verbs of negative connotation work well in strengthening the sense of forcefulness imposed by imperatives in group (d) and (e).   For example, instead of 'get out', the translator uses 躝出去 (*lan¹cêd¹hêu³*, 'crawl out') to convey a strong command.   I will then move on to examine how Chinese subtitling deals with Japanese ordering of different extents. Table 4.8 below lists the frequency of particled and unparticled imperatives in Chinese subtitling.

	Frequency of particles	Imperatives with sentence-final particle	Imperatives without sentence-final particle
(a)	VERB-*nasai* (12)	4 (33%)	8 (67%)
(b)	*oide-(nasai)* (14)	3 (21%)	11 (79%)
(c)	*o*-VERB / *o*-VERB-*na* (28)	12 (43%)	16 (57%)
(d)	Verb-*na(sai)* (32)	10 (31%)	22 (69%)
(e)	Direct imperative - cases of emergency (6)	1 (17%)	5 (83%)
	Direct imperative - speakers of higher stats (39)	9 (23%)	30 (77%)

Table 4.8: Frequency of imperatives with / without sentence-final particles in Chinese subtitling

In contrast to Cantonese dubbing, the frequency of particled imperatives in Chinese subtitling does not demonstrate much distinction among different forms of ordering. Although Chinese does not possess as many sentence-final particles as Cantonese, there are some particles which can be attached to imperatives to lessen the degree of imposition. For example, the particle 吧 (*ba*) "has the effect of softening the imperative force in the second person command" (Li and Thompson 1981: 461) and 啊 (*ā*) "performs the function of reducing the forcefulness of the message conveyed by the sentence" (ibid.: 313). These two sentence-final particles appear a few times in Chinese subtitling. However, the high frequency of particled utterances does not necessarily coincide with milder orders as expressions in group (a), (b) and (c). We might presume that the use of a sentence-final particle is not a translation strategy in dealing with the imperatives of different degrees in Chinese subtitling. Neither can I find other politeness markers to signify a milder order as those in group (a), (b) and (c), such as term of address and interrogative forms. Nevertheless, semantic preference does help to render the strong tone of ordering in group (d) and (e). As demonstrated in Example (18) above, the verb 躝 (*lan¹*, 'crawl') in the Cantonese dubbing expresses a sense of abruptness; similarly, the verb 滾 (*gǔn*, 'roll') adopted in Chinese subtitling conveys the severe tone of the imperative. Besides, similar to

Cantonese dubbing, the adverb 快 (*kuài*, 'quickly') is inserted before the verb to signify the urgency in rendering some cases of direct imperative.

4.1.3 Verification

In *Ponyo*, I can also identify five different kinds of ordering. Table 4.9 below demonstrates the addresser and addressee of each imperative form together with its frequency.

	Addresser	Addressee	Frequency
VERB-*nasai* (11 times)	LISA	SOSK	6
	FUJI	PONY	2
	FUJI	SIS	1
	VILR	LISA	2
oide-(nasai) (4 times)	LISA	PONY	1
	TOKI	SOSK	2
	GURA	PONY	1
o-VERB (2 times)	YOSI	SOSK	1
	GURA	SOSK / PONY	1
VERB-*na* (9 times)	LISA	SOSK	6
	SOSK	PONY	2
	TOKI	SOSK	1
Direct imperative – cases of emergency (2 times)	FUJI	FUJI	1
	VILR	LISA	1
Direct imperative – speakers of higher status (8 times)	TOKI	SOSK	3
	FUJI	PONY	2
	LISA	SOSK / PONY	1
	OBAS	SOSK	1
	KOI	SAILOR	1

Table 4.9: Addressers and addressees of ordering in *Ponyo*

Similar to *Spirited Away*, the frequency of particled imperatives is higher in group (a), (b) and (c) than in group (d) and (e) in Cantonese dubbing; however, this tendency again cannot be identified in Chinese subtitling, as demonstrated in Table 4.10 and

4.11 below.

		Imperatives with sentence-final particle	Imperatives without sentence-final particle
(a)	VERB-*nasai* (11)	10 (91%)	1 (9%)
(b)	*oide-(nasai)* (4)	4 (100%)	0
(c)	*o*-VERB / *o*-VERB-*na* (2)	2 (100%)	0
(d)	Verb-*na*(*sai*) (9)	8 (89%)	1 (11%)
(e)	Direct imperative – cases of emergency (2)	1 (50%)	1 (50%)
	Direct imperative - speakers of higher status (8[6])	4 (50%)	4 (50%)

Table 4.10: Frequency of imperatives with / without sentence-final particles in Cantonese dubbing of *Ponyo*

		Imperatives with sentence-final particle	Imperatives without sentence-final particle
(a)	VERB-*nasai* (11)	6 (55%)	5 (45%)
(b)	*oide-(nasai)* (4)	0	4 (100%)
(c)	*o*-VERB / *o*-VERB-*na* (2)	2 (100%)	0
(d)	Verb-*na*(*sai*) (9)	3 (33%)	6 (67%)
(e)	Direct imperative – cases of emergency (2)	1 (50%)	1 (50%)
	Direct imperative - speakers of higher status (8)	2 (25%)	6 (75%)

Table 4.11: Frequency of imperatives with / without sentence-final particles in Chinese subtitling of *Ponyo*

No other politeness markers which are identified in *Spirited Away*, such as term of address and verb of negative connotation, can be found in either Cantonese dubbing or Chinese subtitling of *Ponyo*. Sentence-final particles seem the main translation device in distinguishing ordering of different degrees in *Ponyo*.

---

[6] 2 cases are excluded from discussion for the meaning is altered for some reasons.

4.2　Requesting

To perform an action of requesting is to "ask somebody to do something in a polite and formal way" (Oxford Advanced Learner's English-Chinese Dictionary, OALECD hereinafter).　Therefore, while an order is usually given by people of higher status (say YUBA) towards their inferiors (CHR), a request could be both ways.　When people of lower status want to ask their superior to perform an action, they make a request by applying some negative politeness strategies such as interrogative form. People of higher status can also request rather than order their inferior to do something to show intimacy.

4.2.1　Requesting in Japanese

In this section, I will look at three different kinds of expressions adopted to perform a request in *Spirited Away*.

4.2.1.1 *kudasai*

The auxiliary verb –*kudasai*, equivalent semantically to the English politeness marker 'please,' is usually attached to the gerund form of a verb when Japanese make a request as Example (20) demonstrates:

(20)　待って　　　　　ください
　　　ma-tte　　　　　*kudasai*
　　　wait-GERUND　please

　　　"Please wait."

The auxiliary verb -*kudasai* is usually dropped (i.e. *matte*) in very colloquial and informal situations.　The following alternative of -*kudasai* expression is adopted when the speaker wants to show exceptional deference to the addressee.

(21)　お待ち　　　　　ください
　　　o-machi　　　　*kudasai*
　　　HON-wait　　　please

　　　"Please kindly wait."

The informal request without -*kudasai* accounts for the majority of requests in

Spirited Away.   There are 39 cases[7] of them in the script.   Table 4.12 demonstrates the addresser and addressee of informal request.

Addresser	Addressee	Frequency
CHR	HAKU	9
CHR	BOU	3
CHR	HEAD	3
CHR	MOM	2
CHR	KAO	1
CHR	SUSU	1
CHR	KAMA	1
CHR	KAWA	1
CHR	CHR	1
HAKU	CHR	11
MOM	FAT	2
MOM	CHR	2
YUBA	BOU	1
ZENI	BOU	1

Table 4.12: Addressers and addressees of casual request

In the discussion of ordering, I found that CHR is the object of ordering in most of the utterances; however, as the table above shows, CHR becomes the addresser who articulates the request.   This again explains the basic distinction between ordering and requesting that the former is addressed by the superior towards one's inferior while the latter is the other way round.   Table 4.13 and 4.14 below list the addresser and addressee of formal request (gerundive form of verb + *kudasai*) and honorific request (*o*-VERB-*kudasai*) respectively.

---

[7] In total 41 cases of informal requests are detected.   However, for some unknown reasons, the translator (or maybe the script writer in this case) changed the meaning of 2 utterances which thus do not stand as suitable examples for current analysis.

Addresser	Addressee	Frequency
CHR	YUBA	3
CHR	KAMA	3
CHR	ZENI	1
HAKU	YUBA	2

Table 4.13: Addressers and addressees of [gerundive form of verb + *kudasai*]

Addresser	Addressee	Frequency
RIN	GUEST	2
YUBA	KAO	1
HAKU	YUBA	1

Table 4.14: Addressers and addressees of [*o*-VERB-*kudasai*]

The honorific expression *o*-VERB-*kudasai* is addressed mainly towards the guests of the bathhouse. YUBA addresses KAO (the faceless spirit) with this honorific request only when she regards him as a rich guest from whom she can profit.

4.2.1.2 *kureru*

As discussed in both Module One and Two, verbs of giving and receiving are one of the "relation-acknowledging devices" (Matsumoto 1988:41) commonly used in Japanese. There exist five verbs of giving and two verbs of receiving in Japanese, and it "requires a great deal of contextualization" (Tsujimura 1996: 334) such as the status of the addressee as well as that of the beneficiary to decide which verbs of giving/receiving should be adopted in each utterance. In the interrogative form, verbs of giving/receiving are also devices used to put forward a request. The verb of giving *-kureru* appears twice[8], one in the interrogative form and the other in the negative interrogative form, as a request in *Spirited Away*. The difficulty a translator might face when dealing with a negative interrogative will be tackled in Chapter 5. Therefore, I will only discuss in general how the giving verb *-kureru* as a request is rendered into Cantonese as well as Chinese in this section. Example (22) demonstrates the *-kureru* request in interrogative form.

---

[8] There are 3 cases of *-kureru* used as request in the film. However, the meaning of one *-kureru* request is altered by either the translator or scripter and thus is excluded from the current analysis.

(22) お前達　　　手伝って　　　くれる　　　　　かい
　　　omae-tachi　*tetsuda-tte*　*kureru*　　　*kai*
　　　you-PL　　　help-GERUND　verb of giving　QUES

"Can you help me?"

The verb of giving when attached to the gerundive form of a verb denotes the performance of an action, for the sake of the addresser or his/her in-group members, by the addressee whose status is usually the same as or lower than that of the speaker. In the above example, the second person pronoun *omae-tachi* ('you') which is used to address one's inferior signifies the low status of the addressee. The politeness and hierarchy expressed through different terms of address will be discussed in detail in Chapter 5. The adoption of *-kureru* implies that "the speaker receive[s] some sort of favor…though in English this is not usually explicitly expressed" (Makino and Tsutsui 1986: 218-219). Therefore, the request in Example (22) should read as 'Can you give me the action of helping?' if we take the giving verb *-kureru* into consideration.

4.2.1.3 Off Record

According to Brown and Levinson (1987), to go off record with a FTA means that an utterance contains more than one possible intention, so that the speaker cannot be held responsible for a particular interpretation of the utterance and neither can the hearer be blamed for not getting the meaning exactly as proposed by the speaker. This kind of strategy is what Searle (1975) terms an indirect speech act. An indirect speech act possesses two illocutionary forces, a literal one which is expressed by the grammatical mood and a primary one which needs inferring. For example, if one rejects an offer of food by saying 'Actually I just had dinner' (example taken from the TV show *Desperate Housewives*), the speaker performs a potential FTA of rejection by going off record. This utterance literally describes a status but actually functions as an indirect rejection. In *Spirited Away*, I can identify four cases of request that are made indirectly by going off record.

(23) カマジイに　　　　　お礼　　　　　言った　　　　　の
kamajii-ni　　　　　*o-rei*　　　　　*it-ta*　　　　　*no*
Grandpa Kama-PA　　HON-gratitude　　say-PAST　　QUES

"Have you said thank you to Grandpa Kama?"

(24) はい　　とか　　お世話に　　　　なります　　とか
hai　　*toka*　　*o-sewa-ni*　　　*narimasu*　　*toka*
yes　　or　　HON-care-PA　　become　　or

言えない　　　　　の
ie-nai　　　　　*no*
say-not　　　　　QUES

"Can't you say 'yes' or 'Please kindly take care of me'"?

(25) じいさん　　今　　忙しい　　だ　　よ
jiisan　　*ima*　　*isogashii*　　*da*　　*yo*
Grandpa　　now　　busy　　COPULA　　FP

"Grandpa, we are busy now."

(26) 坊　すぐ　　　　　終わる　　から　　ね
bou　*sugu*　　　*owaru*　　*kara*　　*ne*
baby　immediately　finish　　because　　FP

"Darling, I'm done soon."

Utterances in example (23) and (24) are both addressed by RIN towards CHR as a request to make proper responses in certain situations. CHR at once takes the clue and replies with 'thank you' and 'yes, I got it' respectively as requested. The fixed expression お世話になります (*o-sewa-ni-narimasu*, HON-care-PA-become, 'Please kindly take care of me') in Example (24) is frequently used as a polite request when the speaker realizes that his/her presence might bring inconvenience to the addressee who will take care of the speaker. This expression not only denotes a request but also bears a sense of gratitude towards the addressee, so it could also be understood as 'Thank you for being willing to take care of me hereafter.' This expression is similar in content as well as in function to another Japanese expression どうぞよろしくお願いします (*douzo-yoroshiku-o-negai-shimasu*, please-well-HON-hope-HON, 'I ask you to please treat me well/take care of me') which Matsumoto (1989: 251) believes cannot be explained by Brown and Levnison's politeness model, because this utterance, in a hierachical society like Japan, pays

deference to the addressee by acknowledging the speaker's dependence on the hearer and thus threatening the hearer's negative face. I will further address the issue of cultural variation in observing politeness in Chapter 7.

Example (25) is an indirect request for not interrupting while by utterance (26) YUBA asks her gigantic baby son in a roundabout way to wait. This kind of indirect request is managed with totally different attitudes in Cantonese dubbing and Chinese subtitling, which will be further examined and discussed in Section 4.2.2 below.

4.2.2 Realization of Requesting in Dubbing and Subtitling

I will first examine how the *-kudasai* request is rendered in Cantonese dubbing and Chinese subtitling respectively. The *-kudasai* request is divided into three groups with increasing degree of deference: gerundive form of verb (*ma-tte*, 'wait'), gerundive form of verb suffixed with *-kudasai* (*ma-tte-kudasai*, 'please wait') and *o*-VERB-*kudasai* (*o-machi-kudasai*, 'please kindly wait'). Table 4.15 lists the politeness markers used in Cantonese dubbing and Chinese subtitling to render the three groups of requests.

	Cantonese dubbing	Chinese subtitling
Casual request: gerundive form of verb	- sentence-final particles - interrogative form	sentence-final particles
Formal request: gerundive form of verb + *kudasai*	- sentence-final particles - terms of address - 請你 (*qing²-néi⁵*, please-you) - 求你 (*keo⁴-néi⁵*, beg-you) - 唔該你 (*m⁴goi¹-néi⁵*, please-you)	- 請 (*qǐng*, please) - 您 (*nín*, the honorific form of the second person pronoun 你 *nǐ*)
Honorific request: *o*-VERB-*kudasai*	- sentence-final particles - term of address - 請 (*qing²*, please) - 麻煩 (*ma⁴fan⁴*, bother) - 唔該 (*m⁴goi¹*, please)	- 請 (*qǐng*, please) - 您 (*nín*, the honorific form of the second person pronoun 你 *nǐ*)

Table 4.15: Politeness markers for the translation of –*kudasai* request

The gerundive form of verb, being the most casual request, is rendered into utterances like an ordering without much redress except sentence-final particles in Cantonese dubbing. For instance, 食べて (*tabete* 'eat') is translated into 食左佢吖 (*xig^6-zo^2-kêu^1-a^1*, eat-ASP-it-FP, 'Eat it'). Among all the 37 cases of casual requests, two utterances, exactly identical in content, are shifted into a declarative sentence in Cantonese dubbing. In other words, a request 'Don't follow me so closely' addressed by MOM towards her daughter CHR is translated into 'You follow me so closely that I couldn't walk.' Moreover, a request 'Listen' addressed by CHR is changed into an offer 'Let me tell you' in Cantonese dubbing. If we exclude these three utterances which are no longer requests in the dubbed version, about 82% of casual requests (28 out of 34 utterances) are translated into utterances with sentence-final particles. Two of the six requests without sentence-final particle are attached with an A-not-A question (such as 好唔好, *hou^2-m^4-hou^2*, 'ok-not-ok') which also functions as an mitigation. The tendency to translate a casual request into an imperative is much the same in Chinese subtitling, except that only 6 utterances are suffixed with sentence-final particles. The three exceptional utterances which we exclude from the calculation of frequency of particled utterances in Cantonese dubbing are faithfully translated in Chinese subtitling. As a result, only 16% (6 out of 37 cases) of the casual requests in Chinese subtitling are suffixed with sentence-final particles.

When it comes to the translation of a more polite request form [gerundive form of VERB + *kudasai*], more politeness markers can be identified in both Cantonese dubbing and Chinese subtitling. The translator inserted some terms of address, such as 婆婆 (*po^4po^2*, 'grandma') and 老伯 (*lou^5bag^3*, 'old uncle') in Cantonese dubbing even if these address terms do not exist in the original script. According to Gu (1990: 248), it is important for Chinese to observe the Address Maxim and to "address…interlocutor with an appropriate address form." Therefore, by adoption of the two address terms mentioned above, the addresser pays deference to the addressee by recognizing them as someone superior either in age or in position. In addition to terms of address, the request in Cantonese dubbing is prefixed with phrases like 請你 (*qing^2-néi^5*, please-you), 求你 (*keo^4-néi^5*, beg-you) and 唔該你 (*m^4goi^1-néi^5*, please-you) which are honorific phrases commonly used in Cantonese to make a request.

In Chinese subtitling, politeness markers such as 請 (*qǐng*, 'please') and 您 (*nín*, honorific form of the second person pronoun 你 *nǐ*) are adopted to maintain the deference expressed by the auxiliary verb *kudasai*. The second person pronoun 你 (*néi^5*) and its honorific alternative 您 (*néi^5*) have exactly identical pronunciation in Cantonese and therefore I have no way to tell if the honorific second person pronoun is also a politeness strategy adopted in Cantonese dubbing.

In both Cantonese dubbing and Chinese subtitling, the same politeness markers found in the translation of formal requests [gerundive form of verb + *kudasai*] are adopted again to render honorific requests [*o*-VERB-*kudasai*]. Therefore, we might temporarily assume that both Cantonese and Chinese have linguistic devices to deal with the difference between a casual request and a formal one in Japanese. The distinction between the formal and honorific expressions, however, cannot be expressed in either Cantonese or Chinese, at least as far as requesting is concerned. The translation of the distinction among plain, formal and honorific forms in Japanese will be further examined in Chapter 6 below.

In addition to -*kudasai*, the verb of giving *kureru* also functions as a device to make a request in Japanese. Both -*kureru* utterances in the Japanese scripts are in interrogative forms and are translated into Cantonese dubbing with an A-not-A question 你可唔可以 (*néi^5-ho^2-m^4-ho^{2}yi^5*, you-can-not-can). In Chinese subtitling, one of the *kureru* utterances is rendered into a particle question, 你可以幫幫我嗎? (*nǐ-kěyǐ-bāng-bāng-wǒ-ma*, you-can-help-help-me-FP). The sentence-final particle 嗎 (*ma*) is attached to an affirmative sentence to form a question. The other *kureru* utterance is realized in the form of [a declarative sentence + tag question]. Tag questions, according to Li and Thompson (1981: 548), are used to seek confirmation while A-not-A questions and particle questions seek "an answer that confirms or denies the proposition in the question." Furthermore, A-not-A question, for offering the addressee "the choice between affirmative and negative versions of some proposition" (ibid.: 554), expresses a more neutral attitude. As a result, although both Cantonese and Chinese adopted interrogative form in rendering a -*kureru* request, a particle question as well as a tag question in Chinese subtitling sound more compelling than an A-not-A question in Cantonese dubbing. Moreover, as discussed in Section 4.2.1 above, the verb of giving -*kureru* implies that the speaker is receiving some sort of favour from the hearer who performs an action for the sake of speaker;

this implication, as Makino and Tsusui (1986) assert, cannot be rendered into English. Neither does it get fully expressed in the Cantonese dubbing and Chinese subtitling I am examining. Example (27) demonstrates the Cantonese translation of one *-kureru* utterance.

(27) 你　　　可唔可以　　　(幫我)　　帶　　佢
$n\acute{e}i^5$　ho^2-m^4-ho^2yi^5　($bang^1ngo^5$)　dai^3　$k\hat{e}u^1$
you　　　can-not-can　　(help me)　　bring　　him/her

去　　　湯婆婆　　　嗰度
$h\hat{e}u^3$　$tong^1po^4po^2$　go^2dou^6
go　　　Yubaaba　　there

"Can you (help me) bring her to the place of Yubaaba?"
(see Example (118) for the original text in Japanese)

I inserted the phrase in brackets 幫我 ($bang^1ngo^5$, help-me) which does not exist in Cantonese dubbing. Without it, the interrogative form (A-not-A question) itself still signifies this sentence as a request. However, the insertion of it can help to express the sense of favour implied by the Japanese verb of giving, *kureru*. In an investigation on how native speakers of Cantonese will respond to different translations of a *-kureru* request in my Module Two, I asked my Cantonese subjects to select the most appropriate expression, out of four options, to use when they want to ask their spouse to pour a cup of water for them (Situation 6) and 57% of them chose an expression similar syntactically to Example (27), that is 可唔可以幫我斟杯水 (ho^2-m^4-ho^2yi^5-$bong^1$-ngo^5-zem^1-bui^1-$s\hat{e}u^2$, can-not-can-help-me-pour-CL-water, 'Can you help me pour a cup of water?'). Therefore, the combination of the phrase 幫我 ($bang^1ngo^5$, help-me) and an interrogative form (A-not-A question) seems a felicitous and natural equivalent to the *-kureru* request. The phrase 幫我 ($bang^1ngo^5$, help-me) does appear in the Cantonese translation of the other *-kureru* expression, because the addresser requests the addressee to perform an action of 'helping' (手伝う, *tetsudau*) and thus the verb 幫 ($bang^1$, help) followed by a direct object 我 (ngo^5, me, i.e. the speaker herself) is naturally adopted as shown in Example (28) below.

(28)

你哋	可唔可以	幫	下	我	呀
$néi^5déi^6$	ho^2-m^4-ho^2yi^5	$bang^1$	ha^6	ngo^5	a^3
you-PL	can-not-can	help	a little	me	FP

"Can you guys help me for a while?"

The verb phrase 幫下我 ($bang^1$-ha^6-ngo^5, help-a little-me) expresses at the same time the content of the request as well as the implication of favour denoted by the verb of giving, *kureru*. The insertion of 幫我 ($bang^1ngo^5$, help-me) has the same function in Chinese and can be exploited to render the -*kureru* request in Chinese subtitling if time and space allow.

Last of all, the four indirect requests in Example (23) - (26) are processed with different translation strategies in Cantonese dubbing and Chinese subtitling. Interestingly, none of the four indirect requests are literally translated in Cantonese dubbing while all of them are faithfully translated into indirect requests in Chinese subtitling. Table 4.16 lists the four Cantonese utterances correspondent to the Japanese expressions in Example (23) - (26) and their semantic translation in English.

Example (23)	快啲去同鍋爐爺爺講聲多謝啦 "Go at once and say thank you to Grandpa Kama."
Example (24)	有冇搞錯啊！多多關照你都唔識講，咁蠢㗎 "How come you don't know how to respond in this situation, stupid girl!"
Example (25)	爺爺，你搵到啲乜嘢? "Grandpa, what have you got?"
Example (26)	寶寶，你等我一陣啊 "Darling, wait for a second."

Table 4.16: Cantonese dubbing for indirect requests

The translator's interference is obvious in the above cases. Example (23) and (26) which are meant to be indirect by the speaker's going off-record are altered into direct requests in Cantonese dubbing. The interrogative form in Example (24) expresses the speaker's dissatisfaction towards CHR's manner as well as an indirect request

asking the little girl to respond properly.   However, this implication is again lost and the utterance is turned into a direct complaint in Cantonese dubbing.   It is beyond explanation why the content of example (25) is completely changed in Cantonese dubbing as it is not impossible to find an equivalent in Cantonese to the Japanese utterance 'We are busy,' for example, 我 哋 而 家 唔 得 閒 呀 (*ngo⁵déi⁶-yi⁴ga¹-m⁴-deg¹han⁴-a³*, we-now-not-available-FP)

It is arguable to what extent a translator should allow his/her comprehension of the original text to interfere with audience's interpretation.   Pedersen (2008), when discussing the translation of an indirect speech act, argues that the primary illocutionary force should be given priority over the literal one if these two forces are conflicting in the text.   He (2008: 107) also admits that indirect speech acts "are often turned into direct speech acts in subtitle, because they are more concise."   As a result, a translator working on subtitles might possibly change an indirect request into a direct one when he/she considers the limited time the audiences are allowed to read and process the message.   However, translation for dubbing does not have such restriction.   What matters more in dubbing is "the similarities to real dialogues … to help viewers' identification with fictional world portrayed on the screen" (Pavesi 2008: 80). Therefore, if an equivalent that sounds natural in target language is available and the context provides sufficient clues for the audience to process the indirect speech, it is suggested to render the indirect request as it is and trust the audience to infer the primary illocutionary force the message conveys by themselves.

4.2.3 Verification

The *kudasai* request in *Ponyo* can also be divided into three subgroups: casual, formal and honorific.   Table 4.17 lists the addresser and addressee of each *kudasai* request.

	Addresser	Addressee	Frequency
Casual request: gerundive form of verb (23 times)	LISA	SOSK	7
	LISA	PONY	1
	LISA	SOSK / PONY	1
	SOSK	PONY	3
	SOSK	LISA	1
	KUMI	SOSK	1
	YOSI	SOSK	1
	TEACHER	SOSK	1
	VILG	LISA	1
	WIFE	BB	1
	YOUNG	SOSK	2
	FUJI	SOSK	1
Formal request: gerundive form of verb + *kudasai* (5 times)	LISA	FUJI	1
	LISA	SOSK / PONY	2
	SIKI	YOUNG	1
	GURA	SOSK	1
Honorific request: *o*-VERB-*kudasai* (1 time)	FUJI	YOSI / TOKI / NORI /OBAS	1

Table 4.17: Addressers and addressees of *kudasai* request in *Ponyo*

Similar to *Spirited Away*, it seems that both target languages are able to distinguish only two levels of requests instead of three (i.e. casual, formal and honorific) as demonstrated in Table 4.18 below.

	Cantonese dubbing	Chinese subtitling
Casual request: gerundive form of verb	- sentence-final particle	- sentence-final particle
Formal request: gerundive form of verb + *kudasai*	- sentence-final particle	- 請 (*qǐng*, 'please')
Honorific request: *o*-VERB-*kudasai*	- terms of address 婆婆 (*po⁴po²*) - 請 (*qing²*, 'please')	- 請 (*qǐng*, 'please')

Table 4.18: Politeness markers for the translation of –*kudasai* request in *Ponyo*

As far as the *kureru* request is concerned, two cases, both in negative interrogative form, can be found in *Ponyo*. The first one is articulated by an elder woman YOSI towards the little boy SOSK. Both Cantonese dubbing and Chinese subtitling render this polite request with the giving verb *kureru* into an A-not-A question. Besides, I also identified, in Cantonese dubbing only, the phrase 幫我 (*bang¹ngo⁵*, 'help me') which, as I have suggested in the above section, helps to express a sense of favour denoted by the verb of giving *kureru*. The other *kureru* request is addressed by Ponyo's father (FUJI) towards the little boy SOSK. Interestingly, this request is rendered into an imperative sentence attached with sentence-final particle in both target languages. In this way, the translation sounds more like a casual request than a polite one. I will discuss this shift in detail when I tackle the translation of negative interrogative form in Section 5.2.3 below. Finally, there is no indirect request detected in *Ponyo*.

4.3 Suggesting

To suggest is to "put forward an idea or a plan for other people to think about" (OALECD).

4.3.1 Suggesting in Japanese

In the film, the action of suggesting is realized linguistically in two ways.

4.3.1.1 *goran*

First, the auxiliary verb 御覧 (*goran*) is attached to the gerundive form of a verb to

form a suggestion to the addressee to do an action.   The auxiliary verb *goran* is the honorific form of the verb 見る (*miru*, 'to see'), but when attached to the gerundive form of a verb, it means 'to try doing an action.'   There are three cases of *goran* in *Spirited Away*, two of which are addressed by HAKU towards CHR and one by KAO towards CHR as well.

4.3.1.2 Volitional Verb Ending

Second, the volitional verb ending -*mashou*, a variant of the non-past verb ending –*masu*, indicates "the first person's volition or invitation in formal speech" (Makino and Tsutsui 1986: 240).   The verb with volitional ending -*mashou* is usually translated into 'I will do something' as an indication of volition or 'Let's do something' as an invitation in English.   It is used in the film as an invitation to do something together and the subject is usually omitted.   Table 4.19 demonstrates the volitional conjugation (both formal and plain form) of four verbs that appear in the film as suggestions.

non-past (-*masu*)	volitional (formal)	volitional (plain)
kaeri-masu ('to return')	*kaeri-mashou*	*kae-rou*
iki-masu ('to go')	*iki-mashou*	*i-kou*
hashiri-masu ('to run')	*hashiri-mashou*	*hashi-rou*
modori-masu ('to return')	*modori-mashou*	*mado-rou*

Table 4.19: Volitional conjugation of Japanese verbs

In the film, there are 12 cases of volitional verb ending -*mashou*, only one in formal form and the rest in plain form.   Table 4.20 summarizes the addresser and addressee of suggestions with volitional verb ending.

Addresser	Addressee	Frequency
CHR	FAT	6
CHR	BOU	1
HAKU	CHR	2
MOM	FAT	1
SEV	RIN	1
FAT	CHR	1

Table 4.20: Addressers and addressees of volitional verb ending

As shown in the table, the suggestion with volitional verb ending can be used to address both one's superiors and inferiors. Although it is not regulated by grammatical rules, the volitional verb ending addressed towards people of higher or same status, such as when CHR talks to FAT, usually collocates with the term of address such as お父さん (*otousan*, 'father') in the film.

4.3.2　Realization of Suggesting in Dubbing and Subtitling

Cantonese dubbing as well as Chinese subtitling adopt the negative politeness strategy of minimizing the imposition in rendering a suggestion expressed by [gerundive form of verb + the auxiliary verb *goran*]. In Cantonese dubbing, the adverb 下 (ha^5, 'a while') is attached to the verb indicating the proposed action to form verb phrases such as 摸下 (mo^2-ha^5, touch-a while) and 試下 (xi^3-ha^5, try-a while). Similarly in Chinese subtitling, in order to minimize the potential threat imposed by a suggestion, the action verb is repeated and then suffixed with another verb 看 (*kàn*, 'see') to form phrases like 說說看 (*shuō-shuō-kàn*, say-say-see) and 摸摸看 (*mō-mō-kàn*, touch-touch-see). Instead of stressing the tone, "the reduplication of an action verb has the semantic effect of signaling that the actor is doing something 'a little bit'" (Li and Thompson 1981: 29). Moreover, the verb 看 (*kàn*, 'to see'), when attached to the reduplication of an action verb, bears the meaning 'try and see if you can do it.' It is an interesting coincidence with the Japanese auxiliary verb *goran* which also means 'to see' originally but when attached to the gerundive form of a verb, bears the meaning of 'to try.' In short, the adverb 下 (ha^5, 'a while') in Cantonese dubbing and the reduplication of verb in Chinese subtitling are both the

strategies to minimize imposition of a suggestion and are adopted as devices to render the suggestion expressed in the form of [gerundive form of verb + *goran*] in Japanese. As shown in the data I have examined so far, speech acts in Japanese can be distinguished by means of various verb conjugation and syntactical structure. To illustrate with the verb *modoru* ('to return'), the imperative form is *modo-re* and the informal volitional form is *modo-rou*. If we attach *kudasai* ('please') to the gerundive form of *modoru* (i.e. *modo-tte*), it then expresses a polite request. However, I have found in Section 4.1.2 and 4.2.2 above that a mild order and a casual request are both rendered into Cantonese and Chinese with a verb phrase (with or without subject) which grammatically signifies an imperative mood in the target languages. In Cantonese, sentence-final particles are attached to the verb phrase to lessen the degree of imposition in order to distinguish a mild order or a casual request from a severe order; however, direct imperatives are not completely without sentence-final particles. This is probably why Li and Thompson (1981: 451) state in their accounts of Chinese grammar that "the dividing line between commands and noncommands …is not a clear one." Most of the time, interlocutors need to resort to clues like context, tone of the speaker and maybe the relationship between interlocutors to figure out the real intention of the speaker.

In the group of suggesting, the same grammatical pattern (i.e. a verb phrase used as imperatives) is adopted again to render the suggestion expressed in the volitional form of verb (*-mashou*). In Cantonese, 11 out of 12 *-mashou* utterances are rendered into imperatives suffixed with sentence-final particles a^1 (to make the sentence sound more consultative) or la^1 (indicating uncertainty). One *-mashou* utterance 'Let's go back' is translated into a purely descriptive sentence 'I don't want to go inside,' probably because the same suggestion has been articulated consecutively many times by CHR and the translator or script writer changes the content to add some variation to the conversation. In Chinese subtitling, despite the low frequency of particled utterances in the group of ordering and requesting, 10 out of 12 *-mashou* utterances are rendered into verb phrase with sentence final particle 吧 (*ba*) or 啦 (*la*). One of the two utterances without particles is articulated by HAKU towards CHR in urgency so the lack of sentence-final particle is somehow justified. Terms of address which collocate in the Japanese script with suggestions addressed towards people of the same or higher status are all faithfully translated into Cantonese dubbing as well

as Chinese subtitling. These terms of address also help to mitigate the imposition of a suggestion in the target texts. In addition to that, in both Cantonese dubbing and Chinese subtitling, the inclusive first person pronoun 'we' (我哋 $ngo^5déi^6$ in Cantonese dubbing and 我們 $wǒmen$ in Chinese subtitling) is inserted before the verb phrase to indicate the participation of the speaker in the proposed action and distinguish the –$mashou$ utterance from an order or request.

4.3.3 Verification

There is no suggestion with $goran$ in $Ponyo$, but 11 cases of suggestion with volitional verb ending are detected, two of which are formal form and the others are plain form. Table 4.21 demonstrates the users of volitional verb ending as suggestions.

Addresser	Addressee	Frequency
LISA	SOSK	5
FUJI	SOSK	2
LISA	SOSK / PONY	1
KUMI	SOSK	1
PONY	SOSK	1
OBAS	OBAS	1

Table 4.21: Addressers and addressees of volitional verb ending in $Ponyo$

In rendering volitional verb ending as suggestions, translational strategies similar to that of $Spirited Away$ are adopted. In both target languages, sentence-final particle is attached to a suggestion and the inclusive first person pronoun 'we' (我哋 $ngo^5déi^6$ in Cantonese and 我們 $wǒmen$ in Chinese) is inserted as mitigation. In addition to first person pronoun, the adverb 一齊 (yed^1cei^4, 'together') in Cantonese and 一起 ($yìqǐ$, 'together') are another device used to reduce the forcefulness of a suggestion in $Ponyo$.

4.4 Advising

To give advice is "to tell somebody what you think they should do in a particular situation" (OALECD). Therefore, compared with a suggestion which I discussed

above, advice sounds more forceful and compulsory.

4.4.1 Advising in Japanese

In Japanese, advising can be realized in many ways, such as [conditional sentence + *ii* (good) + nominalizer *n* + copula *da*] as demonstrated in Example (29).

(29) 手で　　　　こすれば　　　い　　　ん　　　　　だ
　　　te-de　　　*kosu-reba*　　*ii*　　*n*　　　　　*da*
　　　hand-with　rub-conditional　good　nominalizer　COPULA

　　　"You should just use your hand to rub (the bath)."
　　　(Literally: "It's good if you rub with your hand.")

The nominalizer *n* is a shortened form of *no* and is used in colloquial speech only. It, on the one hand, nominalizes "a directly perceptible state or action" (Makino and Tsutsui 1986: 260) and on the other, functions "to impose [the speaker's] idea upon the hearer or …to emphasize his idea emotively" (ibid.: 327, my insertion). Therefore, by saying Example (29), the speaker is not offering an option but is rather advising the hearer to do as instructed.　In *Spirited Away*, there are three cases of [conditional sentence + *ii* (good) + nominalizer *n* + copula *da*] which are articulated by the bathhouse supervisor towards CHR, HAKU towards CHR and MOM towards FAT respectively.

The nominalizer can also be attached to a verb phrase to form an advice as in Example (30) below.

(30) 断られても
　　　kotowarare-temo
　　　being turned down-even if

　　　ねばる　　　　ん　　　　　だ　　　　　よ
　　　nebaru　　　*n*　　　　　*da*　　　　*yo*
　　　hold on　　　nominalizer　COPULA　FP

　　　"Even if being turned down, you should hold on."

In addition to the nominalizer *n*, the sentence-final particle *yo* also increases the forcefulness of the advice in Example (30) as *yo* "indicates the speaker's …strong conviction or assertion about [something] that is assumed to be known only to him"

(Makino and Tsutsui 1986: 543).   There exist six cases of [verb phrase + nominalizer *n* + copula *da*] in *Spirited Away*, five of which are addressed by HAKU towards CHR and one by RIN towards CHR.   The intensifier *yo* is attached to three of them. With the strong implication of imposition suggested by the nominalizer *n*, neither [conditional sentence + *ii* (good) + nominalizer *n* + copula *da*] nor [verb phrase + nominalizer *n* + copula *da*] is addressed towards one's superiors.

4.4.2 Realization of Advising in Dubbing and Subtitling

Advice in [conditional sentence + *ii* (good) + nominalizer *n* + copula *da*] does not cause much difficulty in translation as both Cantonese and Chinese have similar syntactic structures to render such advice as shown in Example (31) which is taken from Cantonese dubbing.

(31) 用　　　手　　　擦　　　就　　　得　　　嘅　嘞
　　　yung⁶　*seo²*　*cad³*　*zeo⁶*　*deg¹*　*gé²*　*lag³*
　　　use　　hand　　rub　　ADV　　ok　　FP　FP

　　　"Using your hand to rub is good enough."

The adverb 就 (*zeo⁶*) is used to emphasize that it is more than appropriate to follow the advice.   The sentence-final particles *gé²* and *lag³* are adopted in two Cantonese equivalents of the [conditional sentence + *ii* (good) + nominalizer *n* + copula *da*] utterances to signify certainty and finality of advice expressed by the nominalizer *n*. Another sentence-final particle 囉 (*lo³*) is adopted in one utterance as in Example (32).

(32) 等　　　陣間　　　有人　　　嚟　　　嘅　　　時候
　　　deng²　*zen⁶gan¹*　*yeo⁵yen⁴*　*lei⁴*　*gé³*　*xi⁴heo⁶*
　　　wait　　a while　　somebody　　come　　POSS　　time

　　　先　　　俾　　　錢　　　佢　　　囉
　　　xin¹　*béi²*　*qin⁴*　*kêu⁵*　*lo³*
　　　then　　give　　money　　him　　FP

　　　"We can wait till somebody comes and then pay him money."

The adoption of the particle *lo³* suggests that the speaker gives an advice by pointing

out something she/he thinks very obvious. Although bearing different connotation from that of *gé²* and *lag³* which signify certainty and finality, the sentence-final particle *lo³* also functions to strengthen the forcefulness of advice as the Japanese nominalizer *n* does.

In Chinese subtitling, the same syntactic structure with the adverb 就 (*jiù*) is employed.

(33) 用　　　手　　　刷　　　就　　　可以　　　了
　　　yòng　*shǒu*　*shuā*　*jiù*　*kěyǐ*　*le*
　　　use　　hand　　rub　　ADV　　ok　　*le*

"It's more than alright to rub with your hand."

The sentence-final particle *le* in Chinese subtitling is used to correct a wrong assumption of the hearer about currently related situation (Li and Thompson 1981), so the speaker of example (33) advises doing something that is opposite to the hearer's expectation which the speaker believe is not appropriate.

To translate advice in the structure of [verb phrase + nominalizer *n* + copula *da*], Cantonese dubbing exploits devices like adverbs 要 (*yiu³*, 'must') or 一定 (*yed¹ding⁶*, 'by all means'). The two adverbs function similarly as modal verbs in English and add a degree of forcefulness to the utterance. They can be found in four out of six translated utterances in Cantonese dubbing. Moreover, the adverb 就 (*zeo⁶*) is used in front of the copula 係 (*hei⁶*, 'to be') to emphasize that what follows the copula is exactly what the hearer needs to do, as shown in Example (34) below.

(34) 你　　　就　　　係　　　要　　　揾　　　佢
　　　néi⁵　*zeo⁶*　*hei⁶*　*yiu³*　*web²*　*kêu⁵*
　　　you　exactly　COPULA　must　look for　him

"It's exactly him that you must look for."

In addition, the sentence-final particle 架 (*ga³*, the combination of *gé²* and *lag³*) is used once in Cantonese dubbing to express finality and certainty. As a result, the adverb 要 (*yiu³*, 'must'), 一定 (*yed¹ding⁶*, 'by all means') and 就 (*zeo⁶*, 'exactly'), as well as the sentence-final particle 架 (*ga³*) all work as intensifiers in translating a [verb phrase + nominalizer *n* + copula *da*] advice.

In contrast, out of six instances of advice in the structure of [verb phrase + nominalizer *n* + copula *da*], only three are translated into utterances with the adverb of modality 要 (*yào*, 'must') in Chinese subtitling.   The utterances without adverb of modality sound more like a statement than an advice in Chinese.   Moreover, one utterance with 要 (*yào*, 'must') is suffixed with the sentence-final particle 啊 (*ā*). With the function of reducing forcefulness of the utterance, 啊 (*ā*) works differently from the Japanese nominalizer *n* which imposes an idea on the hearer.   As far as advice with the nominalizer *n* is concerned, Cantonese dubbing seems to produce a more felicitous translation than Chinese subtitling.

4.4.3 Verification

In *Ponyo*, there is no case of [conditional sentence + *ii* (good) + nominalizer *n* + copula *da*], but I identified three cases of advice in the form of [verb phrase + nominalizer *n* + copula *da*], two of which are addressed by SOSK towards PONY and one by TOKI towards FUJI.   Similar to the translation of *Spirited Away*, sentence-final particles such as 嘅嘞 (*gé²lag³*) and 㗎 (*ga³*) are the main device adopted in Cantonese dubbing to strengthen the forcefulness of advice expressed via the Japanese nominalizer *n*.   As far as Chinese subtitling is concerned, all three advices are rendered into utterances with the adverb of modality 要 (*yào*, 'must') which also emphasizes the speaker's insistence by realizing his/her advice in [verb phrase + nominalizer *n* + copula *da*].

4.5   Complaining

To complain is to express to the addressee that "you are annoyed, unhappy or not satisfied about somebody/something" (OALECD).

4.5.1 Complaining in Japanese

Complaining is realized linguistically in three ways in *Spirited Away*: indirectness, nominalization and bald-on-record.

4.5.1.1 Indirectness

As discussed in my Module Two, indirectness is a major device of politeness in Japanese when people make a complaint.   In a situation when people need to

complain to their neighbor about a broken coffee machine the neighbor returns, the majority of the subjects prefer to use an intransitive verb *kowareta* ('it's broken') instead of a transitive one (*kowasita*, 'you broke it'). In addition to that, the suffixation *mitai* ('look like') is attached to the intransitive verb *kowareta* to express a sense of uncertainty. Moreover, a minor (incomplete) sentence that ends with the conjunction *kedo* (i.e. 'It looks as though it's broken though…') is also adopted to deliberately omit the rest of the utterance (i.e. 'Did you break it?") and make the complaint sound less confrontational.

In *Spirited Away*, speakers also try to reduce the imposition of a complaint by employing some indirect expressions. Indirectness is realized by the adoption of *darou*, an informal alternative to the copula *deshou* to convey a sense of probability and uncertainty. There are three cases of *darou* in the group of complaining. Below is one of the examples in which RIN complains to the bathhouse supervisor about the unfair job allocation.

(35) あれ　　は　　　カエル　の　　　仕事　　　だろう
are　　*wa*　　*kaeru*　*no*　　*shigoto*　*darou*
that　　TOPIC　frog　　POSS　　work　　　COPULA

"Shouldn't that be Frog's job? "

The other two complaints that end with *darou* are articulated by YUBA towards her employee and ZENI towards BOU respectively. I will give a detailed account in Chapter 5 of the tentative copula which is a frequently used politeness marker in Japanese. Indirectness can also be expressed by minor sentence which appears once in *Spirited Away* as demonstrated below.

(36) ちゃんと　　出しといて　　　　　　って
chanto　　*dashi-toi-te*　　　　　　*tte*
surely　　　take out-in advance-GERUND　PA

いってる　　のに
itte-ru　　*noni*
say-PROG　　though

"I am always telling you to take out (the dishes) in advance, (but why didn't you do so ?)"

The conjunction *noni* ('though') in Example (36) has a similar function as *kedo* ('though') to signify an incomplete sentence. Although the real complaint 'Why didn't you do so?' is omitted from the utterance, the hearer can still infer the speaker's real intention of making a complaint.

4.5.1.2 *mono*

Moreover, [verb / adjective phrase + *mono*] is another way in Japanese to make a complaint. The phrase *mono* literally means 'thing,' so "the speaker presents a situation before *mono* as if it were a tangible object" (Makino and Tsutsui 1986: 260). This pattern [verb / adjective phrase + *mono*] is commonly used to express one's emotion such as dissatisfaction indirectly. By nominalization of a situation one wants to complain about, the speaker presents his/her dissatisfaction as a fact rather than some personal opinions. In informal speech, *mono* is usually shortened into *mon*. There are two cases[9] of [verb phrase + *mon*] in *Spirited Away*. Below is one of the examples articulated by YUBA to complain about the rude performance of CHR.

(37) みっともない　　娘　　　　が
mittomonai　　　　*musume*　　*ga*
disgraceful　　　　girl　　　　SUBJECT

来た　　　　　もん　だ
ki-ta　　　　*mon*　*da*
come-PAST　　*mon*　COPULA

"A disgraceful girl came."

The other [verb phrase + *mono*] utterance is also a complaint made by YUBA to express her dissatisfaction about her employee.

4.5.1.3 Bald-on-record

Last of all, people can make a complaint directly without any redress. For example, one of the bathhouse servants complains about the noise CHR makes by saying うるさいな (*urusai-na*, noisy-FP, 'It's so noisy'). YUBA makes the same complaint

---

[9] There are actually three cases of [verb phrase + *mon*] in the film. However, the meaning of one utterance is completely changed when translated into Cantonese, so we only consider the remaining two in current analysis.

once too. Cantonese dubbing and Chinese subtitling deal with this kind of direct complaint in different manners, which I will discuss in the following section.

4.5.2 Realization of Complaining in Dubbing and Subtitling

Indirectness in making a complaint is realized in Japanese by the adoption of the tentative copula *darou* (three cases) or minor sentence with *noni* (one case). In Chinese subtitling, all the four cases of indirect complaint are translated into interrogative sentence. For example, the *darou* complaint in Example (35) becomes a question in Example (38).

(38) 那　　　不是　　青蛙　　　的　　　工作　　　嗎?
　　　nà　　*búshì*　*qīngwā*　*de*　　*gōngzuò*　*ma*
　　　that　　not　　　frog　　　POSS　job　　　FP

"Isn't that Frog's job?"

Interrogative form also expresses a sense of indirectness. However, a question still sounds more forceful than utterances with tentative copula *darou*, because by asking a question, the speaker expects a reply. In Cantonese dubbing, only one *darou* utterance is translated into interrogative sentence. The rest of the indirect complaints, including two *darou* utterances and one minor sentence with *noni*, are all rendered into declarative sentences with sentence-final particles. On the one hand, the attachment of sentence-final particle helps to lessen the imposition of a complaint as the tentative copula *darou* does. On the other hand, the connotative meaning that different sentence-final particles bear also helps to signify the utterance as an indirect complaint rather a declaration. First of all, the sentence-final particle 嘴播 (*bo³*) is attached to the complaint 'That's usually frog's job' to render a *darou* utterance. The particle 嘴播 (*bo³*) is usually used to "remind the hearer to take something into special consideration" (Kwok 1989: 64). Therefore, this utterance not only states a fact but also expresses the speaker's dissatisfaction with a decision that is made without thorough consideration. Secondly, the particle *gé²* is suffixed to the following statement:

(39)
都	唔知	點	搞	嘅
dou¹	*m⁴ji¹*	*dim²*	*gao²*	*gé²*
also	not-know	how	do	FP

"I don't know what you are doing."

Although the sentence-final particle 嘅 (*gé²*) expresses certainty, the phrase 唔知 (*m⁴ji¹*, not-know) alone adds a sense of indefiniteness in the utterance. Last of all, the sentence-final particle 嘅嗎 (*gé²ma⁵*) is exploited in the translation of the Japanese minor sentence in Example (36) as the example below demonstrates.

(40)
叫	咗	你	拎	定	出嚟	嘅	嗎
giu³	*zo²*	*néi⁵*	*ling¹*	*ding⁶*	*cêd¹lei⁴*	*gé²*	*ma⁵*
ask	ASP	you	take	in advance	out	FP	FP

"I've asked you to take out (the bowl) in advance."

The sentence-final particles 嘅嗎 (*gé²ma⁵*) is generated by combining the particle 嘅 (*gé²*) and 吖嗎 (*a¹ma⁵*) which denotes 'I have told you' and 'you should have known it' (Kwok 1989). As a result, utterances with 嘅嗎 (*gé²ma⁵*) as in Example (40) express the speaker's discontentment about an untaken action. With the assistance of sentence-final particles, Cantonese dubbing seems able to create a more felicitous translation of the *darou* utterance as well as the minor sentence than the interrogative form in Chinese subtitling does.

As far as the [verb phrase + *mono*] is concerned, neither Cantonese dubbing nor Chinese subtitling is able to produce a close equivalent. With the grammatical pattern [verb phrase + *mono*], speakers can express indirectly emotive feeling about an action/status by treating it as an object. Cantonese and Chinese do have their own way of making a verb or verb phrase function as a noun, but nominalization in neither Cantonese nor Chinese works as a device to express emotion indirectly as [verb phrase + *mono*] in Japanese does. In Cantonese dubbing, I found adverbs like 居然 (*geu¹yin⁴*, 'unexpectedly') and 竟然 (*ging²yin⁴*, 'to one's surprise') which also express the emotion of the speaker as the following example demonstrates.

(41)
居然		有	啲	咁
geu¹yin⁴		*yeo⁵*	*di¹*	*gem³*
unexpectedly		be	some	such

冇	規矩	嘅	女仔	嘅
mou⁵	*kuei¹gêu²*	*gé²*	*nêu⁵zei²*	*gé²*
without	discipline	POSS	girl	FP

"It's surprising that there are such rude girls."

Example (41) is the Cantonese translation of Example (37).   The adverb 'unexpectedly,' however, strengthens the forcefulness of a complaint instead of reducing it as the [verb phrase + *mono*] pattern does.   In Chinese subtitling, the two [verb phrase + *mono*] complaints are translated into a plain declarative sentence. Example (42) is the Chinese translation of Example (37).

(42)
來	了	個	沒	家教	的	女孩
lái	*le*	*gè*	*méi*	*jiājiào*	*de*	*nǔhái*
come	ASP	CL	without	home-education	POSS	girl

"Here comes a girl with a bad upbringing."

Last of all, I will examine the translation of two direct complaints うるさいな (*urusai-na*, noisy-FP, 'It's noisy').   Chinese subtitling renders this direct complaint literarily into 吵死了 (*chǎo-sǐ-le*, noisy-dead-*le*, 'It's noisy to death').   However, the translator working for Cantonese dubbing decides to change this indirect complaint into an order as in Example (43).

(43)
唔好	嘈	啦
m⁴hou²	*cou⁴*	*la¹*
don't	make noise	FP

"Don't make noise."

In the discussion of requesting in Section 4.2.2, we have seen that Cantonese dubbing sometimes makes the connotative meaning of an utterance explicit to the audience, such as rendering an off-record request into a direct one.   Here again, a complaint which might probably function at the same time as an off-record request to stop talking is translated into a direct order.   The interference of translator is not always

necessary as it might deprive the audience of the right to infer the primary illocutionary force of an utterance by themselves.   Example (44) below suggests an alternative way to render the Japanese complaint 'It's noisy.'

(44) 嘈　　　死　　　人　　　咩
　　　 cou⁴　　*séi²*　　*yen⁴*　　*mé¹*
　　　 noisy　　dead　　person　　FP

　　　"It's so noisy (that it almost kills me)."

Example (44) is a frequently used expression in Cantonese to complain about a noisy environment.   The sentence-final particle 咩 (*mé¹*) has a rhetorical force, expressing the speaker's doubt about something (Kwok 1989), so the utterance not only conveys the speaker's dissatisfaction about the noises but also implies that a further action should be taken.

4.5.3　Verification

No case of minor sentence, [verb / adjective phrase + *mono*] and direct complaint is identified in *Ponyo*.   There is only one case of tentative copula *deshou* used as a complaint articulated by LISA towards KOI.   Both target languages translate this indirect complaint into a direct one and fail to render the sense of uncertainty a *deshou* utterance bears.   In the dubbed version, the translator even inserts the adverb 竟然 (*ging²yin⁴*, 'to one's surprise') which strengthens the forcefulness of a complaint. The difficulty of translating indirect expressions with tentative copula will be further explored in Chapter 5.

4.6　Threatening

To threaten a person means "to say that you will cause trouble if you do not get what you want" (OALECD).

4.6.1　Threatening in Japanese

The action of threatening is realized in two ways in *Spirited Away*.

4.6.1.1 *shimau*

The auxiliary verb *shimau* attached to the gerundive form of a verb is adopted seven times as threatening. The grammatical pattern [gerundive form of verb + *shimau*] originally indicates the completion of an action, but can also imply that "someone did something which he shouldn't have done" (Makino and Tsutsui 1986:404) and thus express "a sense of regret" (Drohan 1992: 19). In colloquial conversation, *-te* in the gerundive form of a verb is omitted and *shimau* is shortened into *chau*, so *nai-te-shimau* (cry-GERUNDIVE-*shimau*) becomes *nai-chau* in informal conversation. The sense of regret expressed by [the gerundive form of verb + *shimau*] helps to lessen the imposition of a threatening by emphasizing the speaker's unwillingness to perform such action. Moreover, like threatening in most languages, six out of seven *-shimau* utterances are accompanied by an *if* clause. Table 4.22 lists the addresser and addressee of [gerundive form of verb + *shimau*].

Addresser	Addressee	Frequency
BOU	CHR	5
BOU	YUBA	1
YUBA	CHR	1

Table 4.22: Addressers and addressees of [gerundive form of a verb + *shimau*]

4.6.1.2 *yaru*

The verb of giving *yaru* is also a common device in threatening. When attached to the gerundive form of a verb, it denotes the performance of an action for the sake of the addressee whose status is lower than the addresser. The same grammatical pattern [gerundive form of verb + *yaru*] can further imply that the speaker does something on purpose (Drohan 1992) as in Example (45).

(45) 子豚　　　　に　して　　　　　　やる
　　 kobuta　　*ni*　*shi-te*　　　　　*yaru*
　　 baby pig　　PA　do-GERUNDIVE　　verb of giving

　　 から　　　ね
　　 kara　　*ne*
　　 because　　FP

　　 "Because I'll make you a baby pig"

There are three cases of [gerundive form of verb + *yaru*] used as threatening, all of which are articulated by YUBA towards CHR.

4.6.2 Realization of Threatening in Dubbing and Subtitling

In both Cantonese dubbing and Chinese subtitling, the syntactical structure 如果…就 …('if…then…') is commonly adopted when people make threats. The conjunction 如果 ('if') can be omitted as Examples (46) and (47) show.

(46) (Japanese Original)

遊ばない	と	泣いちゃうぞ
asoba-nai	*to*	*nai-chau-zo*
play-NEG	if	cry-*chau*-FP

"If you don't play with me, I will cry."

(Cantonese dubbing)

你	唔	陪	我	玩
néi⁵	*m⁴*	*pui⁴*	*ngo⁵*	*wan⁴*
you	not	accompany	me	play

我	就	喊	嘅	嘞
ngo⁵	*zeo⁶*	*ham³*	*gé²*	*lag³*
I	then	cry	FP	FP

"If you don't play with me, I will cry"

(47) (Chinese subtitling)

不	跟	我	玩	我	就	哭	啊
bù	*gēn*	*wǒ*	*wán*	*wǒ*	*jiù*	*kū*	*ā*
not	with	me	play	I	then	cry	FP

"If you don't play with me, I will cry"
(See Example (46) for the original text in Japanese)

It seems that both Cantonese dubbing and Chinese subtitling exploit the same syntactical structure in rendering a [gerundive form of verb + *shimau*] threat. However, the sentence-final particles each target language adopts have a different connotation. In Cantonese dubbing, the sentence-final particles 嘅 (*gé²*) and 嘞 (*lag³*) when attached to statements can strengthen the tone of an assertion. Therefore, the combination of 嘅 and 嘞 (i.e. *gé²-lag³*) "shows a strong sense of certainty and finality" (Kwok 1984: 48). This combination appears three times in

the translation of a -*shimau* threatening.   Although the adoption of *gé²-lag³* might well express the arrogant attitude of the gigantic infant BOU, the sense of certainty conveyed by these two particles is contrary to the sense of regret and unwillingness expressed by the auxiliary verb *shimau* in Japanese.   In contrast, the sentence-final particle 啊 (*ā*) in Chinese subtitling, as I have discussed several times in sections above, works to mitigate the forcefulness of a statement.   This particle is attached to six out of seven -*shimau* threats in Chinese subtitling.   Although both Cantonese dubbing and Chinese subtitling adopt the same syntactical structure, a further examination of the sentence-final particles in each version shows that Chinese subtitling seems able to create a closer equivalent to the implication conveyed in the Japanese original.

As far as the verb of giving -*yaru* is concerned, the verb 把 (*bǎ*) in Chinese subtitling is used to render the hierarchical difference denoted by -*yaru*.   It is used in the syntactical structure of [subject + *bǎ* + direct object + verb] which means 'to perform the designated action on the direct object' as shown in Example (48) taken from Chinese subtitling.

(48) 我　　就　　　把　　你　　　變成　　　小豬
　　 wǒ　*jiù*　　*bǎ*　*nǐ*　　*biànchéng*　*xiǎozhū*
　　 I　　then　　*bǎ*　you　　change into　baby pig

"I will then change you into a baby pig."
(Literally: "What I will do to you is to change you into a pig.")

Another verb 讓 (*ràng*) is also adopted in Chinese subtitling.   This verb is similar in meaning as well as in usage to the English verb 'to let.'   The syntactical structure [subject + *ràng* + direct object + verb] means 'to make the direct object perform the designated action' as in Example (49).

(49) 我　讓　　　妳　　做　　苦工　　　做　　到　死
　　 wǒ　*ràng*　*nǐ*　*zuò*　*kǔgōng*　*zùo*　*dào*　*sǐ*
　　 I　　make　you　do　　hard-labour　do　till　death

"I will make you do hard labour till you die."

Cantonese dubbing adopts the same syntactic structure but with different verbs.   The

verb 把 (*bǎ*) is changed into 將 (*zêng¹*) and 讓 (*ràng*) into 俾 (*béi²*) in Cantonese. The two Cantonese verbs share the same meaning and syntactical structure as their Chinese counterparts. The four verbs (*bǎ* and *ràng* in Chinese; *zêng* and *béi²* in Cantonese) all imply that someone ('I' in this case) with power performs some action on his/her inferiors, which is exactly the denotation expressed by the Japanese verb of giving -*yaru*. However, there is an exception in Cantonese dubbing which does not adopt the above syntactical structure.

(50) 不如　　　你　　變做　　　豬　吖
 bed¹yu⁴　*néi⁵*　*bin³zog³*　*ju¹*　*a¹*
 how about　you　change into　pig　FP

 "Why don't you become a pig?"

The utterance in example (50) sounds more like a suggestion or at best a sarcastic comment than a threat. In this case, the target audiences then have no access to the real meaning denoted by -*yaru* in the Japanese original.

4.6.3 Verification

No expression of threatening is identified in *Ponyo*.

4.7 Summary

In this chapter, I have examined how six different kinds of speech acts in two Japanese films are rendered into Cantonese dubbing and Chinese subtitling respectively. Hervey (1998: 16-17) mentions how languages resort to different devices in realizing speech acts. For example, English tends to convey illocutionary force by means of intonation while Hungarian depends more on word order to realize speech acts. He also claims that translators should bear in mind this basic distinction in realization of speech acts when translating. In the comparative analysis of the Japanese scripts and its Cantonese as well as Chinese equivalents, I also noticed the distinction Hervey asserts. Japanese possesses various linguistic forms (such as verb conjugation and syntactic structure) to distinguish one speech act (say request) from another (suggestion); however, I found that imperative mood is adopted in both Chinese and Cantonese to signify several speech acts such as ordering, requesting and suggesting. Interlocutors have to resort to the tone of the speaker, the context as well

as the relationship between each other to decide whether the imperative sentence works as an order or a request.

Sentence-final particle	Function in Cantonese
啦 (*la¹*)	With the function of lessening the forcefulness of a sentence, it is used to distinguish a polite order and a casual request from a direct order. (Section 4.1.2 and 4.2.2)
呀 (*a³*)	With the function of lessening the forcefulness of a sentence, it is used to distinguish a polite order and a casual request from a direct order. (Section 4.1.2 and 4.2.2)
嘅嘞 (*gé²lag³*)	With the function of signifying certainty and finality, it is used to render to the emotive tone of advice expressed by the Japanese nominalizer *n*. (Section 4.4.2)
㗎 (*ga³*))	Being a combination of *gé²* and *lag³*, it is also used to signify certainty and finality in rendering the emotive tone of an advice expressed by the Japanese nominalizer *n*. (Section 4.4.2)
囉 (*lo³*)	With the function of pointing out something the speaker thinks obvious, it is used to render the emotive tone of an advice expressed by the Japanese nominalizer *n*. (Section 4.4.2)
㗎 (*bo³*)	As a reminder to the hearer that some decision has been made without thorough consideration, it is attached to a declarative sentence to form an indirect complaint expressed through the tentative copula *darou* in Japanese. (Section 4.5.2)
嘅嘛 (*gé²ma⁵*)	Bearing the implication of 'I've told you,' it is attached to a declarative sentence to form an indirect complaint expressed through the minor sentence in Japanese. (Section 4.5.2)

Table 4.23: Sentence-final particles and their functions in Cantonese dubbing

Despite Hatim and Mason's (2000) assertion that politeness features are usually omitted in subtitling, Diaz Cintas and Remael (2007) believe that the elimination of certain politeness feature is usually compensated otherwise, such as by means of different lexical choice. From the analysis carried out in this chapter, I found that

sentence-final particles in Cantonese play an important role in expressing illocutionary force of different speech acts as well as in translating different politeness features of Japanese. Table 4.23 above summarizes the sentence-final particles adopted in Cantonese dubbing and their functions in rendering the politeness features in the Japanese original. Some of them help to mitigate the imposition while some function to intensify the forcefulness of a speech act. They are exploited in the translated texts to transfer four kinds of speech acts including ordering, requesting, advising and complaining. The other two kinds of speech acts are handled with other translation devices than sentence-final paricles. Suggesting is rendered mainly by means of inclusive first personal pronoun 'we' and the adverb 'together,' while syntactic structure is adopted in the translation of threatening.

In addition to sentence-final particles, other linguistic devices are exploited to distinguish between ordering and requesting of different levels expressed by means of various linguistic forms in Japanese. For example, terms of address (such as 婆婆, po^4po^2, 'grandma') and politeness markers (such as 請, $qing^2$, 'please') are adopted to render a polite request by paying deference to the addressee. In contrast, verbs of negative connotation (such as 攔出去, $lan^1cêd^1hêu^3$, 'crawl out') are selected to render the severe tone of a severe order.

As far as Chinese subtitling is concerned, there are far fewer utterances with sentence-final particles in comparison with Cantonese dubbing. As a result, sentence-final particles seem not a translation strategy in dealing with ordering and requesting of different levels in Chinese subtitling. However, I detected high frequency of particled utterances (83%) in the translation of *-mashou* suggestions. We might therefore presume that Chinese subtitling, although unable to make a distinction between a polite order and a severe one, is able to distinguish the action of suggesting from that of ordering/requesting with the assistance of sentence-final particle. In addition, certain politeness markers, such as 請 (*qǐng*, 'please') and 您 (*nín*, 'you,' the deferential form of the second person pronoun 你, *nǐ*), are adopted in Chinese subtitling to distinguish a polite request from a casual request or an order.

It is also found that Cantonese dubbing tends to shift an indirect expression into a direct one. The translator turns an off-record request into an explicit one. Moreover, a complaint which implies some further action from the addressee is also translated into a direct request. I am unable to know whether it is the tendency to

make explicit an indirect expression in dubbing or it is simply the style of a single translator to add his/her interpretation into translation. To get a clearer picture of this shift, an investigation of a large amount of date from Cantonese dubbing is required. However, as I have mentioned in Section 4.2.2 and 4.5.2, the interruption of translator is not necessary in the cases under discussion. As long as the literal translation of an indirect expression sounds natural in the target language, it is suggested to render indirect expressions literally and allow the audience chances to infer the illocutionary force by themselves.

Finally, it is difficult to find functional equivalences in both Cantonese dubbing and Chinese subtitling for the politeness embedded in several linguistic forms in Japanese. First of all, the distinction between a casual request (gerundive form of a verb), a polite request (*-kudasai*) and an honorific request (*o-*VERB-*kudasai*) is not rendered in both target texts which seem able to distinguish politeness of two levels instead of three as identified in Japanese. This untranslatibility will be further examined in Chapter 6 which will focus on the distinction among plain, formal and honorific forms of Japanese language. Second, it is not easy to find an equivalent in the target languages for the tentative copula *darou* adopted in a Japanese complaint as a politeness marker. The difficulty of translating an indirect expression which is quite common in Japanese will be examined in detail in Chapter 5. Last of all, the use of nominalizer *mono* in making a complaint functions as a politeness marker by the speaker's treating the content of complaint as a fact. This implication is not rendered into target texts either. Instead, the adoption of some adverbs (such as 竟然, *ging²yin⁴*, 'to me surprise') increases the forcefulness of a complaint in Cantonese dubbing. I will continue to examine frequently used politeness markers in Japanese which are not necessarily related to FTAs and discuss how they are represented in Cantonese dubbing as well as Chinese subtitling in Chapter 5.

5.   Politeness Markers

In this chapter, I will examine three politeness markers which I found appear frequently in the research for Module Two and further discuss how they are rendered into Cantonese dubbing as well as Chinese subtitling respectively.   These include expressions of uncertainty, negative interrogative and minor sentence, all of which are categorized by Brown and Levinson (1987) as the strategy of negative politeness. Section 5.1 will look at some expressions of uncertainty realized by means of (1) tentative copula *deshou /darou* and (2) particles of uncertainty *kana / kashira*. Section 5.2 will discuss the indirectness expressed through negative interrogative form.   Section 5.3 will deal with "minor sentences" (Jordan and Noda 1987, 1: 104), a unique strategy of realizing politeness in Japanese.   Although a term of address is not a politeness marker as identified in the analysis conducted in Module Two, it is a very important linguistic device in marking politeness and hierarchy in Japanese. Therefore, I will examine Japanese pronouns and honorific suffixes in Section 5.4.

In each section, I will first give a brief account of the Japanese politeness marker as identified in *Spirited Away* and then discuss how the politeness marker adopted in the Japanese original are rendered in Cantonese dubbing as well as in Chinese subtitling respectively.   As verification, I will furthermore examine the data taken from *Ponyo* in order to find out if the translation strategies identified in the first animation apply to another one.

5.1   Uncertainty

Expression of uncertainty, according to Brown and Levinson (1987), is a negative politeness strategy of being pessimistic.   Uncertainty is realized in Japanese by adoption of the tentative copula *deshou / darou* or by the suffixation of particles such as *kana / kashira*.   In Module Two, I found such expressions of uncertainty in three situations: requesting, complaining and asking for approval.   When one wants to ask one's spouse to make tea, for example, the particle *kana / kashira* which signifies uncertainty is attached to the utterance to soften the forcefulness of the request as shown in Example (51).

(51) お茶を　　　　入れて　　　　くれる　　　　かしら
　　　ocha-o　　　 *irete*　　　 *kureru*　　　 *kashira*
　　　tea-ACC　　　 make-GERUND　 verb of giving　PA

　　　"I wonder if you could make tea for me."

When the speaker wants to complain about a broken coffee machine his/her neighbour returns, the dissatisfaction is usually expressed by means of an intransitive verb followed by the term *mitai* ('look like').

(52) 壊れた　　　　みたい
　　　kowareta　　 *mitai*
　　　broken　　　 looks like

　　　"It seems it's broken."

By the adoption of an intransitive form, the speaker can avoid accusing the addressee directly and the suffixation of *mitai* ('looks like') can further express the speaker's uncertainty about a situation.　Furthermore, when one wants to ask for the approval of one's supervisor for taking annual leave, half of my subjects would use the copula *deshou* which is "the tentative equivalence of *desu*…indicating…lack of certainty" (Jordan and Noda 1987, 1: 150).

(53) 休みを　　　　いただける　　　でしょう　　　か
　　　yasumi-o　　 *itadakeru*　　 *deshou*　　　 *ka*
　　　holiday　　　 verb of receiving　COPULA　　　QUES

　　　"Is it possible if I could take some leave?"
　　　(Literally: "Is it possible to receive some leave from you?")

In the discussion carried out in Chapter 4, I also found that three instances of tentative copula *darou* are used in complaining (4.5.1.1) as mitigation.　The copula of uncertainty as well as particles of uncertainty are commonly used politeness markers in many other situations.　Therefore, in this section I will give a brief account of how uncertainty is realized in *Spirited Away* and further examine how these expressions of uncertainty are represented in Cantonese dubbing as well as Chinese subtitling. Section 5.1.1 will deal with tentative copula *deshou* and its plain equivalent *darou*, while Section 5.1.2 will discuss particles of uncertainty *kana* / *kashira*.

5.1.1 Tentative Copula

The copula *deshou* "which is the tentative equivalence of *desu* … indicating probability" (Jordan and Noda 1987, 1: 150) and its plain counterpart *darou* can be divided into three groups according to their usage.   First, the tentative copula *deshou* / *darou* is used to express the speaker's conjecture as exemplified in the utterance below by which KAMA articulates an uncertain idea towards CHR.

(54) 行く　　に　は　　　　な　　行ける　　だろう
　　　iku　　*ni*　*wa*　　　*na*　　*ikeru*　　*darou*
　　　go　　　PA　TOPIC　　　PA　　can go　　COPULA

"If you want to go, there should be ways to get there."

In the discussion of speech acts in Chapter 4, two *darou* complaints belong to this group.

Second, the speaker might be certain about the utterance articulated, but attaches the tentative copula in order to reduce the forcefulness of an utterance for the sake of politeness.   The tentative copula in this group functions similarly to the tag question in English, that is, to solicit agreement from the addressee.   One *darou* complaint I discussed in Chapter 4 functions like this.   This polite usage of *deshou* / *darou* is accompanied with a rising tone to distinguish itself from a pure conjecture (Makino and Tsutsui 1986).   Although it is similar to a tag question in English, the speaker can use a *deshou* / *darou* utterance simply to express his/her opinion in a less direct way without expecting the hearer to give any response, as the example below demonstrates.

(55) あんた達　　　　魔法は　　　　　とっくに
　　　anta-tachi　　　*mahou-wa*　　　*tokkuni*
　　　you-PL　　　　magic-TOPIC　　already

　　　切れてる　　　　　だろう
　　　kirete-ru　　　　*darou*
　　　cut-PROG　　　　COPULA

"You guys, the magic is not working anymore, isn't it?"

Being the person who bewitches BOU into a mouse, ZENI is definite about how long her spell is going to last.   Therefore, when asked to remove the spell on BOU, she

responds with the utterance in Example (55). She neither expresses something uncertain nor expects any reply or agreement from BOU. ZENI, by the utterance with the tentative copula *darou*, articulates her opinion in a less direct way. Moreover, the adoption of tentative copula is not necessarily related to a FTA, for example:

(56) ご飯は　　　　　　食べて　　　　　なかったろう
     go-han-wa　　　　*tabe-te*　　　　*naka-ttarou*
     HON-meal-TOPIC　　eat-GERUND　　not-COPULA

"You haven't eaten anything, have you?"

The utterance in Example (56) is articulated by HAKU towards CHR to show his care for her rather than to redress a FTA. HAKU, having taken care of CHR since her arrival in the bathhouse, is certain about her situation and expresses his concern indirectly with an utterance ending in a tentative copula.

Last of all, the *deshou* utterance can be used as a question when suffixed with the question particle か (*ka*). Owing to the sense of uncertainty expressed by the tentative copula *deshou*, the *deshou-ka* question is more polite in tone than a question in the form of [neutral copula *desu* + *ka*]

(57) 千　　　ひとりで　　大丈夫　　でしょう　　か
     sen　　*hitori-de*　　*daijoubu*　　*deshou*　　*ka*
     Sen　　by herself　　all right　　COPULA　　QUES

"Will Sen be all right by herself?"

By asking the above question, the bathhouse supervisor shows his concern about Sen (the name YUBA gives CHR when she starts working in the bathhouse) who is alone in a room with KAO (the faceless spirit). As the question is addressed towards his superior (i.e. YUBA), the supervisor decides to put forward his question in a polite way by using the tentative copula *deshou*. The question particle *ka* can sometimes be omitted as demonstrated in Example (58).

(58) 何が　　　　　　あった　　　の　　　　でしょう
　　　nani-ga　　　　　*at-ta*　　　*no*　　　　*deshou*
　　　what-SUBJECT　　have-PAST　　nominalizer　COPULA

"What has happened?"

The interrogative mood is signified by the WH word 何 (*nani*, 'what') and thus the question particle *ka* is dropped.　　Moreover, as the copula *desu* (as well as its tentative counterpart *deshou*) is attached to a noun or an adjective only, the nominalizer *no* is inserted to nominalize the verb あった (*atta* 'had') first before the suffixation of *deshou*.　　This utterance is addressed by HAKU towards his senior KAMA.

In what follows, I will continue to examine how these three groups of tentative copula are rendered into Cantonese dubbing and Chinese subtitling respectively.　　In Section 5.1.1.1, I will first examine the translation of tentative copula as expressions of conjecture.　　Section 5.1.1.2 will deal with the translation of tentative copula as a politeness marker to solicit agreement, while Section 5.1.1.3 will discuss the rendering of polite question marked by tentative copula.

5.1.1.1 Expression of Conjecture

As mentioned above, two *darou* complaints have been dealt with in the discussion of complaining in Section 4.5.2, so there remain four cases of *darou* which express conjecture for discussion here.　　To translate the tentative copula *darou*, two kinds of linguistic devices are usually employed in either Cantonese dubbing or Chinese subtitling.　　On the one hand, when the speaker expresses his/her conjecture towards a hearer as in Example (54), an adverb of modality, such as 或者 (*wag⁶zé²*, 'probably'), is usually inserted into a declarative sentence to show uncertainty.　　On the other hand, the *darou* utterance is sometimes addressed towards oneself when the speaker wonders about something he/she is not sure.　　In this situation, the *darou* utterance is rendered into a question as the following example demonstrates.

(59) なん　　だろう　　　ね。　　何　　　か　来た　　　　ね。
　　　nan　　*darou*　　　*ne*　　*nani*　　*ka*　*ki-ta*　　　*ne*
　　　what　　COPULA　　FP　　what　　PA　come-PAST　FP

"What could that be?　　It seems that someone came."

(Cantonese dubbing)

做	乜	呢?	有	不速之客	喎
zou⁶	*med¹*	*né¹*	*yeo⁵*	*bed⁴cug¹ji¹hag³*	*wo⁵*
do	what	FP	there be	unexpected guest	FP

"What happened?　It seems that we have an unexpected guest."

(Chinese subtitling)

是	什麼?	好像	有	什麼	來	了
shì	*shémo*	*hǎoxiàng*	*yǒu*	*shémo*	*lái*	*le*
be	what	seems	be	something	come	ASP

"What is that?　It seems that someone came."

The sentence-final particle 呢 (*né¹*) and 喎 (*wo⁵*) in Cantonese also express the speaker's uncertainty and surprise about what happens.

5.1.1.2 Solicitation of Agreement

If we exclude the *darou* complaint (Example (35)) which I have discussed in Chapter 4, there are 14 cases of tentative copula (nine *darou* and five *deshou*) used to solicit agreement from the addressee in a polite way.　The sentence-final particle 吧 (*ba*) in Chinese functions as a tag question in English to solicit agreement (Li and Thompson 1981) and thus works as a close equivalent to the tentative copula *darou / deshou*.　Therefore, ten utterances with tentative copula in this group are translated into an assertive sentence with the sentence-final particle *ba* in Chinese subtitling. Below is one of the examples.

(60) 這樣	你	活動	會	方便
zhèyàng	*nǐ*	*huódòng*	*huì*	*fāngbiàn*
in this way	you	move	can	convenient

一點	吧
yìdiǎn	*ba*
a little	FP

"It's a little more convenient for you to move around in this way, right?"

One *darou* utterance is rendered into an assertion attached with another sentence-final particle 啊 (*a*) which could reduce the forcefulness of an utterance but does not express the consultative tone suggested by the tentative copula *darou / deshou*.

Another *darou* utterance articulated by YUBA is rendered into a rhetorical question 'How could I know?' which expresses the speaker's tentative assertion about something.   It is possibly the arrogant attitude of YUBA that the rhetorical question attempts to convey in the target language, so this specific utterance is rendered differently from other *darou* / *deshou* utterances in Chinese subtitling.   The tentativeness expressed by copula *darou* is completely lost in the other two utterances which are rendered into assertive sentences.   I suggest attaching the particle 吧 (*ba*) to the utterances to fix this problem.

In Cantonese dubbing, out of 14 *darou* / *deshou* utterances in this group, ten are rendered into declarative sentences as in Example (61) below.

(61) 全部　　　　やってくれる　　　ん　　　　　だろう
　　　zenbu　　　*yatte-kureru*　　　*n*　　　　　*darou*
　　　all　　　　do-verb of giving　nominalizer　COPULA

"They will do it for us, won't they?"

(Cantonese dubbing)
實　　　　　　會　　　　同　　　　我哋　　　搞掂　　　　嘅　　嘞
sed^6　　　　*wui^6*　　　*tung^4*　　*ngo^{5}déi^6*　*gao^{2}dim^6*　*gé^2*　*lag^3*
definitely　　will　　　for　　　us　　　　finish　　　　FP　　FP

"They will certainly finish everything for us."

With the presence of the adverb 'definitely' and the two sentence-final particles (*gé^2* and *lag^3*) which signify certainty and finality, the tentative connotation expressed by the copula *darou* is completely lost.   Example (62) suggests an alternative.

(62) 佢哋　　　會　　　同　　　我哋　　　搞掂　　　吖　　嗎
　　　kêu^{5}déi^6　*wui^6*　*tung^4*　*ngo^{5}déi^6*　*gao^{2}dim^6*　*a^1*　*ma^1*
　　　they　　　will　　for　　us　　　　finish　　　FP　　FP

係唔係?
hei^{6}m^{4}hei^6
yes-not-yes

"Because they will finish everything for us, right?"

The two sentence-final particles *a^1* and *ma^1* together state "the reason for something" (Kwok 1989: 61) and the A-not-A question (i.e. yes-not-yes) helps to lessen the

abruptness of the assertion.   Like tag questions in English, the A-not-A question adopted in Example (62) is a close equivalent to the tentative copula *darou* / *deshou* in Japanese.   It is employed in the Cantonese translation of three *darou* utterances and can be attached to the assertive sentences in Cantonese dubbing, as Example (62) demonstrates, to reduce the forcefulness of an utterance.   Example (63) demonstrates another Cantonese translation of a *darou* utterance into an assertive sentence.

(63) 知る　　わけ　　ない　　だろう
　　　shiru　　*wake*　　*nai*　　*darou*
　　　know　　reason　　not　　　COPULA

"There is no reason for me to know it, isn't there?"

(Cantonese dubbing)
我　　　識　　　佢　　　係　老鼠　　　呀
ngo⁵　　*xig¹*　　*kêu⁵*　　*hei⁶* *lou⁵xu²*　　*a³*
I　　　know　　him　　be　mouse　　　FP

"How could I possibly know such a nobody!"
(Literally: "How could I possibly know a mouse!")

YUBA replies with Example (63) when questioned if she recognizes BOU in disguise of a mouse.   The translator cleverly exploits a slang expression in which 'mouse' on the one hand refers to an insignificant person that nobody knows and on the other puns on the appearance of BOU as a mouse.   Although the sense of tentativeness is not retained, the translation in Example (63) works well in expressing the arrogant personality of YUBA and might be a useful device for rendering the delicate pronoun system in Japanese which I will discuss in detail in Section 5.4 below.   Therefore, it is sometimes difficult to judge whether the translation of a single utterance is felicitous.   A translation has to be evaluated in the context where it takes place. Toury (1980) proposes that some features might be more relevant than others in establishing the equivalence between source and target texts.   Moreover, an audience does not watch a film as separate scenes or interchanges but rather enjoys it as a whole.   As a result, translators have to take into consideration "the hierarchy of relevance" (Toury 1980: 38) as well as the characteristic of a film being a continuous process before they can decide which features to render into the target text.

5.1.1.3 Polite Questions

There are two *darou* / *deshou* utterances used as a polite way to put forward a question, one with question particle *ka* and the other without.   In Chinese subtitling, the two utterances are translated into an assertive sentence with the sentence-final particle 吧 (*ba*) which as I discussed in Section 5.1.1.2 above is used to solicit agreement from the addressee.   It seems that the translator working on Chinese is not able to distinguish the usage of *darou* as a polite question from a device of soliciting agreement.   As far as Cantonese dubbing is concerned, both utterances are translated into particle questions as in Example (64).

(64) 小千　　　　　一個人　　　　　應付　　　　到　　　嗎?
　　　xiu²qin¹　　*yed¹go³yen⁴*　*ying¹fu⁶*　　*dou³*　*ma¹*
　　　Sen　　　　one-CL-person　deal with　　ASP　　QUES

　　　"Can Sen handle all these by herself?"

However, an A-not-A question might be more appropriate to show the deference expressed by the *deshou-ka* question, as an A-not-A question offers both positive and negative options for the addressee to choose.   Example (65) suggests an alternative.

(65) 小千　　　　　一個人　　　　　得唔得　　　呀?
　　　xiu²qin¹　　*yed¹go³yen⁴*　*deg¹m⁴deg¹*　*a³*
　　　Sen　　　　one-CL-person　ok-not-ok　　FP

　　　"Is it ok for Sen (to deal with this) by herself? "

However, the politeness suggested by *deshou-ka* cannot be retained as both target languages do not distinguish grammatically between a polite question and a neutral one.   Other devices such as address form might be drawn upon when such a distinction is necessary.

In Section 5.1.1.1-5.1.1.3, we have seen how three groups of *darou* / *deshou* utterances are rendered into Cantonese dubbing and Chinese subtitling.   It is not difficult to render the *darou* /*deshou* utterances as expressions of conjecture.   When the *darou* / *deshou* utterances are used as a device to solicit agreement or to express one's opinion in a milder tone, the sentence-final particle *ba* in Chinese subtitling and an A-not-A question (yes-not-yes) tagged to an assertive sentence in Cantonese dubbing help to create a close equivalent.   However, a tag question in Cantonese

dubbing might sound more forceful than the tentative copula in Japanese as it implies an expectation of a reply from the addressee. I also examined an example which requires translators to decide which feature is more relevant in communicating to the audience the messages conveyed in the film. Finally, when it comes to the *darou /deshou* utterances as a polite question, it is more appropriate to translate it into an A-not-A question rather than a particle question, because by offering the addressee options, an A-not-A question sounds less direct.

5.1.1.4 Verification

In *Ponyo*, three[10] *deshou* utterances are used as expressions of conjecture. The Chinese translation of these three utterances contains either the sentence-final particle 吧 (*ba*) or the adverb of modality 應該 (*yīnggāi*, 'should be') to signify uncertainty. However, the sense of conjecture is retained in only one utterance in Cantonese dubbing. The adverb 一定 (*yed^{1}ding^6*, 'must') is inserted in the Cantonese translation of two *deshou* utterances so that a conjecture is shifted into an assertion. In order to solve the problem, my suggestion is to suffix the sentence-final particle 啩 (*gua^3*) which connotes "what is said is merely conjecture on the speaker's part" (Kwok 1984: 66).

There are six cases of *darou / deshou* as a device to solicit agreement. In Chinese subtitling, five of them are suffixed with the sentence-final particle 吧 (*ba*) which, as I expounded in Section 5.1.1.2, is similar in function to the Japanese tentative copula as well as the English tag question. In Cantonese dubbing, the sense of uncertainty is rendered by means of A-not-A question (*hei^6-m^4-hei^6*, be-not-be, 係唔係), adverb of modality (唔通, *m^{4}tung^1*, 'could it possibly be…') or sentence-final particle 喎 (*wo^5*) which is a device for reporting what one hears from others and thus for "disclaiming responsibility" (Kwok 1984: 68).

As far as polite questions are concerned, I identified in *Ponyo* one case of *deshou-ka* articulated by SOSK towards an elder woman. The question particle *ka* is omitted in this case. In both target languages, an interrogative word question suffixed with a sentence-final particle is adopted to translate such a polite question as demonstrated in

---

[10] Five cases of tentative copula are identified as an expression of conjecture in the film. However, one *deshou* utterance for some reasons is not translated and one *deshou* conjecture is shifted into an advice, although an equivalent phrase is available in Cantonese. In my analysis, therefore, I will only consider the other three cases that are translated.

Example (66).

(66) 何　　　色　　　でしょう。
nani　　*iro*　　*deshou*
what　　colour　　COPULA

"What colour is it?"

(Cantonese dubbing)
佢　　　係　　　咩嘢　　　顏色　　　嘅
kêu⁵　　*hei⁶*　　*mé¹yé⁵*　　*ngan⁴xig¹*　　*gé²*
it　　be　　what　　colour　　FP

"What colour is it?"

(Chinese subtitling)
那　　　是　　　什麼　　　顏色　　　的　　　呢?
nà　　*shì*　　*shénme*　　*yánsè*　　*de*　　*ne*
that　　be　　what　　colour　　POSS　　FP

"What colour is that?"

Although interrogative mood is retained in target languages, both languages seem unlikely to render the difference between a neutral question (*desu-ka*) and a polite question (*deshou-ka*).

5.1.2 Particles

The particle *kana*, a combination of the question particle *ka* and the exclamation particle *na*, is attached to utterances usually articulated by the speaker towards him/herself. By questioning oneself with the utterance with *kana*, the speaker expresses his/her uncertainty about something. The particle *kashira* which is mainly adopted by female speakers has similar function. Below is one of the examples.

(67) 道を　　　　まちがえた　かな
michi-o　　*machigaeta*　*kana*
Road-ACC　　mistake　　PA (uncertainty)

"Did I take the wrong road?"

In addition to expressing uncertainty by addressing a question to oneself, the utterance with *kana* / *kashira* can be further used to confirm an uncertain idea with the addressee in a less direct way. It is sometimes difficult to distinguish if a *kana* /

kashira utterance is addressed towards the speaker him/herself or towards a hearer to solicit confirmation as the particle *kana* / *kashira* by nature indicates that the utterance is addressed towards oneself. It is exactly this self-addressing nature of *kana* / *kashira* that makes these two particles a commonly used politeness marker. As the utterance is addressed towards oneself, the hearer cannot be blamed for not responding to it and thus it functions as an indirect way to raise a question in order to confirm something with the hearer. This usage is demonstrated in Example (68) below.

(68)　このまま　　　行って　　　　　いけない　　　かな
　　　konomama　　*itte*　　　　　　*ike-nai*　　　*kana*
　　　as it is　　　　go-GERUND　　　alright-NEG　PA (uncertainty)

　　　"I wonder if this road will take us there."

Example (68) is a question FAT asks himself when he gets lost. MOM, who sits next to FAT, immediately raises her objection. As it is unlikely to draw a clear distinction between the *kana* / *kashira* utterance as a self-addressing question and as a device to solicit confirmation, I will discuss them as one group.

Furthermore, the *kana* / *kashira* utterance can be employed to put forward a request politely in a way that the speaker shows his/her uncertainty by questioning him/herself the possibility of having something done by the addressee as demonstrated in Example (69).

(69)　あたし達の　　　　足　　　も　　　なめて
　　　atashi-tachi-no　*ashi*　*mo*　　*name-te*
　　　I-PL-POSS　　　　foot　　also　　lick-GERUND

　　　くれない　　　　　　かしら
　　　kure-nai　　　　　*kashira*
　　　verb of giving-NEG　PA (uncertainty)

　　　"I wonder if she can lick our foot (for us) too."
　　　(example taken from *Ponyo*)

Example (69) is an extremely polite way to put forward a request.   First, the verb of giving *-kureru*, as I have discussed several times in preceding sections, denotes a

sense of favour the speaker is going to receive from the hearer.   Besides, by using the negative form of the verb *kureru,* the speaker presumes that the hearer will not respond positively to the request.   In addition, the self-addressing nature of the particle *kashira* further lessens the imposition of a request.   Negative form of the verb as well as particle of uncertainty which signifies a self-addressing question are both redressive actions towards the hearer's negative face "by carefully avoiding presuming or assuming that anything involved in the FTA is desired or believed by [the hearer]" (Brown and Levinson 1987: 144).   In what follows, I will discuss how the particles of uncertainty are rendered into Cantonese dubbing and Chinese subtitling.

5.1.2.1 Self-addressing Question / Solicitation of Confirmation

Similar to the translation of tentative copula as a pure conjecture, two linguistic devices are adopted in both Cantonese dubbing and Chinese subtitling to render the *kana* / *kashira* utterance as a self-addressing question.   On the one hand, the adverbs of modality are inserted into the utterance to show the speaker's uncertainty about what he/she articulates.   Adverbs such as 好似 (*hou^{2}qi^5*, 'seem like') / 應該 (*ying^{1}goi^1*, 'should') in Cantonese dubbing as well as 大概 (*dàigài*, 'probably') / 應該 (*yīnggāi*, 'should') in Chinese subtitling all help to signify speaker's doubt about something.   On the other hand, different kinds of interrogative forms, such as particle question, A-not-A question and interrogative-word question, are adopted to render the sense of uncertainty.   Although interrogative forms help to signify the utterance as a question, the self-questioning nature of *kana* / *kashira* cannot be retained in both target languages, because it is not grammatically possible to distinguish whether a question is self-addressing or other-addressing in either Cantonese or Chinese.

Sentence-final particles also help to render *kana* / *kashira* into Cantonese.

(70) これ　　　なんていう　　　鳥　　　かしら
　　　kore　　*nanteiu*　　　　*tori*　　*kashira*
　　　this　　　what　　　　　chicken　PA (uncertainty)

　　"I wonder what kind of chicken it is."

(Cantonese dubbing)

呢個	乜嘢	雞肉	呢?
ni¹go³	*med¹yé⁵*	*gei¹yug⁶*	*né¹*
this	what	chicken	FP

"What kind of chicken is this?"

The sentence-final particle 呢 (*né¹*) in Example (70) "suggests a sense of tentativeness" as well as a sense of "curiosity on the part of the speaker" (Kwok 1989: 73).   With so many choices of equivalents available, it is surprising that the tentative tone in one utterance is rendered into neither Cantonese nor Chinese.   Example (71) is a Cantonese translation of a *kana* utterance in *Spirited Away*.

(71) (Japanese original)

ロク	でもない	もの	が
roku	*demo-nai*	*mono*	*ga*
beneficial	COPULA-NEG	thing	SUBJECT

まぎれこんだ	かな
magirekon-da	*kana*
mingle-PAST	PA (uncertainty)

"It seems a good-for-nothing creature mingled with our guests."

(Cantonese dubbing)

居然	咁	大膽	趁
geu¹yin⁴	*gem³*	*dai⁶dam²*	*cen³*
to my surprise	so	daring	take the chance of

落	大雨	想	靜靜	走	入	嚟
log⁶	*dai⁶yü⁵*	*sêng²*	*jing⁶jing⁶*	*zeo²*	*yeb⁶*	*lei⁴*
fall	heavy rain	want	quietly	walk	inside	come

"How daring that someone wants to take the advantage of heavy rain and sneak into the bathhouse."

Although the adverb 居然 (*geu¹yin⁴*, 'to my surprise') expresses the speaker's surprise about an event, the sense of uncertainty, however, is not retained in the target text.   To create a more felicitous translation, we can just replace the adverb 居然 (*geu¹yin⁴*, 'to my surprise') with another adverb 唔通 (*m⁴tung¹*, 'could it possibly be…').   An adverb of similar connotation 難道 (*nándào*) is available in Chinese to

solve the same problem. Another infelicitous translation can be detected in the Cantonese translation of the particle *kana*. When CHR's parents discover that their car is covered with branches, her father enquires if this is some kind of trick and her mother simply replies with かな (*kana*, 'maybe, I am not sure either'). In Cantonese dubbing, the mother's reply is translated into 梗 係 嘞 (*geng²-hei⁶-lag³* ,certainly-be-FP, 'It must be that'). The adverb 梗 (*geng²*) and the sentence-final particle 嘞 (*lag³*) both express the sense of certainty and finality. A more appropriate translation would be 係啩 (*hei⁶-gua³*, be-FP, 'Maybe'). The sentence-final particle 啩 (*gua³*) implies that "what is said is merely conjecture on the speaker's part" (Kwok 1984: 66).

5.1.2.2 Polite Request

In addition to expressing one's uncertainty and further soliciting confirmation from the hearer, the particle *kana / kashira* can also function as a politeness marker to put forward a request. Such usage of *kana / kashira* is not detected in *Spirited Away*. A further discussion will be conducted in Section 5.1.2.3 when I examine the data of *Ponyo*.

5.1.2.3 Verification

In *Ponyo*, 23 cases[11] of *kana / kashira* are attached to utterances that function as either self-addressing question or solicitation of confirmation. As discussed in Section 5.1.2.1, several devices such as adverbs of modality, sentence-final particles and interrogative form are adopted in order to render the sense of uncertainty expressed by utterances with *kana / kashira*. The same devices can be found in the translations of *Ponyo*. First, adverbs of modality such as 唔通 (*m⁴tung¹*, 'could it possibly be…') in Cantonese or 可能 (*kěnéng*, 'possibly') in Chinese are inserted as in Example (72).

---

[11] There are 24 cases of *kana / kashira* identified as self-addressing question / solicitation of confirmation in the film. However, the meaning of one *kana* utterance for some reasons is changed, so we will only consider the other 23 cases in current analysis.

(72) ボニョ　　が　　　　　寝た　　から　　　　かな
ponyo　*ga*　　　　*neta*　*kara*　　　*kana*
Ponyo　SUBJECT　slept　　because　　PA (uncertainty)

"I wonder if it is because Ponyo went to sleep."

(Cantonese dubbing)
唔通　　　　　　係　　因為　　　波兒　　　瞓　著　咗
m⁴tung¹　　　*hei⁶*　*yen¹wei⁶*　*bo¹yi⁴*　*fen³*　*zêg⁶*　*zo²*
could it possibly　be　　because　Ponyo　　sleep　ASP　ASP

"Is it possibly because Ponyo went to sleep?"

(Chinese subtitling)
可能　　是　因為　　波妞　　睡　　著　　了　　　　吧
kěnéng　*shì*　*yīnwèi*　*bōér*　*shuì*　*zháo*　*le*　　*ba*
possibly　be　because　Ponyo　sleep　ASP　　ASP　　PA

"It is possibly because Ponyo went to sleep."

Second, sentence-final particles are also useful devices in expressing sense of uncertainty, for example:

(73) ポニョ　　　　泣いてない　　　　　かな
ponyo　　　*nai-te-nai*　　　　*kana*
Ponyo　　　　cry-GERUND-NEG　　PA (uncertainty)

"I wonder if Ponyo is crying."

(Cantonese dubbing)
波兒　　　　會唔會　　　　都　　　喊　　緊　　　　呢
bo¹yi⁴　　*wui⁶m⁴wui⁶*　*dou¹*　*ham³*　*gen²*　　*né¹*
Ponyo　　　will-not-will　also　　cry　　PROG　　FP

"I wonder if Ponyo is crying.　Do you know?"

By the utterance with sentence-final particle 呢 (*né¹*) which connotes speaker's uncertainty as well as curiosity, the speaker (SOSK) not only expresses his doubt but also articulates his enquiry towards his mother in a less direct way.

Finally, different interrogative forms (particle question, A-not-A question and interrogative-word question) are adopted in the translation of a *kana / kashira* utterance.　However, as I discussed in Section 5.1.2.1, the self-addressing nature of *kana / kashira* as an important device of politeness cannot be rendered into both target

languages.

The second usage of *kana / kashira*, that is to put forward a request politely, is not found in *Spirited Away*.   In addition to Example (69) which I have briefly discussed above, there are two more cases of *kana / kashira* as a polite request in *Ponyo*.

(74) この　　　　　スープ　　　　私が　　　　　　　頂いて
　　　kono　　　　*suupu*　　　*watashi-ga*　　　*itadai-te*
　　　this　　　　　soup　　　　I-SUBJECT　　　　receive-GERUND

　　　いい　　かしら
　　　ii　　　*kashira*
　　　ok　　　PA (uncertainty)

　　　"I wonder if it's okay for me to have this soup."

(75) いい　　　　かな
　　　ii　　　　*kana*
　　　ok　　　　PA (uncertainty)

　　　"I wonder if it's ok (to shake hands with you)."

The self-addressing nature of the particle *kana / kashira* reduces the imposition of a request in the above examples.   In Cantonese dubbing and Chinese subtitling, all three polite requests with *kana / kashira* are rendered into different interrogative forms as shown in Table 5.1 below.

Example	Cantonese dubbing	Chinese subtitling
(69)	唔知可唔可以…呢? *m⁴-ji¹-ho²-m⁴-ho²yi⁵… né¹* (not-know-can-not-can…FP)	不知道能不能…呢? *bù-zhīdaò-néng-bù-néng… ne* (not-know-can-not-can…FP)
(74)	可唔可以…呀? *ho²-m⁴-ho²yi⁵… a³* (can-not-can…FP)	可以…嗎? *kěyǐ…ma* (can…FP)
(75)	可以…嗎? *ho²yi⁵… ma¹* (can…FP)	可以…嗎? *kěyǐ…ma* (can…FP)

Table 5.1: Translation of polite request with *kana / kashira*

The translation of Example (69) in both Cantonese and Chinese seems the most felicitous one as the uncertainty is rendered by means of the phrase 'not know' (*m⁴ji¹* in Cantonese and *bùzhīdaò* in Chinese), the A-not-A question (can-not-can) and the

sentence-final particle 呢 (*né¹* in Cantonese; *ne* in Chinese) which expresses the sense of indefiniteness and curiosity.   The A-not-A question alone as in the Cantonese translation of Example (74) is an appropriate alternative although it is not as indirect as the translation of Example (69).   The indirectness of a *kana / kashira* request seems unlikely to be retained in the Cantonese translation of Example (75) as well as the Chinese translation of Example (74) and (75).   In these three utterances, the particle 嗎 (*ma¹* in Cantonese; *ma* in Chinese) is attached to a declarative sentence to form a question.   The particle question sounds more forceful than an A-not-A one for not offering options to the hearer.   The constraint of time and space might account for the reason why Chinese subtitling opts for a particle question more than Cantonese dubbing does.

To summarize the discussion of *kana / kashira* in this section, the sense of uncertainty can be retained by means of adverbs / sentence-final particles / interrogative forms, but its self-addressing nature is not likely to be rendered into target languages.

5.2   Negative Interrogative

Like expressions of uncertainty, the negative interrogative is also a negative politeness strategy of being pessimistic (Brown and Levinson 1987).   It appears in several situations in the research of Module Two study.   For example, it is very common in inviting a friend to a party (Situation 2).

(76) パーティーを　　　開く　　　けど、　　　来ない？
　　　paatiiw-o　　　*hiraku*　　　*kedo*　　　*ko-nai*
　　　party-ACC　　　hold　　　though　　　come-NEG

　　　"We are having a party.   Aren't you coming?"

The conjunction *kedo*, although literally means 'though,' only "serves to introduce the topic of discussion" (Jordan and Noda 1987, 1: 104) here.   By assuming that the addressee will not come, the speaker puts forward an invitation without offending the negative face of the addressee.   Moreover, negative interrogative is also used in making a request (Situation 6) as Example (77) demonstrates.

(77) お茶を　　　　　　入れて　　　　　　くれない？
　　 o-cha-o　　　　　 *ire-te*　　　　　 *kure-nai*
　　 HON-tea-ACC　　 make-GERUND　 verb of giving-NEG

"Can't you make tea for me?"

To make it more indirect, some speakers would attach to the question in Example (77) the particle of uncertainty *kashira* which I have discussed in the section above.　The question particle *ka* is omitted and replaced with a rising intonation in Example (76) and (77) as both utterances are addressed towards one's in-group members, i.e. one's friend in Example (76) and one's spouse in (77).

There are 12 cases of negative interrogative as politeness marker in *Spirited Away*.　I will briefly divide them into two groups: negative interrogative form of the copula *desu* and negative interrogative form of lexical verbs.　The negative form of the copula *desu* is *dewa-arimasen* which is shortened to *ja-nai* or *jan* in colloquial speech. The negative interrogative form [*ja-nai* + question particle *ka*] has a similar function to the tentative copula *deshou* / *darou* by which the speaker can express his/her opinion in a roundabout way and further solicit agreement from the hearer.　I will discuss its usage and translation in Section 5.2.1.　The negative interrogative form of verbs is used in more diverse situations.　First, it can be used to put forward a request or an invitation politely by assuming that the hearer will not respond to it positively, as demonstrated in Example (76) and (77).　Besides, a speaker can show his/her concern about others in a moderate way by adopting a negative interrogative form. Moreover, it can be exploited, like the negative interrogative form of the copula *desu*, to solicit confirmation from the hearer.　Section 5.2.2 will deal with negative interrogative form of verbs and its translation.

5.2.1 Negative Interrogative of Copula *desu*

There are three cases of *ja-nai-ka* used as a politeness marker.　Instead of negating the proposition, the speaker is affirmative about his/her viewpoint and would like to draw the addressee's attention to it, for example:

(78) この前の　　　 誕生日　　　　 に
　　 konomaeno　 *tanjoubi*　　　 *ni*
　　 last　　　　　　 birthday　　　　 PA

バラ	の	花	を	もらった	じゃない
bara	*no*	*hana*	*o*	*moratta*	*janai*
rose	POSS	flower	ACC	received	COPULA-NEG

"Didn't you receive roses previously on your birthday?"

The question particle *ka* is omitted and replaced with a rising tone. In Example (78), MOM tries to remind CHR of something she already knows. The negative interrogative form is retained in both target languages as demonstrated in Example (79) below.

(79) (Cantonese dubbing)

你	生日	嗰陣時
néi⁵	*seng¹yed⁶*	*go²zen⁶xi⁴*
you	birthday	that time

唔	係	收	過	玫瑰花	嘅	咩
m⁴	*hei⁶*	*seo¹*	*guo³*	*mui⁴guei³fa¹*	*gé²*	*mé¹*
not	be	receive	ASP	rose	FP	FP

"Didn't you receive roses on your birthday?"

(Chinese subtitling)

上次	生日	時	不	是	收	到
shàngcì	*shēngrì*	*shí*	*bú*	*shì*	*shōu*	*dào*
last time	birthday	time	not	be	receive	ASP

很	漂亮的	玫瑰花	嗎?
hěn	*piàoliàngde*	*mégùihūa*	*ma*
very	pretty	rose	FP

"Didn't you receive pretty roses on your last birthday?"

The negative interrogative form in the above example, however, sounds more like a questioning rather than a reminder in both target languages. According to Kwok (1989), a negative question with the sentence-final particle 咩 (*mé¹*) in Cantonese bears some rhetorical force and thus is not neutral. Speakers usually adopt it to show their surprise or disbelief at something.

A-not-A question is another device adopted in both target languages to render a negative interrogative form.

(80) あの　　　人　　　ハイカラ　　じゃない　　　　じゃない
　　　ano　　*hito*　*haikara*　*janai*　　　　*janai*
　　　that　　person　civilized　　COPULA-NEG　　COPULA-NEG

"Isn't that person very barbarous?"

There are two *janai* in the above example: the first *janai* negates the adjective ハイカラ (*haikara*, civilized / fashionable) and the second one the whole sentence. The question particle *ka* which is originally attached to the second *janai* is again omitted. In Example (80), the speaker ZENI gives an evaluation of her twin sister YUBA's behavior (i.e. 'not civilized') and seeks confirmation from her addressee CHR by putting her opinion in negative interrogative form. In both the Cantonese dubbing and the Chinese subtitling, Example (80) is translated into an A-not-A question as demonstrated below.

(81) (Cantonese dubbing)
　　　佢　　　個　人　　　係　唔　係　好　　　時髦　　　　呢
　　　kêu⁵　*go³ yen⁴*　*hai⁶ m⁴ hai⁶ hou²*　*xi⁴mo¹*　*né¹*
　　　she　　CL person　be not be very　　fashionable　FP

"Is that person very fashionable?"

(Chinese subtitling)
那個　　　　人　　　是　不　是　　　很　　　時髦?
nàge　　*rén*　　*shì bú shì*　　*hěn*　　*shímáo*
that　　　person　be not be　　　very　　fashionable

"Is that person very fashionable?"

The above translation has two problems. First, the translator misconceives the meaning of ハイカラ (*haikara*). The adjective *haikara* literarily means 'high collar' which refers to the dress of politicians or government officials in Meiji Period (1868-1912). Although originally used to mock people who imitate superficially whatever comes from the western culture, the adjective now bears a positive connotation of 'fashionable' and 'civilized' (*Wikipedia*, last updated on 8 May 2011). Both versions I examined render the adjective *haikara* into 'fashionable' as shown in Example (81). In this way, the negative copula *janai* attached to the adjective *haikara* would contradict the image shown on the screen as YUBA is depicted as an old lady in gorgeous dress. As a result, the phrase *haikara-janai* refers to YUBA's

behavior (i.e. 'not civilized') rather than to her appearance. Second, an A-not-A question sounds more like a pure question. The opinion the speaker intends to express via negative interrogative form *janai-ka* does not get rendered into the target languages. Example (82a) suggests a Cantonese alternative and Example (82b) a Chinese one.

(82a) 佢　　個　　人　　咪　　好　　野蠻　　嘅
       kêu^5　*go^3*　*yen^4*　*mei^5*　*hou^2*　*yé^{5}man^4*　*gé^2*
       she　CL　person　not-be　very　barbarian　FP

"Isn't that person very barbaric?"

(82b) 那個　　人　　不　太　　講　　道理，　不　是　嗎?
       nàge　*rén*　*bú*　*tài*　*jiǎng*　*dàolǐ*　*bú*　*shì*　*ma*
       that　person　not　very　talk　reason　not　be　FP

"That person is not very civilized, is she?"

In both examples, the negative interrogative form is retained but in different ways. In colloquial Cantonese, the phrase 唔係 (*m^4-hai^6*, not-be) is generally shortened to 咪 (*mei^5*) as shown in Example (82a) with the sentence-final particle 嘅 (*gé^2*) attached to a declarative sentence to form a question. In Chinese, a speaker can solicit confirmation from the addressee by attaching to his/her opinion a tag question such as 不是嗎 (*bú-shì-ma*, not-be-FA) as in Example (82b). The following negative interrogative form is dealt with in different manners in the target languages.

(83) あそこ　　じゃない、　　ほら
      asoko　*janai*　*hora*
      there　COPULA-NEG　look

"Isn't it there?　Look!"

Example (83) consists of two parts: a negative interrogative to express opinions and an imperative to give instructions. The translator who works on Cantonese combines the two parts and uses an imperative sentence to render Example (83) as demonstrated below in Example (84a).

(84a) 你   睇 下   嗰 邊
       néi⁵   *tei²* *ha⁵*   *go²* *bin¹*
       you   see a while   that direction

       "Take a look of that!"

(84b) 咪   嗰 個?   你 睇 下
       mei⁵   *go²* *go³*   *néi⁵* *tei²* *ha⁵*
       not-be that one   you see a while

       "Isn't it there?   Look!"

Although Cantonese dubbing in Example (84a) also fulfils the function of giving direction, the connotative meaning of seeking confirmation suggested by negative interrogative form in the original cannot be retained.   Example (84b) provides an alternative which preserves both the negative interrogative and imperative.   The interrogative mood is marked by a rising tone instead of sentence-final particle in this case.   In addition, as I have discussed in Section 4.3.2, the adverb 下 (*ha⁵*, 'a while') helps to minimize the imposition of a suggestion.   Chinese subtitling, by contrast, produces a more felicitous translation as demonstrated in Example (85).

(85) 是 不 是 在   那裡， 你 看 看
     shì *bú* *shì* *zài*   *nàlǐ*   *nǐ* *kàn* *kàn*
     yes not yes to be   there   you see see

     "Is it there?   Look!"

The A-not-A question in the above example creates a consultative mood, accompanied by a suggestion for action to confirm the speaker's point of view. Similar to the adverb 下 (*ha⁵*, 'a while') in Example (84b), the reduplication of the verb 看 (*kàn*, 'see') in Example (85) "has the semantic effect of signaling that the actor is doing something 'a little bit'" (Li and Thompson 1981: 29) and thus makes the utterance less direct.

In this section, I examined three cases of *janai* and their translations.   To summarize, negative interrogative form of copula is not easy to translate and sometimes not easy to retain in the target languages.   There is no rule or specific pattern a translator can follow when translating *janai*.   I suggested a few alternatives.   However, a translator still needs to draw upon the context to decide the best way to render a

Japanese negative interrogative.

5.2.2 Negative Interrogative of Verbs

The negative interrogative form of a verb has several pragmatic functions in the film. First, it can be used to put forward an invitation or a request in a polite way by assuming the addressee will not respond positively.

(86) ちょっと　　　行って　　　みない？
　　chotto　　　　*i-tte*　　　　*mi-nai*
　　a little bit　　go-GERUND　try-NEG

　　"Should't we go for a while and see?"

(87) ヒント　か　何か　　　もらえません　　か
　　hinto　*ka*　*nani-ka*　　*morae-masen*　　*ka*
　　hint　　or　anything　receive-NEG　　QUES

　　"Can't I get a hint or something (from you)?"

Interrogative form alone functions well in putting forward an invitation or a request in a polite way.　However, by using negative interrogative form as in Example (86) and (87), the speaker resorts to a more indirect way to make a request or invitation. There are three cases of negative interrogative form used as a polite invitation (one case) or request (two cases).　Example (88) demonstrates the translation of the polite invitation in Example (86).

(88) (Cantonese dubbing)
　　去　　　睇　　　下　　　囉
　　hêu³　　*tei²*　　*ha⁵*　　*lo³*
　　go　　see　　a little　FP

　　"Let's go for a while and see."

　　(Chinese subtitling)
　　要不要　　　　去　看看?
　　yào-bú-yào　　*qù*　*kàn-kàn*
　　want-not-want　go　see-see

　　"Do you want to go and see?"

Cantonese dubbing shifts an indirect invitation into a direct proposal while Chinese

subtitling renders it into an interrogative form. Although the utterance 'Let's go for a while and see' can still be interpreted as an invitation, it sounds far more direct than the one in negative interrogative form in the original. The Cantonese translator makes such a shift probably because he/she thinks it is not necessary to adopt such a roundabout way of speaking between husband and wife.

The two polite requests in interrogative form are both rendered into an A-not-A question in Cantonese dubbing as demonstrated in Example (89), while they are translated into either a particle question as in Example (90) or a tag question as in Example (91) in Chinese subtitling.

(89) 你 可唔可以 俾 啲 指示 我 呀
néi⁵ *ho²-m⁴-ho²-yi⁵* *béi²* *di¹* *tei⁴xi⁶* *ngo⁵* *a³*
you can-not-can give some hint me FP

"Can you give me a hint?"
(Example taken from Cantonese dubbing)

(90) 可是 妳 可以 給 我 一些 提示 嗎?
kěshì *nǐ* *kěyǐ* *kě* *wǒ* *yìxiē* *tíshì* *ma*
but you can give me some hint FP

"But can you give me a hint?"
(Example taken from Chinese subtitling)

(91) 妳 帶 她 去 湯婆婆 那裡 好 嗎?
nǐ *dài* *tā* *qù* *tāngpópo* *nàlǐ* *hǎo* *ma*
you take her go Yubaaba there ok FP

"You take her to Yubaaba's place, ok?"
(Example taken from Chinese subtitling)

In cases of polite request, a literal translation of negative interrogative form will sound unnatural in target texts, so only the interrogative form is retained in both Cantonese dubbing and Chinese subtitling. Although the semantic translation of Example (89) and (90) looks exactly the same, an A-not-A question is less offensive than a particle question because it offers both positive and negative options for the addressee to choose. According to Brown and Levinson (1987: 145), providing options is a kind of negative politeness by which the speaker can show the hearer his "want not to coerce" the hearer into doing an FTA. The tag question 好嗎

(*hǎo-ma*, ok-FP) in Example (91) which sounds more like seeking confirmation than a polite request is the strongest in tone.   It might be argued that Chinese subtitling prefers particle questions and tag questions to an A-not-A question owing to space and time limitations.   However, as far as the translation of politeness markers is concerned, Cantonese dubbing creates a closer equivalent to the negative interrogative form than Chinese subtitling.

Speakers can also exploit the negative interrogative form to express their worry and further solicit confirmation from the hearer in a roundabout way as Example (92) demonstrates.

(92a)	あの	そこ	ぬれません	か？
	ano	*soko*	*nurema-sen*	*ka*
	er	there	get wet-NEG	QUES

   "Won't you get wet there?"

(92b)	そこ	ぬれます	よ
	soko	*nuremasu*	*yo*
	there	get wet	FP

   "You will get wet there."

CHR utters Example (92a) when she sees the faceless spirit (KAO) standing alone in the rain.   Example (92b) is a more direct way to remind the hearer of something with the sentence-final particle *yo* emphasizing speaker's assertion.   However, when CHR regards the faceless spirit as a customer of the bathhouse, she chooses to voice her concern indirectly.   Cantonese dubbing and Chinese subtitling deal with this expression in different ways.   Example (93) demonstrates the Cantonese dubbing of Example (92a) and Example (94) the Chinese subtitling.

(93) 先生		你	咁樣			
xin^1seng^1		$néi^5$	$gem^2yêng^6$			
sir		you	this way			

會	淋濕	個	身	嘅	喎
wui^6	lem^4seb^1	go^3	sen^1	$géi^3$	wo^5
will	wet	POSS	body	FP	FP

   "Sir your body might get wet there."

(94) 在　　　　那裡　　不　會　　淋濕　　　　嗎?
　　　zài　　*nàlǐ*　　*bú*　*hùi*　　*línshī*　　　*ma*
　　　be　　　there　　not　will　　get wet　　QUES

"Won't you get wet there?"

In Cantonese dubbing, two politeness markers can be identified in rendering the mild tone of Example (92a) expressed through negative interrogative.　On the one hand, the term of address 先生 (*xin¹seng¹*, 'sir') is inserted to show deference and on the other, the sentence-final particle 喎 (*wo⁵*), "a device to report what someone else has said" (Kwok 1989: 67), helps to distance the speaker from his/her utterance.　By contrast, Chinese subtitling decides to render the negative interrogative literally. However, Example (94) sounds more like questioning instead of reminding.

Last of all, people can also use negative interrogative form of verbs to express their viewpoints and furthermore seek confirmation from the hearer.

(95) 坊　　　　　怪我は　　　　なかった　　かい
　　　bou　　　*kega-wa*　　　*nakatta*　　*kai*
　　　NAME　　injury-TOPIC　　not have　　QUES

"Bou, you were not hurt, were you?"

By using a negative interrogative, YUBA includes in the question her wish that nothing terrible actually happened to her BOU.　Both Cantonese and Chinese have a tendency to negate something bad in an enquiry to show their concern towards the hearer.　Therefore, a literal translation works well in rendering the negative interrogative in Example (95) into the target languages.　The following is the Chinese version of Example (95).

(96) 沒有　　　　受　　　傷　　　吧
　　　méiyǒu　　*shòu*　　*shāng*　　*ba*
　　　not　　　receive　　hurt　　　FP

"You didn't get hurt, did you?"

The other utterance with similar connotation is also rendered literarily into both target languages.　Below are the original text together with its Cantonese translation.

(97) (Japanese original)

豚	なんか	なってない		よ	ね
buta	*nanka*	*na-tte-nai*		*yo*	*ne*
pig	something	become-GERUND-NEG		PA	PA

"They are not becoming something like a pig, are they?"

(Cantonese dubbing)

佢哋	唔	會	變	咗	豬	吖	嗎?
kêu5déi6	*m4*	*wui6*	*bin3*	*zo2*	*ju1*	*a¹*	*ma⁵*
they	not	will	become	ASP	pig	FP	FP

"They weren't turned into pigs, were they"

However, literal translation of negative interrogative does not apply to all utterances in this category.　I will consider two utterances of similar content.

(98a)

なんか	におわない？
nanka	*niowa-nai*
anything	smell-NEG

"Didn't you smell anything?"

(98b)

なんか	におわぬ	か？
nanka	*niowa-nu*	*ka*
anything	smell-NEG	QUES

"Didn't you smell anything?"

FAT, when smelling some food, seeks confirmation from his wife by using Example (98a).　The question particle か (*ka*) in this example is omitted and replaced with a rising tone.　This enquiry is rendered into an A-not-A question in both Cantonese dubbing and Chinese subtitling as demonstrated in Example (99).　Example (98b), a similar enquiry made by FROG towards RIN, is rendered into an assertive sentence with adverb signifying uncertainty in both target texts as shown in Example (100).

(99)

聞唔聞	到	啲	味	呀?
men⁴-m⁴-men⁴	*dou³*	*di¹*	*méi⁶*	*a³*
smell-not-smell	ASP	some	fragrance	FP

"Did you smell something nice?"
(Example taken from Cantonese dubbing)

(100) 好似　　　　有　　　啲　　　乜　　　味　　　　咁
　　　hou²qi⁵　*yeo⁵*　*di¹*　*med¹*　*méi⁶*　*gem²*
　　　seems like　have　some　what　fragrance　such condition

"There seems to be something that smells (human)."
(Example taken from Cantonese dubbing)

By confirming something in negative interrogative form, the speaker not only puts forward an enquiry but also includes his/her own opinion in the question. None of the above translations conveys both connotations. Example (99) sounds like a neutral enquiry as both positive and negative options are offered in the question. Example (100) is an articulation of one's opinion, although the speaker marks his uncertainty with the adverb 好似 (*hou²qi⁵*, 'seem like'). Example (101) suggests an alternative by combining two examples.

(101) 好似　　　　有　　　啲　　　乜　　　味　　　　咁,
　　　hou²qi⁵　*yeo⁵*　*di¹*　*med¹*　*méi⁶*　*gem²*
　　　seems like　have　some　what　fragrance　such condition

　　　聞唔聞　　　　　到　　　呀?
　　　men⁴-m⁴-men⁴　*dou³*　*a³*
　　　smell-not-smell　ASP　PA

"There seems to be something that smells. Did you smell it?"

In such cases, a literal translation (你聞唔到啲味咩, *néi⁵-men⁴-m⁴-dou³-di¹-méi⁶-mé¹*, you-smell-not-ASP-some-fragrant, 'Can't you smell some fragrance?') would sound very awkward and should be avoided in translation.

In this section, I examined the translation of negative interrogative form into Cantonese dubbing and Chinese subtitling. The negative interrogative form in both target texts usually sounds more like a rhetorical question which gives a contrary impression to the milder tone in the source text, so a literal translation is not preferred and usually only the interrogative form is retained in target texts. However, when a negative interrogative expresses in their enquiry the speaker's wish that something terrible does not happen to others, it can be rendered literally. Besides, negative interrogative is sometimes rendered into a declarative sentence with a sentence-final particle in Cantonese dubbing to lessen the degree of imposition as well as to express the indirectness of a negative interrogative question.

5.2.3 Verification

In *Ponyo*, I did not find a negative interrogative form of the copula (i.e. *ja-nai-ka*) used by the speaker to express his/her opinion in a roundabout way and further solicit agreement from the hearer. As far as the negative interrogative form of verbs is concerned, three cases can be identified. First, it is used as a polite way to put forward a request.

(102) 私　　　　と　　　　一緒に
　　　 watashi　　*to*　　　*isshyoni*
　　　 I　　　　　with　　　together

　　　 来て　　　　　　くれない　　　　　か
　　　 ki-te　　　　　*kure-nai*　　　　*ka*
　　　 come-GERUND　　verb of giving-NEG　QUES

　　　 "Can't you come together with me, please?"

Example (102) is a request articulated by an adult (FUJI) towards a kid (SOSK). I have mentioned in the discussion of *kureru* requests in Section 4.2.3 that both target languages render the polite request in Example (102) into an imperative attached with sentence-final particles as the following examples demonstrate.

(103)　　(Cantonese dubbing)
　　　　你　　　快脆　　　啲　　　跟　　　我　　　嚟　　　啦
　　　　néi⁵　*fai³cêu³*　*di¹*　*gen¹*　*ngo⁵*　*lei⁴*　*la¹*
　　　　you　　quickly　　a little　follow　me　　come　FP

　　　　"Come with me immediately."

　　　　(Chinese subtitling)
　　　　跟　　　我　　　一起　　　來　　　吧
　　　　gēn　*wǒ*　*yìqǐ*　　*lái*　　*ba*
　　　　follow　me　　together　come　FP
　　　　"Come together with me."

The translator might base his/her decision on the context in which such a request takes place rather than on the original text. He/she might regard it as inappropriate for a senior like FUJI to address his junior SOSK with a polite request, so he/she adjusts it to a casual one. Example (103) also demonstrates "double status of the translation as a reconstruction of another text and a text functioning in its own right in the target

culture" (Bakker et al. 2001: 229).   Translated text is treated not only as a faithful rendering of the source text but also has its own values in the target culture.

In addition to polite requests, one case of negative interrogative form of verbs is used to articulate the speaker's concern about something in an indirect way.

(104)   先生   ダメ   って   言わない？
        sensei   *dame*   *tte*   *iwa-nai*
        teacher   no   PA   say-NEG

        "Wouldn't teacher say 'No'?"

By Example (104), a mother (MOM) reminds her son (SOSK) in a milder way of something that he might be forbidden to do (i.e. to bring goldfish to the school). This utterance is rendered into an A-not-A question in Cantonese dubbing and into a particle question in Chinese subtitling.

(105)   (Cantonese dubbing)
         老師   俾   唔   俾   㗎   ？
         lou⁵xi¹   *béi²*   *m⁴* *béi²*   *ga⁴*
         teacher   allow   not   allow   FP

         "Does teacher allow?"

         (Chinese subtitling)
         老師   會   答應   嗎?
         lǎoshī   *hùi*   *dāyìng*   *ma*
         teacher   will   permit   QUES

         "Will teacher permit?"

An A-not-A question sounds like a pure question and the speaker's opinion that teachers will not allow is not expressed by a particle question.   Example (106) suggests alternatives.

(106)   (Cantonese dubbing)
         老師   唔   俾   啩，   係   唔   係?
         lou⁵xi¹   *m⁴*   *béi²*   *gua³*   *hei⁶* *m⁴* *hei⁶*
         teacher   not   allow   FP   be   not   be

         "Teacher won't allow, will she?"

118

(Chinese subtitling)

老師	不	准	吧，	對	不	對?
lǎoshī	*bù*	*zhǔn*	*ba*	*duì*	*bú*	*duì*
teacher	not	allow	FP	yes	not	yes

"Teacher won't allow, will she?"

Last of all, one negative interrogative form of verbs is used to express one's opinion indirectly and further solicit confirmation from the hearer.

(107)   通じない？
    tsuji-nai
    get through-NEG

"He cannot be reached (by wireless), can he?"

(Cantonese dubbing)

接	唔	通	呀?
jib³	*m⁴*	*tung¹*	*a³*
connect	not	through	FP

"It didn't put us through (to him)?"

(Chinese subtitling)

連	不	上	嗎?
lián	*bú*	*shàng*	*ma*
connect	not	to	QUES

"It couldn't connect him?"

As demonstrated in the Example (107), negative interrogative form sounds natural and possesses similar function in both target texts, so both target languages render this utterance literarily.

5.3 Minor Sentence

5.3.1 Minor Sentence

Minor sentence in Japanese refers to an incomplete sentence which ends with the conjunction *kedo* / *ga* / *noni* (all three bear the meaning 'although'). By use of a minor sentence, the speaker can articulate the first part of the utterance only and leaves the rest unspoken so that the utterance sounds inconclusive and non-confrontational. Therefore, it is a commonly used linguistic device in dealing

with face-threatening acts.   In the analysis of Module Two, it was found in three situations: seeking agreement (Example (108)), making a complaint (Example (109)) and asking for approval (Example (110)).

(108)　いい　　と　思う　　けど　　　（どう　　思う？　）
　　　　ii　　　*to*　*omou*　*kedo*　　（*dou*　　*omou*　　　　）
　　　　good　PA　think　though　　（how　　think　　　　）

　　　　"I think it's good.   (How do you think?)"

(109)　壊れた　　　みたい　　けど　　　（壊した　　の？　）
　　　　kowareta　*mitai*　　*kedo*　　（*kowashita*　*no*　　）
　　　　broken　　look like　though　　（broke　　QUES　）

　　　　"It seems broken.   (Did you break it?)"

(110)　三日間　　休ませて　　　　いただきたい　　　けど
　　　　mikakan　*yasum-ase-te*　　*itadaki-tai*　　　*kedo*
　　　　three days　break-let-GERUND　verb of receiving-want　though

　　　　（よろしい　です　　　か　　）
　　　　（*yoroshii*　*desu*　　*ka*　　）
　　　　（ok　　　COPULA　QUES　）

　　　　"I want to receive three holidays from you.   (Is that ok?)"

The phrases in brackets are the utterances the speaker deliberately drops to reduce the forcefulness of a potential FTA.   In the discussion of Chapter 4, the strategy of using a minor sentence is adopted once by RIN to make a complaint 'I surely told you to take out the dishes in advance though, (why didn't you do so?)' (see Example (36) and (40)).   In addition to this example, there are four[12] more minor sentences detected in *Spirited Away*.   The examples below demonstrate two of the minor sentences and their Cantonese as well as Chinese counterparts.

(111)　そりゃ　　　そう　だ　　　　けど
　　　　sorya　　　*sou*　*da*　　　*kedo*
　　　　that-TOPIC　such　COPULA　though

---

[12]   There are in total 6 cases of minor sentences.   However, the meaning of the two minor sentences is completely altered in Cantonese dubbing, so we will exclude these two from my discussion.

"That is the case though…"

(Cantonese dubbing)

講	就	係	咁	講	嗻
gong²	*zeo⁶*	*hei⁶*	*gem²*	*gong²*	*zé¹*
say	then	be	such	say	FP

"You could say so."

(Chinese subtitling)

話	是	這麼	說 ・・・
huà	*shì*	*zhèmo*	*shuō*
speech	be	such	say

"You could say so though…"

MOM responds with Example (111) to FAT's argument that the remover will settle everything for them so that they have plenty of time to make an adventure through the tunnel. The minor sentence sounds like an agreement, but what is omitted from the sentence is MOM's uncertainty and worry about such an adventure. Cantonese dubbing renders the sense of uncertainty with a sentence-final particle 嗻 (*zé¹*) which carries the meaning of "not too much" (Kwok 1989: 53). It also implies that MOM thinks the reason FAT offers is only one concern and there should be something more to take into account before they make a decision. As a written form of translation, Chinese subtitling takes advantage of the ellipsis (…) to render the inconclusive tone expressed via Japanese minor sentences. This strategy is adopted in the Chinese translation of all minor sentences except the one in Example (112) below.

(112)

クサレ神	の	気配
kusare-kami	*no*	*kehai*
stinky-spirit	POSS	odour

じゃなかった	ん	だ	が
janakatta	*n*	*da*	*ga*
COPULA-NEG	nominalizer	COPULA	though

"It seems not the odour of Stinky Spirit though (I still don't know the real identity of the coming guest)"

(Cantonese dubbing)

睇嚟	佢	唔	似	係	腐爛	神	啝
tei²lei⁴	*kêu⁵*	*m⁴*	*qi⁵*	*hei⁶*	*fu⁶lan⁶*	*sen⁴*	*wo⁵*
look like	he	not	resemble	be	stinky	spirit	FP

"It seems that he does not resemble Stinky Spirit."

(Chinese subtitling)

不	太	像	腐爛神	的	樣子
bú	*tài*	*xiàng*	*fǔlànshén*	*de*	*yàngzi*
not	too	resemble	stinky spirit	POSS	appearance

"It seems not the Stinky Spirit."

By the minor sentence in example (112), YUBA withholds her judgment about whether a guest coming is Stinky Spirit. This utterance is rendered into a Chinese sentence without ellipsis which is adopted in the translation of the other three minor sentences, so it sounds more like an assertion and fails to retain the uncertainty expressed through the Japanese minor sentence. In Cantonese dubbing, the sentence-final particle 啝 (*wo⁵*) expresses the speaker's surprise about what happens, but what is left unspoken in the minor sentence seems impossible to render into the target text. A possible solution is to add a question 係邊個呢 (*hei⁶-bin¹go³-né¹*, be-which-FP, 'Who is it?') after the minor sentence. However, this insertion also presents two problems. First, time and space constraints might not allow an insertion like this. Second, the insertion makes explicit what is implied in a minor sentence. Translators usually face such a dilemma when they render a minor sentence into Cantonese. If they express explicitly what is omitted in a minor sentence, the inconclusive tone is lost. If they do not, the translation sounds like a mere assertion and the target audience might not be aware of what is being unsaid, especially when the omission is not FTA-related. Apart from the one in Example (111), all the other three minor sentences are rendered into declarative sentences in Cantonese without clues that something is omitted in the utterance. As a result, although sentence-final particle in Cantonese dubbing as well as ellipsis in Chinese subtitling might sometimes function as useful devices in rendering minor sentences, some of the minor sentences might still create difficulties for translators to deal with.

5.3.2 Verification

In *Ponyo*, I identified three cases of minor sentence.   All three are rendered into a declarative sentence in both target languages.   Below is one of the examples.

(113)　　ちがう　　　のに
　　　　　tigau　　　*noni*
　　　　　different　　though

　　　　　（どうして　　信じて　　　　　くれない？）
　　　　　doushite　　*shinjite*　　　　*kure-nai*
　　　　　（why　　　　believe-GERUNG　verb of giving-NEG）

　　　　　"It's not what you think.   (Why do you not trust me?)"

　　　　　(Cantonese dubbing)
　　　　　唔　　　係　　　咁樣　　　　㗎
　　　　　m^4　　hei^6　　$gem^2yêng^6$　　ga^3
　　　　　not　　　be　　　such way　　FP

　　　　　"It's not the case"

　　　　　(Chinese subtitling)
　　　　　不　是　這樣　　　的！
　　　　　bú　*shì*　*zhèyàng*　　*de*
　　　　　not　be　this way　　PA

　　　　　"It's not the case."

In the above example, the question in brackets is deliberately omitted and only the minor sentence which ends in *noni* is articulated for the sake of politeness. However, the audience of both target languages does not have access to what is omitted in the original.   In Cantonese dubbing, the sentence-final particle 㗎 (*ga^3*) which expresses the sense of finality and certainty makes this sentence sound more like an assertion.   The particle 的 (*de*) in Chinese subtitling also signifies that the speaker is certain about what he articulates.   Moreover, the ellipsis which is frequently exploited in the Chinese translation of *Spirited Away* cannot be identified in *Ponyo*.   In short, the inconclusive tone of a Japanese minor sentence cannot be maintained in both target languages of *Ponyo*.

5.4　Terms of Address

Terms of address in many languages function as one kind of linguistic devices to mark politeness.　Using address terms to claim in-group membership is a positive politeness strategy to make a request in English as in 'Honey, can you take this in for me?' (example taken from *Desperate Housewives*).　Chinese also observe the Address Maxim as a politeness principle.　It is very important, according to Gu (1990: 248), to "address … interlocutors with an appropriate address term." Japanese has a very delicate system of address terms, especially in terms of personal pronouns.　Term of address in Japanese is not only a politeness marker, but also a device to signify the hierarchical relationship between the addresser and addressee. In this section, I will discuss some terms of address and their translation into Cantonese dubbing as well as Chinese subtitling.　Section 5.4.1 will first look at the implication of various first and second person pronouns.　Section 5.4.2 will discuss the honorific suffix *san* and *sama* attached to a proper name.

5.4.1　Personal Pronouns

Unlike Chinese and English, there is more than one first and second person pronoun in Japanese.　However, first and second person pronouns are usually omitted in conversations "unless it is necessary to emphasize *me*-ness or *you*-ness' (Makino and Tsutsui 1986: 30, italics in original) as it is not difficult to infer who the addresser ('I') and the addressee ('you') are in normal situations.　As a result, the adoption of first or second person pronouns in a speech might bear some implications which will definitely cause problems in translation.　Table 5.2 summarizes all the first person pronouns in *Spirited Away* and their connotation.

1st Person Pronoun	Connotation	Addresser
わたし (*watashi*)	a formal and neutral form	CHR (26) HAKU (12) YUBA (3) ZENI (2)
あたし (*atashi*)	an informal form usually adopted by female speakers	ZENI (3) YUBA (2) CHR (1) SEV (1)
あたい (*atai*)	an informal form adopted by female speakers from the red-light district or community of labours with implication of vulgarness.	RIN (2) SEV (1)
わし (*washi*)	an informal form adopted by older male speakers when addressing their inferior	KAMA (4) FROG (1) KAO (1)
おれ (*ore*)	an informal form adopted by male speakers when addressing people of same or lower status	RIN (4) KAO (2) FROG (1)

Table 5.2: Japanese first person pronouns and their implication

All the five first person pronouns in Table 5.2 are translated into 我 ('I') in both Chinese subtitling (*wǒ*) and Cantonese dubbing (*ngo*[5]) as this is the only first person pronoun available in target languages. Apart from the neutral *watashi,* the implication of all the other first person pronouns seems difficult to retain in target texts. However, Diaz Cintas and Remael (2007) believe that the omission of a politeness marker can be compensated for by means of other semantic choices. The way Cantonese dubbing deals with the first person pronoun *washi* might demonstrate this. The first person pronoun *washi* is used by elderly people when addressing their inferiors. The boiler room master KAMA uses this first person pronoun to refer to himself four times. Below is one of the examples.

(114) わしは   カマジイ   だ
       washi-wa   *kamajii*   *da*
       I-TOPIC   Grandpa Kama   COPULA

フロガマ	に	こきつかわれとる	ジジイ	だ
hurogama	*ni*	*kokitsuka-waretoru*	*jijii*	*da*
boiler room	PA	overwork-make	old man	COPULA

"I am Grandpa Kama.　I am an old man who is made overwork in the boiler room."

(Cantonese dubbing)

小妹妹	呀	話	俾	你	知	呀,
xiu²mui⁶mui²	*a³*	*wa⁶*	*béi²*	*néi⁵*	*ji¹*	*a³*
little sister	PA	tell	give	you	know	PA

我	呀,	不過	係	煲	水
ngo⁵	*a³*	*bed¹guo³*	*hei⁶*	*bou¹*	*sêu²*
I	PA	only	be	boil	water

俾	人	沖涼	嘅	咋
béi²	*yen⁴*	*cung¹lêng⁴*	*gé²*	*za³*
give	people	take shower	FP	FP

"Little sister, let me tell you something.　I am only an employer who boils water for our guests to take shower.

The implication that the speaker is an elderly man who addresses an inferior cannot be rendered by the Cantonese counterpart of the first person pronoun *washi* (我, *ngo⁵*). However, the insertion of the address term 'little sister' and the phrase 'let me tell you something' in front of the message does help to convey the image of an elderly person who enjoys sharing stories with his inferiors.　Moreover, the particle *a³* signifies the temporary pauses in the middle of an utterance which also characterizes the slow rhythm of an old man's speech.

Diaz Cintas and Remael (2007) also claim that the compensation for the omission of a politeness marker does not need to take place in the same utterance where the omission is performed.　The strategy of compensation can be applied elsewhere in the film as long as it communicates to the audience the relationship between the characters or "suggests the way [the] character habitually speaks"　(ibid.: 189). This kind of strategy provides an alternative solution in rendering some terms that are difficult to find an equivalent for in the target language, such as first person pronoun *atai* in Japanese.　As I have discussed in Table 5.2, the first person pronoun *atai* are employed by female speakers of lower status.　In the film, the bath house servants such as RIN use this pronoun to refer to themselves.　Example (115) is an utterance

by a bath house servant.

(115)   あたしら　　　の　　　所　　　へ　　　は
         atashi-ra   *no*   *tokoro*   *e*   *wa*
         I-PLURAL   POSS   place   PA   SUBJECT

         よこさないで　　　　おくれ
         yokosa-nai-de   *o-kure*
         send -NEG-GERUND   HON-verb of giving

         "Don't send her to our place."

         (Cantonese dubbing)
         唔好　　　　整　　　污糟　　我哋　　　嘅　　地方　　　呀
         m⁴hou²   *jing²*   *wu¹zou¹* *ngo⁵déi⁶* *gé³* *déi⁶fong¹* *a³*
         do not   make   dirty   we   POSS place   FP

         "Don't contaminate our place."

The Cantonese utterance expresses a sense of rudeness and vulgarity by being ironic. Although the first person pronoun *atashi* in the source text does not contain any negative connotation, the Cantonese translation helps to depict the image of a bath house servant of low status which is suggested by the adoption of the self-referent pronoun *atai* in other utterances. However, not every implication of first person pronoun choices can be compensated for, as demonstrated in Example (114) and (115). For instance, RIN's adoption of a male first person pronoun *ore* which suggests her masculine personality does not get rendered into the target texts. Besides, this kind of compensation is difficult to apply in Chinese subtitling which is constrained by space and time. As result, the hierarchy and politeness implied by the adoption of different first person pronouns can not be retained in Chinese subtitling. Various second person pronouns in Japanese also create some difficulties for translators. Table 5.3 below summarizes all the second person pronouns adopted in the film and their implication.

2nd Person Pronoun	Connotation	Addresser
あなた (*anata*)	formal and neutral form	MOM→FAT (2) MOM→ CHR (1) KAMA→ CHR (1) CHR → BOU (1) CHR→ ZENI (1) CHR→KAO (4) CHR→KAMA (1) ZENI→HAKU(1)
あんた (*anta*)	informal form to address people of lower status, bearing sense of rudeness and impoliteness	RIN→CHR (2) ZENI→BOU (2) ZENI→ CHR (2)
そなた (*sonata*)	formal form to address people whose status is lower than the addresser in a mild tone	HAKU→CHR (3)
お前 (*omae*)	informal form adopted mainly by male speakers to address people of same or lower status	YUBA →CHR (9) YUBA→HAKU(2) YUBA→HEAD(1) YUBA→SV (1) ZENI→CHR (5) ZENI→KAO (3) ZENI →HEAD (1) ZENI → BOU (1) KAMA →.RIN (1) KAMA→HAKA(1) KAMA→SUSU (1) FROG→RIN (2) RIN→ CHR (4) KAO →SV (1) BOU →CHR (3)
おぬし (*onushi*)	informal form adopted mainly by male speakers to address people of same or lower status	FROG→KAO (1)
おのれ (*onore*)	informal form adopted to address people whose status is lower than oneself in a blame	YUBA→HAKU(1)

Table 5.3: Japanese second person pronouns and their implication

The second person pronoun *onore* is rendered into 你個衰人 (*néi⁵-go³-sêu¹-yen⁴*, you-such-bad-person, 'you bastard') in Cantonese dubbing and 你這個壞東西 (*nǐ-zhège-huài-dōngxī*, you-this-bad-thing, 'you villain') in Chinese dubbing. Moreover, two cases of *anata* by which MOM addresses FAT are rendered into 老公

('husband') in both Cantonese dubbing (*lou⁵gung¹*) and Chinese subtitling (*lǎogōng*), as the second person pronoun *anada* is also the term which a wife uses to address her husband.   Apart from these three cases, all other second person pronouns are translated into 你 (*néi⁵* in Cantonese and *nǐ* in Chinese, 'you') in the target texts. The same strategy of compensation can also be applied to the translation of second person pronoun.   I have already discussed in Example (63) in Section 5.1.1.2 how a Cantonese slang 我 識 佢 係 老 鼠 啊 (*ngo⁵-xig¹-kêu⁵-hei⁶-lou⁵xu²-a¹*, I-know-him-be-mouse-FP, 'How could I possibly know a mouse!') helps to communicate to the audience the arrogant personality of YUBA which is exemplified by her frequent use of *omae* (13 times) to address others.   I will further examine the Cantonese translation of two utterances to demonstrate the application of compensation strategy.

(116)　　お前　　　生きてた　　　　　　　　の　　　　　かい
　　　　　omae　　*iki-te-ta*　　　　　　　　　*no*　　　*kai*
　　　　　you　　　live-GERUND-PAST　　　nominalizer　QUES

　　　　"You survived?"

　　　　(Cantonese dubbing)
　　　　白龍　　　　　　乜　　　　　你 冇　　　死 到　　　咩?
　　　　bag⁶lung⁴　　*med¹*　　　*néi⁵ mou⁵*　*séi² dou³*　*mé¹*
　　　　white dragon　　how come　　you not　　die ASP　　FP

　　　　"How come you did not die, White Dragon!"

Example (116) is articulated by YUBA towards HAKU when she finds out he survives ZENI's spell.   In the discussion of Section 5.2.2, I found that both Japanese and Cantonese tend to use negative interrogative forms to assure the addressee that the speaker is unwilling to see anything bad happen to him or her.   As a result, it conveys some message when the Cantonese translation in Example (116) changes a positive verb 'to live' into a term of negative connotation 'not die.'   This shift also communicates to the audience the insolent attitude of YUBA expressed through the adoption of the second person pronoun *omae*.   The adoption of the same pronoun *omae* by another character is dealt with in a different way.   Example (117) below is an utterance articulated by ZENI towards CHR.

(117)　お前を　　　　助けて　　　　　　あげたい　　　　　　　けど
　　　　omae-o　　　*tasuke-te*　　　　*age-tai*　　　　　　　*kedo*
　　　　you-ACC　　　help-GERUND　　　verb of giving-want　　though

　　　　あたし　に　どう　する　こと　　も　できない　よ
　　　　atashi　*ni*　*dou*　*suru*　*koto*　*mo*　*deki-nai*　*yo*
　　　　I　　　　PA　how　do　　thing　PA　can-NEG　　FP

　　　　"Though I want to help you, there is nothing I can do."

　　　　(Cantonese dubbing)
　　　　小妹妹　　　吖　其實　　　我　好　　想　　　幫　你　嘅
　　　　xiu²mui⁶mui²　*a¹*　*kei⁴sed⁶*　*ngo⁵*　*hou²*　*sêng²*　*bong¹*　*néi⁵*　*gé²*
　　　　little sister　PA　actually　I　really　want　help　you　FP

　　　　不過　　　　我　　　真嘅　　　　無能為力
　　　　bed¹guo³　*ngo⁵*　*zen¹gé³*　*mou⁴neng⁴wéi⁴lig⁶*
　　　　but　　　　I　　　really　　　incapable to help

　　　　"Actually, I really want to help you, little sister, but I am not able to do anything."

Unlike YUBA, her twin sister ZENI is rather a kindhearted witch. As she is the oldest character in the film, she sometimes uses *omae* to address people younger than her without malice as in Example (117). Therefore, the translator decides to insert the term 小妹妹 (*xiu²mui⁶mui²*, 'little sister') to show ZENI's care for her inferiors. The two examples are both taken from Cantonese dubbing. This kind of compensation again is not found in Chinese subtitling. Before we conclude that it is unlikely for the implications conveyed by different Japanese personal pronouns to be rendered in Chinese subtitling, we need to consider one more example.

(118)　お前　湯バーバの　　とこ　　へ
　　　　omae　*yubaaba-no*　　*toko*　*e*
　　　　you　　YUBA-POSS　　place　PA

　　　　つれて　　　　ってくれねえ　　　　　　　　　か
　　　　tsurete　　　*tte-kure-nee*　　　　　　　*ka*
　　　　take-GERUND　(go)-GERUND-verb of giving-NEG　QUES

　　　　"Can't you take her to the place of Yubaaba?"

I have reviewed the translation of Example (118) in the discussion of giving verb *-kureru* as a request in Section 4.2.2 as well as in the analysis of negative interrogative

(Example 91) in Section 5.2.2 respectively.   In both sections, the Cantonese version (an A-not-A question) can be considered more equivalent to the source text than the Chinese version [declarative sentence + tag question] because an A-not-A question reduces the degree of imposition by offering options.   However, if we take the second person pronoun *omae* into consideration, the tag question in Chinese subtitling seems to render more properly the implication of *omae* which is usually adopted by a superior towards his/her inferior.   Translators then have to evaluate the relevance of each feature (i.e. the verb of giving, negative interrogative form and second person pronoun *omae*) to the text before they can decide which feature should be given priority.   In this case of request, the sense of favour expressed by the verb of giving as well as the indirectness conveyed by the negative interrogative form are more relevant than the hierarchical relationship implied by the second person pronoun, as the omission of second person pronoun can be compensated for elsewhere in the film.

5.4.2 Proper Names + *san* / *sama*

The translation of Japanese proper names into Cantonese or Chinese does not cause much difficulty as they can usually be rendered literarily into Cantonese dubbing and Chinese subtitling by means of Chinese characters.   It is the honorific suffix *san* / *sama* attached to proper names that should be handled with cares.   The suffix *san* functions as the honorific title Mr. / Ms in English to show the speaker's deference towards the referent and *sama* is a more honorific alternative.   For example, the supervisor of the bathhouse addresses one of his customers as 春日さま (*kasuka-sama*, proper name-*sama*) which is rendered into 春日大人 (proper name-mandarin) in both Cantonese dubbing (*cên¹yed⁶-dai⁶yen⁴*) and Chinese subtitling (*chūnrì-dàrén*).   The term 大人 (*dai⁶yen⁴* / *dàrén*) which literally means 'mandarin' is used to address judges or officials.   However, not every honorific suffix can be rendered successfully into the target languages.   Table 5.4 below lists the proper names to which *san* / *sama* are attached in some situations.

	Proper name		With honorifics
(1a)	カマジイ (*kamajii,* KAMA)	(1b)	カマジイさん (*kamajii-san*)
(2a)	ゼニーバ (*zeniiba,* ZENI)	(2b)	ゼニーバさん (*zeniiba-san*)
(3a)	湯バーバ (*yubaaba,* YUBA)	(3b)	湯バーバ様 (*yubaaba-sama*)
(4a)	リン (*rin,* RIN)	(4b)	リンさん (*rin-san*)
(5a)	ハク (*haku,* HAKU)	(5b)	ハク様 (*haku-sama*)

Table 5.4: Proper names with honorific suffix

The terms *kamajii* in (1a) and *zeniiba* in (2a) are referent use of proper names, while the ones with honorific suffix *san* in (1b) and (2b) are vocative use in the film. The referent term *kamajii* (*kama*: boiler, *jii*: grandpa) and its vocative counterpart *kamajii-san* share the same translation 鍋爐爺爺 (boiler-grandpa) in both Cantonese dubbing (*wo¹lou⁴-yé⁴yé⁴*) and Chinese subtitling (*guōlú-yéyé*). So do the term *zeniiba* (*zenii*: money, *ba*: Grandma) and its honorific term *zeniiba-san* share the same Cantonese as well as Chinese translation 錢婆婆 (money-grandma, pronounced as *qin⁴-po⁴po⁴* in Cantonese and *qián-pópó* in Chinese). It is difficult to distinguish between the referent use and honorific vocative use in both target languages because the adoption of kinship terms like 爺爺 ('grandpa') and 婆婆 ('grandma') to address non-kin members already demonstrates the speaker's deference towards the addressee. Besides, a literal translation of *kamajii-san* into 鍋爐爺爺先生 (boiler-grandpa-sir) would sound awkward with two honorific titles 爺爺 ('grandpa') and 先生 ('sir') attached at the same time to a proper name. To compensate for the omission, Chinese subtitling uses the honorific second person pronoun 您 (*nín,* 'you') to collocate with the translation of the honorific term *kamajii-san* or *zeniiba-san* as in Example (119).

(119) あの   カマジイさん   です   か
       ano   *kamajii-san*   *desu*   *ka*
       er   boiler-grandpa-HON   COPULA   QUES

"Are you Mr Grandpa Boiler?"

(Chinese subtitling)

請	問	您	是	鍋爐爺爺	嗎?
qǐng	*wèn*	*nín*	*shì*	*guōlú-yéyé*	*ma*
HON	ask	you (HON)	be	boiler-grandpa	FP

"Excuse me, are you Grandpa Boiler?"

Apart from the honorific 'you' 您 (*nín*), the politeness marker 請問 (*qǐng-wèn*, please- ask, 'excuse me') also signifies the deference expressed through the address term *kamajii-san*. In Cantonese dubbing, however, it is difficult to make such a distinction as the neutral second person pronoun 你 (*néi⁵*) and its honorific counterpart 您 (*néi⁵*) have identical pronunciation.

Similarly, it is difficult to distinguish the proper name *yubaaba* (*yu*-bath, *baaba*-grandma) from its honorific term *yubaaba-sama* in target texts. *Yubaaba* is the name the servants of the bathhouse use to refer to their employer in their private conversation. The same person is referred to as *yubaaba-sama* by the supervisor of the bathhouse in public especially in front of the servants. In addition, people address YUBA directly with the polite term *yubaaba-sama*. Therefore, *yubaaba-sama* is both a referent and vocative term. Although the adoption of deferential second person pronoun 您 (*nín*) helps to render the honorific suffix *sama* as I discussed above in the case of *kamajii-san* and *zeniiba-san*, it is beyond my understanding that this strategy is not applied to the translation of *yubaaba-sama*.

Next, the proper name *rin* is used as a referent and vocative term in the film, while the one with honorific suffix *rin-san* is adopted only as a vocative term which CHR uses to address her caretaker RIN. Both terms are translated into 小玲 (little-NAME) in Cantonese dubbing (*xiu²-ling⁴*) and Chinese subtitling (*xiǎo-líng*). The character 玲 is the transliteration of the sound *rin* and the prefix 小 ('little') is usually prefixed to a person's name to show intimacy. If space and time allow, it is suggested to render the honorific term *rin-san* into 玲姊姊 (NAME-sister) in both Cantonese (*ling⁴-zé²zé¹*) and Chinese (*líng-jiějie*). In this way, the politeness is again realized by the adoption of a kinship term to address a non-kin person.

Finally, unlike the three terms of address I discussed above, the distinction between the proper name *haku* and its honorific alternative *haku-sama* is clearly made in the target texts. The proper name *haku* ('white'), used as a referent, self-referent, and

vocative term, is rendered as 白龍 (*bag⁶lung⁴*, white-dragon), while *haku-sama*, mainly a vocative term used by the staff of the bathhouse to address *haku*, is translated into 白先生 (*bag⁶-xin¹seng¹*, white-Mr, 'Mr White'). There are two exceptions in which *haku* is rendered as its honorific counterpart *haka-sama* in both Cantonese and Chinese. Below is one of the examples.

(120)   ハク   と   いう   人   に   言われて   きました
        haku   *to*   *iu*   *hito*   *ni*   *iwarete*   *ki-mashita*
        HAKU   PA   call   person   PA   be-told-GERUND came-PAST

"I was told by a person named HAKU to come here."

(Cantonese dubbing)
係   白   先生   介紹   我   嚟
hei⁶   *bag⁶*   *xin¹seng¹*   *gai³xiu⁶*   *ngo⁵*   *lei⁴*
be   white   Mr.   introduce   me   come

"I was introduced by Mr White to come here."

In the Japanese original, CHR introduces herself with Example (120) when she first meets KAMA. She at that time does not know what role HAKU plays in the bathhouse and neither is she sure if KAMA knows HAKU, so she refers to HAKU by his name only. The Cantonese dubbing renders *haku* with a more polite term 白先生 (*bag⁶-xin¹seng¹*, 'Mr. White') probably because the translator regards it as more appropriate to apply politeness in the target languages when a speaker refers a stranger (HAKU) to another stranger (KAMA). In the analysis of Module Two, we have seen that politeness is applied to out-group members more frequently than to in-group members in Chinese / Cantonese. Therefore, as a newcomer to the bath house, it is reasonable that CHR tries to be as polite as possible to any out-group members she meets.

In the discussion of address terms in this section, I examined the translation of different first / second person pronouns as well as the honorific suffix *san* / *sama* in Japanese. I demonstrated how Cantonese dubbing exploits a compensation strategy in rendering first and second person pronouns of different connotations. I also observed how the honorific second person pronoun 您 (*nín*) helps Chinese subtitling to distinguish a proper name from its deferential counterpart suffixed with *san*. Moreover, I further discussed the "hierarchy of relevance" (Toury 1980: 38) in

dealing with different features of an utterance when a translator has to decide which feature should be given priority in translation.

5.4.3 Verification

First person pronouns detected in *Ponyo* usually connote gender difference as demonstrated in Table 5.5. As audience can easily tell the gender of a speaker from the image shown on screen, the translators did not pay special attention to the distinction among different first person pronoun and all three first person pronouns in Table 5.5 are rendered into 我 ('I') in both Cantonese dubbing (*ngo*[5]) and Chinese subtitling (*wǒ*).

1st Person Pronoun	Connotation	Addresser
わたし (*watashi*)	a formal and neutral form	FUJI (7) WIFE (2) STAFF (1) TOKI (1) YOSI (1) LISA (1) GURA (1) KUMI (1) VILR (1)
あたし (*atashi*)	an informal form usually adopted by female speakers	TOKI (2) YOSI (1) LISA (1)
ぼく (*boku*)	An informal form adopted by male speakers, usually children and young people	SOSK (18)

Table 5.5: Japanese first person pronouns in *Ponyo*

There is less diversity of second person pronouns in *Ponyo* than in *Spirited Away* as discussed in Section 5.4.1. Table 5.6 demonstrates all the second person pronouns detected in *Ponyo*.

2nd Person Pronoun	Connotation	Addresser
あなた (*anata*)	formal and neutral form	GURA (6) LISA (1)
お前 (*omae*)	informal form adopted mainly by male speakers to address people of same or lower status	FUJI (5)
君 (*kimi*)	informal form adopted mainly by male speakers to address people of same or lower status	FUJI (2)

Table 5.6: Japanese second person pronouns in *Ponyo*

Apart from one *anata* which is rendered as 老公 ('husband'), all other second person pronouns are translated into 你 ('you') in both target languages. The connotation of *omae* and *kimi* is not compensated for as is done in *Spirited Away*, probably because the speaker (FUJI) does not articulate it to show his contempt towards the addressee. In other words, the adoption of *omae* or *kimi* by FUJI in the film is just a way to show age difference.

In addition to the honorific suffix *san*, I found in *Ponyo* two more suffixes くん (*kun*) and ちゃん (*chan*) attached to proper names mainly to show intimacy. The most deferential suffix *sama* is not detected in *Ponyo*. The honorific suffix *san* is rendered in various ways. When it is attached to the name of an elderly woman, the kinship term 婆婆 ('grandmother') is adopted in translation to show deference. The terms 先生 ('sir') and 太太 ('Mrs') are employed as equivalents to the suffix *san* attached to the name of a male adult and a married woman respectively. The main character LISA is addressed sometimes with her proper name *Lisa* and sometimes with *Lisa-san* (proper name + honorific suffix). To make a distinction, Chinese subtitling renders the proper name as 理莎 (*lǐshā*, a transliteration of the name) and the name with honorific suffix *san* as 理莎太太 (*lǐshā-tàitai*, NAME-Mrs, 'Mrs Lisa'). However, both terms are rendered as 理莎 (*léi⁵sa¹*, NAME) without any honorific suffix in Cantonese dubbing. Such a distinction is not drawn in Cantonese dubbing for two possible reasons. First, all the characters live in a small town and are acquainted with each other. A Cantonese translator might regard it as unnecessary to address an acquaintance with honorific term as Mrs Lisa. Second, the honorific suffix 太太 (*tai³tai²*, usually abbreviated into *tai³* in Cantonese) is

suffixed to the last name (such as *léi⁵-tai²*) instead of the given name as in the Japanese original.   Therefore, the Cantonese translator does not adopt the honorific term 太太 (*tai³tai²*) probably for the sake of naturalness.

Similarly, Chinese subtitling also strives to maintain the intimacy suffixes *kun* and *chan*.   Both *kun* and *chan* are attached to the name of a little boy SOSK.   FUJI addresses SOSK with 宗介くん (*sousuke-kun*, NAME-intimacy suffix) which is rendered as 宗介弟弟 (*zōngjiè-dìdi*, NAME-brother) in Chinese subtitling.   SOSK is sometimes addressed as 宗介ちゃん (*sousuke-chan*, NAME-intimacy suffix) which has 小宗 (*xiǎo-zōng*, little-NAME) as its Chinese equivalence.   The kinship term 弟弟 (*dìdi*, 'brother') and the prefix 小 (*xiǎo*, 'little') both express the sense of closeness.   Again, Cantonese dubbing does not attempt to make a distinction between a proper name with and without such intimacy suffix.   In short, as far as the translation of an honorific as well as intimacy suffix is concerned, Chinese subtitling seems able to produce a translation which is more faithful to the original than Cantonese dubbing does.

5.5   Summary

In this chapter, I reviewed four frequently used politeness markers in Japanese: expressions of uncertainty, negative interrogative forms, minor sentences and terms of address.   I further discussed their translation into Cantonese dubbing as well as Chinese subtitling respectively.   Uncertainty in Japanese is realized by the adoption of tentative copula *deshou* /*darou* as well as the particle *kana* / *kashira*.   It usually causes no difficulty for translation when the tentative copula is used to express speaker's conjecture.   Both target languages exploit different linguistic devices, for example adverbs of modality and interrogative form, to render the sense of uncertainty.   When it comes to the tentative copula used to express the speaker's opinion indirectly and to further solicit agreement from the hearer, Cantonese dubbing tends to transfer such an indirect utterance into a direct declarative sentence.   An A-not-A question 係唔係 (*hei⁶-m⁴-hei⁶*, be-not-be) might be tagged on to the declarative sentence to solve the problem.   However, a tag question which expects an answer from the addressee definitely sounds more direct than a tentative copula in Japanese.   Moreover, both target languages are unable to distinguish a polite

question with tentative copula *deshou* from a normal question with a neutral copula *desu*. As far as particles of uncertainty are concerned, adverbs of modality and interrogative forms are also commonly used devices to render *kana / kashira* in a self-addressing question to express the speaker's uncertainty as well as to solicit confirmation from the hearer. When *kana / kashira* are used to put forward a polite request, an A-not-A question together with the phrase 'not know' (m^4-ji^1 in Cantonese and *bù-zhīdaò* in Chinese) and sentence-final particle 呢 ($né^1$ in Cantonese and *ne* in Chinese) can create a close equivalent in the target languages as demonstrated in Table 5.1.

As a negative interrogative form functions mainly as a rhetorical question in both target languages, a literal translation should be avoided. Therefore, a shift can be observed in the translation of negative interrogative into Cantonese and Chinese. A negative interrogative form is usually rendered into a mere question or a declarative sentence with sentence-final particle. The insertion of deferential terms of address such as 先生 (xin^1seng^1, 'sir') also helps to soften the tone of a declarative sentence used as an equivalent to Japanese negative interrogative. Literal translation is preferred in target languages only when a negative interrogative is used to confirm if something miserable happens to the hearer. Both tentative copula and negative interrogative are very indirect ways of Japanese to express one's opinion. Although close equivalents such as interrogative form or declarative sentence suffixed with sentence-final particle can be adopted in translation, they are still more direct than the original. In short, it seems difficult to render such characteristics of indirectness into target languages.

Indirectness in Japanese is also realized by minor sentence which again creates obstacles in translation. Chinese subtitling takes advantage of the written form and utilizes punctuation (ellipsis) to tackle the problem. Cantonese translators, however, face a dilemma as to whether they should express explicitly what is implied in a minor sentence or leave the implication untranslated. If they translate the part that is deliberately omitted in a minor sentence, the inconclusive nature of a minor sentence cannot be retained in the translation. Therefore, in the films under discussion, the translator decides to sacrifice the implication of a minor sentence and renders most of the minor sentences, especially when the omission is not FTA-related, into a declarative sentence in Cantonese dubbing.

The adoption of various first / second person pronouns in Japanese marks the hierarchical and interpersonal relationship between interlocutors. I demonstrated with several examples how Cantonese dubbing exploits the compensation strategy to successfully convey the relationship between characters. Chinese subtitling, constrained by space and time, is unable to make a clear distinction between different first / second person pronouns. Furthermore, in both target languages, the speaker can show deference towards a non-kin member by addressing him/her with a kinship term. Therefore, kinship terms sometimes function as an equivalent to the honorific suffix *san / sama*. However, when the address term already consists of [proper name + kinship term], the honorific suffix *san / sama* is usually omitted in translation as it is awkward to have two honorific terms attached to one proper name in target languages. As a compensation, Chinese subtitling adopts a honorific form of second person pronoun 您 (*nín*) to collocate with address terms with *san / sama*.

Finally, I also observed how "the hierarchy of relevance" (Toury 1980: 38) influences a translator's decision about which features should be given priority in translation. Expressions of uncertainty might be sacrificed in order to communicate the personality of certain character to the audience, while the hierarchy marked by the terms of address might give way to the indirectness of a request. As a result, translators need to judge each utterance in its context before they can decide which features should be rendered in the target text.

6.   Discernment Aspect of Japanese Politeness

6.1   Definition of Discernment

Ide (1989: 224) believes that Brown and Levinson's theory of politeness is not comprehensive enough to explain the politeness phenomenon in Japanese because the use of formal forms and honorifics which are "the major linguistic devices for politeness in Japanese" is wrongly categorized by Brown and Levinson as a negative politeness strategy.   She argues that formal forms and honorifics are not strategies which interlocutors adopt to redress face threatening acts according to their own volition.   Instead, the adoption of formal forms and honorifics is grammatically and socio-pragmatically compulsory in Japanese.   In order to come up with a more comprehensive account of politeness phenomena, Ide (1989) proposes that linguistic politeness should consist of two aspects.   On the one hand, the "volition aspect" of politeness (Hill et al. 1986: 348) refers to some of the politeness strategies in Brown and Levinson which speakers, according to their free will, can exploit to redress the addressee's face in interactions.   On the other, the "discernment aspect" (ibid.) of politeness, according to Ide (1989), is the part overlooked by Brown and Levinson. Discernment is the translation of the Japanese term *wakimae* which means "the … automatic observation of socially-agreed-upon rules" (Hill et al. 1986: 348). Japanese speakers are bound to choose between plain/formal forms in every uterance according to the social norms.   However, as I have briefly discussed in Section 3.4 above, many researchers (Cook 1996, 2005, 2006; Okamoto 1999; Megumi 2002; Pizziconi 2003) have demonstrated with examples taken from real conversations how Japanese speakers switch between plain/formal form in addressing the same person in order to achieve an objective, such as to avoid a hierarichal relationship.   Therefore, the adoption of formal forms can also be volitional and tactical.   In this chapter, while I examine how the normative use of plain/formal forms (that is, the discernment aspect in Ide's dichotomy) in the Japanese animations is dealt with in the target languages, I will also bear in mind the possibility that formal form can sometimes be used strategically and will further discuss the implication of my data for this possibility in the following chapter.

Levinson (1983: 90-91) explains that the distinction between formal and informal forms is so "firmly grammaticalized" in Japanese that "it is almost impossible to say

anything at all which is not sociolinguistically marked as appropriate to certain kinds of addressees only."   In other words, Japanese speakers have to choose between plain forms and formal forms in every utterance "(s)ince the choices cover such parts of speech as copulas, verbs, nouns, adjectives, and adverbs" (Ide 1989: 231).   Table 6.1 below lists different forms of basic parts of speech.

Forms Parts of speech	Informal	Formal	
	Plain	Neutral	Honorific
Copula	だ *da*	です *desu*	でございます *degozaimasu*
Verb 1	来る *kuru* ('to come')	来ます *ki**masu***	(exalting) いらっしゃいます *irasshai-masu*
			(humbling) まいります *mairi-masu*
Verb 2	聞く *kiku* ('to inquire')	聞きます *kiki**masu***	(exalting) お聞きになります ***o-kiki-ni-narimasu***
			(humbling) お聞きにします ***o-kiki-ni-shimasu***
Noun	意見 *iken* ('opinion')	ご意見 ***go**-iken*	ご意見 ***go**-iken*
	写真 *shasin* ('photograph')	お写真 ***o**-shasin*	お写真 ***o**-shasin*
Adjective	元気 *genki* ('healthy')	お元気 ***o**-genki*	お元気 ***o**-genki*
Adverb	ゆっくり *yukkuri* ('slowly')	ごゆっくり ***go**-yukkuri*	ごゆっくり ***go**-yukkuri*

Table 6.1: Different forms of basic parts of speech (examples taken from Niyekawa 1995: 53- 70).

Honorific forms of verbs can be further divided into humble forms (i.e. lowering speaker's status to pay respect to addressee) and exalting forms (i.e. elevating

addressee's status to show deference).   Some verbs like *kuru* ('to come')
demonstrate morphologically different humble and exalting forms.   However, for the
majority of verbs (such as *kiku*, 'to inquire'), syntactical rules are applied to form
honorifics.   Moreover, some parts of speech including nouns, adjectives and adverbs
exhibit identical neutral and honorific formal forms, because the degree of formality is
decided by the copula (*desu* or *degozaimasu*) or verb (*kimasu* or *irasshaimasu*) which
follows these parts of speech.   For a Japanese speaker to observe social norms in
order to be polite, he/she must know "his/her expected place in terms of group
membership (in-group or out-group), role structures …and situational constraints"
(Ide 1989: 241).   The formal forms are mainly adopted towards the seniors, the
superiors and the out-group members such as a post office clerk, while the plain forms
are oriented towards one's family, intimates and the in-group members such as one's
colleagues.   Therefore, the choice between plain and formal forms also represents
sociolinguistic hierarchy.

The distinction between plain and formal forms can be clearly observed in the
Japanese data I collected in Module Two study in which native speakers of Japanese
were asked to come up with an appropriate expression in ten given situations.   In
Situation 9 when someone meets his/her colleague outside the office during lunch
time and Situation 10 when someone turns down an invitation for dinner from his/her
siblings, all utterances collected are in plain forms as colleagues and siblings are
in-group members to the speaker.   Plain form is also adopted by the majority of the
subjects in Situation 4 when someone praises his/her child for completing the
assignments, Situation 5 when someone seeks agreement from his/her friend about an
idea and Situation 6 when someone asks his/her spouse to make tea.   The addressees
in these three situations are either speaker's junior or in-group members.

Honorifics are adopted mainly in three situations.   First, two different kinds of
humbling forms are observed in Situation 1 when someone borrows a pen from a
stranger at a post office.   On the one hand, some subjects attached the humbling form
of the verb 'receive' (*itadaku*) to the gerund form of the verb 'lend' (*kashite*) to lower
him/herself who receives humbly the act (of lending) from an out-group member.
On the other, some subjects adopt the humbling form of the verb 'borrow' -
*o-**kari**-shimasu* (HON-borrow-HON) to pay respect by lowering their own status
when performing the act (of borrowing).   Second, humbling form is also frequently
adopted in Situation 3 when someone wants to offer a ride to an elderly lady who

lives next door.   The humbling form of three different verbs can be observed among the responses: o-**okuri**-*shimasu* (HON-drive-HON), o-**nose**-*shimasu* (HON-take in a car-HON) and o-**tsure**-*shimasu* (HON-take-HON), all of which are actions performed by the speaker.   Finally, being conscious of the hierarchical difference created by the position, the majority of subjects adopt the humbling form of the verb 'receive' (*itadaku*) in Situation 8 when they ask their supervisor for permission to take leave.

Formal (neutral) form can be observed in Situation 7 when someone found his/her neighbor broke the coffee machine one lent him / her.   The adoption of formal neutral form manifests the speaker's intention to maintain distance with the addressee in such an unpleasant situation.   Situation 2 when someone invites an acquaintance to go to a party is the only situation in which plain form and formal (neutral) form are almost equally adopted.   As 'acquaintance' is a relatively vague term for the speaker to define the relationship between him/herself and the addressee, it might be difficult to make a decision on which form to use. The dichotomy of responses collected in Situation 2 also demonstrates the significance of defining the relationship between interlocutors before Japanese start a dialogue.

We have seen in the discussion of request in Section 4.2.2 that the target languages are able to distinguish among only two levels of politeness instead of three which is observed in the Japanese original.   Examination of more data below helps us to get a clear picture on how the discernment aspect of politeness is rendered into target languages.   Section 6.2 will expound briefly three main characteristics of discernment politeness observed in the script of *Spirited Away*.   Section 6.3 and 6.4 will look at how these characteristics are rendered into Cantonese dubbing and Chinese subtitling respectively.   Section 6.5 will examine the translation of *Ponyo* as verification.

6.2   Japanese Data

In *Spirited Away*, the majority of utterances are plain form.   Formal forms, both neutral and honorific, are adopted on only a few occasions.   Table 6.2 summarizes the addressers and addressees of formal forms.

Addresser	Addressee
CHR	KAMA
	YUBA
	SV
	ZENI
	KAO
	DRIVER
SV	HAKU
	GUEST
	YUBA
RIN	GUEST
	FROG
FROG	GUEST
	YUBA
HAKU	KAMA
	YUBA
YUBA	KAO
SEV	GUEST
FAT	NOBODY

Table 6.2: Addresser and addressee of formal forms

As we can see in Table 6.2, three factors decide the adoption of formal forms: (a) age, (b) rank and (c) degree of familiarity. First, when people talk to their seniors, they tend to use formal form to show deference. For example, CHR addresses ZENI mainly with formal forms for she is the eldest character in the film. Second, people adopt formal form in conversations with their superiors such as their employer in order to pay respect. In *Spirited Away*, almost everyone, except BOU and guests of the bath house, addresses YUBA with formal form because, being the owner, she is the one who takes control of the bath house. Finally, when the addressee is an out-group member or even a stranger whom the speaker meets for the first time, formal form is usually preferred in the conversation. For instance, in CHR's first encounter with KAO, she makes an enquiry in the formal form. Even without the presence of any specific hearer, FAT puts forward his question in formal form as the

potential addressee is an out-group member. In most of the cases, formal neutral form is sufficient to indicate formality and deference. However, special respect is paid to guests of the bath house via the adoption of formal deferential form.

In the script of *Spirited Away*, I can identify three main characteristics of discernment aspect of Japanese politeness. First, speakers are able to switch instantly between plain and formal forms according to the identification of every interlocutor involved. The following example demonstrates how the supervisor of the bathhouse adopts different forms in dealing with different addressees.

(121)　　そんな　もったいない　こと　が　　　　できる　　か
　　　　　sonna　*mottainai*　*koto*　*ga*　　　　*dekiru*　　*ka*
　　　　　such　　to be a waste　thing　SUBJECT　able to do　QUES

"How can we waste our herbal bath on cleaning (the bathtub)?"

おはようございます
ohayou-gozaimasu
good morning

"Good morning"

よく　　お休みになられました　　　　か
yoku　*o-yasumi-ni-nararemashita*　*ka*
well　　HON-rest-PA-HON　　　　　QUES

"Did you take a good rest, sir?"

The three lines in Example (121) are articulated consecutively by the supervisor of the bath house but towards different addressees. By the first utterance, the supervisor turns down CHR's request for some herbal bath to clean the bathtub.   As CHR is his junior, the supervisor chooses plain form of the verb *deki-ru* ('able to do something,' in contrast to *deki-masu*) to voice his rejection.   However, he immediately switches to formal form when a guest passes him by.   He greets the guest with the exalting form (*o*-VERB-*narimasu*) of the verb 'to rest' as I discussed in Table 6.1 above but adapts the verb *narimasu* ('to become') into passive voice (i.e. *na-rarema-shita*, become-PASSIVE-PAST) to enforce the sense of deference as passive voice of verb is also a device in Japanese to realize negative politeness.

Second, the adoption of formal forms is asymmetrical.   Example (122) is a conversation between YUBA and CHR.

(122)　　CHR:　あの　　名前　　って　　　　ここ　　　です　　　　か
　　　　　　　　　　ano　*namae*　*tte*　　　　*koko*　*desu*　　　*ka*
　　　　　　　　　　er　　　name　　PA　　　　　here　　COPULA　　QUES

　　　　　　　　"Er…Should I put my name here?"

　　　　　YUBA:　そう　　　だ　　　　　よ
　　　　　　　　　　sou　　*da*　　　　*yo*
　　　　　　　　　　yes　　　COPULA　　FP

　　　　　　　　もう　　　グズグズ　　しない　　　　で
　　　　　　　　mou　　*guzuguzu*　*shi-nai*　　*de*
　　　　　　　　anymore　linger　　　do-NEG　　　GERUND

　　　　　　　　さっさと　　書きな
　　　　　　　　sassato　　*kaki-na*
　　　　　　　　right away　　write-IMPERATIVE

　　　　　　　　"Yes.　　Stop lingering and write down your name at once."

In Example (122), CHR articulates her question with the formal copula *desu* as she seeks employment from YUBA.　However, YUBA replies to the question with the plain copula *da*.　In Japanese, inferiors usually address their superiors in formal forms while the superiors can choose to adopt plain form to mark intimacy or formal form to mark distance in a conversation with inferiors.

Third, the alteration of relationship between interlocutors will influence the form adopted.　In order to save HAKU who has been injured by ZENI's spell, CHR is determined to return a stamp stolen by HAKU to ZENI.　ZENI gives CHR an impression of being a terrifying witch, so she adopts formal form at first as shown in Example (123a).　However, she switches to plain form as demonstrated in Example (123b) when she realizes ZENI, unlike her twin sister YUBA, is instead very kind and friendly.

(123a)　ぜ二ーバさん
　　　　zeniiba-san
　　　　ZENI-HON

　　　　これ　　ハク　　が　　　　　盗んだ　　もの　　　です
　　　　kore　*haku*　*ga*　　　　*nusunda*　*mono*　　*desu*
　　　　this　　HAKU　　SUBJECT　　stole　　　thing　　COPULA

お返しに来ました
o-kaeshi-ni-kimashita
HON-return-PA-came

"Grandma Zeni, this is what Haku stole from you.   I came to return it."

(123b) おばあちゃん   やっぱり   帰る
        obaachan   *yappari*   *kaeru*
        Grandma   on second thought   go back

        だって   こう   している   間   に
        datte   *kou*   *shi-te-iru*   *aida*   *ni*
        because   such   do-GERUND-PROG   period   PA

        ハク   が   死んちゃう   かもしれない
        haku   *ga*   *shin-chau*   *kamoshirenai*
        HAKU   subject marker   die-AUX   maybe

"Grandma, I think I'll go back (to the bath house), coz while I am resting here, HAKU may be dying."

The copula *desu* (in contrast to *da*) and the verb *ki-mashita* (in contrast to *ki-ta*) in Example (123a) signify the formality of the utterance, while the verb *kae-ru* (in contrast to *kaeri-masu*) and the modality suffix *kamoshire-nai* (in contrast to *kamoshire-masen*) in Example (123b) mark a close relationship between interlocutors. In addition, CHR addresses ZENI by her name attached with the honorific suffix *san* in Example (123a), but changes to a kinship term *obaa-san* ('grandma') in Example (123b) to show intimacy.   The switch from formal form to plain one demonstrates different viewpoints CHR holds on her relationship with ZENI.   However, she uses formal form throughout the film when she talks to YUBA because she regards YUBA as a superior who is not easy to approach and thus should be paid respect to.   In other words, the consistent adoption of formal forms marks not only the hierarchical difference but also the distant interpersonal relationship between CHR and YUBA. In the following sections, I will examine how these characteristics of discernment politeness are rendered into the target languages.

6.3   Cantonese Dubbing

Cantonese dubbing utilizes several devices to render the discernment aspect of Japanese politeness.   First, different terms of address are inserted to indicate the

sociolinguistic hierarchy expressed through the adoption of plain and formal forms in Japanese.　For example, the utterance articulated by the supervisor of the bathhouse in Example (121) is rendered as below.

(124)　　你　真　　係　吖，點　可以　　咁　　奢侈　　　架
　　　　néi⁵　zen¹　hei⁶　a¹　dim²　ho²yi⁵　gem²　cé¹qi²　　ga³
　　　　you　really　be　FP　how　can　　such　luxurious　FP

"How could you do such a luxurious thing?"

呀　大人　　　　你　　好　　嗎?
a³　dai⁶yen⁴　　néi⁵　hou²　ma¹
PA　mandarin　　you　good　QUES

"Your highness, how are you?"

好　　舒服　　　呀　好好　　　休息　　呀
hou²　xu¹fug⁶　　a³　hou²hou²　yeo¹xig¹　a³
very　comfortable　FP　well　　rest　　FP

"It's very comfortable.　Take a good rest."

To distinguish the formal form of the second and third lines which are addressed towards a customer from the plain form of the first line articulated towards an employee, the Cantonese translator inserted an address term 大人 (*dai⁶yen⁴*, 'mandarin') in order to preserve the sense of deference carried by formal form.

In addition to 'mandarin,' other terms of address inserted to indicate deference include 先生 (*xin¹seng¹*, 'sir'), 老伯 (*lou⁵bag³*, 'old uncle'), 婆婆 (*po⁴po⁴*, 'grandma') and 客人 (*hag³yen⁴*, 'customer').　I have discussed how the kinship terms 老伯 (*lou⁵bag³*, 'old uncle') and 婆婆 (*po⁴po⁴*, 'grandma') help to render a polite request in Section 4.2.2.　I have also demonstrated how the deference term 先生 (*xin¹seng¹*, 'sir') works to render a mild warning in negative interrogative in Section 5.2.2.　The following examples will further demonstrate that terms of address are a significant device in Cantonese in rendering utterances in formal form.

(125)　　お戻りくださいませ
　　　　o-modori-kudasaimase
　　　　HON-return-HON

"Welcome back."

(Cantonese dubbing)

白	先生，	你	返嚟	嘞
bag⁶	*xin¹seng¹*	*néi⁵*	*fan¹ lei⁴*	*lag³*
White	sir	you	return	FP

"You're back, Mr. White."

Example (125) is articulated by a porter when he sees HAKU on the way back to the bathhouse.　As HAKU works directly under the owner of the bathhouse (YUBA), he is superior in status to other employees; therefore, the porter addresses him with honorific form which is rendered by an insertion of a honorific term 白先生 (*bag⁶-xin¹seng¹*, white-Mr, 'Mr. White') in Cantonese dubbing.　The term 先生 (*xin¹seng¹*, 'Mr') is usually attached to the last name of a person in Cantonese as a token of politeness.

(126) 　　　到着でございます
　　　　touchaku-degozaimasu
　　　　arrive-COPULA (honorific)

右手	の	お座敷	でございます
migite	*no*	*o-zashiki*	*degozaimasu*
right-hand	POSS	HON-room	COPULA (honorific)

"This is the second floor.　Your room is at the right hand side."

(Cantonese dubbing)

各位	客人，	到	嘞
gog³wei⁶	*hag³yen⁴*	*dou³*	*lag³*
every	guest	arrive	FP

麻煩	請	到	右手	邊 間 房	吖
ma⁴fan	*qing²*	*dou³*	*yeo⁶seo²*	*bim¹ gan³fong⁴*	*a¹*
bother	please	go to	right hand	side CL room	FP

"Dear guests, we are here (on the second floor).　Please go to the room on your right hand side."

A staff member of the bathhouse articulates Example (126) towards guests who just step out of the lift, so he adopts formal honorific form when directing the way.　In Cantonese dubbing, a vocative term of address 各位客人 (*gog³wei⁶-hag³yen⁴*, 'every guest') is inserted first to indicate the honorable status of the addressee.　The translator further exploits two politeness markers 麻煩 (*ma⁴fan⁴*, 'to bother') and 請

(*qing²*, 'please') to maintain the sense of deference expressed by formal form in the original.

Not only utterances in formal form but also those in plain form can be rendered into Cantonese by means of address terms. Several terms of address can be found in Cantonese dubbing either to show intimacy between interlocutors or to signify the inferiority of the addressee.

(127)　　こわがるな
　　　　kowagaru-na
　　　　scare-IMPERATIVE (NEG)

　　　　私　　は　　　　　そなた　の　　味方　　だ。
　　　　watashi　wa　　　　sonata　no　　mikata　da
　　　　I　　　TOPIC　　　you　　POSS　parter　COPULA (plain)

　　　　"Don't be scared. I am on your side to help you."

　　　　(Cantonese dubbing)
　　　　唔　使　驚　　　㗎　，　小　　　妹妹
　　　　m⁴　sei²　géng¹　ga³　　xiu²　　mui⁶mui²
　　　　not need　scare　　FP　　　little　　sister

　　　　我　　　係　嚟　　幫　　你
　　　　ngo⁵　　hei⁶　lei⁴　　bong¹　néi⁵
　　　　I　　　be　come　help　you

　　　　"No need to be scared, little sister. I am here to help you."

(128)　　さあ　　おいで
　　　　saa　　oide
　　　　EXCL　come here

　　　　"Now, come here."

　　　　(Cantonese dubbing)
　　　　細路，　過嚟　　　呀
　　　　sei³lou⁶　guo³lei⁴　　a³
　　　　kid　　come over　　FP

　　　　"Kid, come over here."

In Example (127), HAKU tries to comfort CHR whose parents have been turned into pigs, so in order to show his care, he finishes his utterance with a plain copula *da* which is rendered into Cantonese by insertion of an address term 小妹妹

(*xiu²mui⁶mui²* , 'little sister'). In Example (128), YUBA orders CHR to come over by a light command (*oide*) which I have discussed in detail in Section 4.1.1.2. The term of address inserted in the Cantonese translation (*sei³lou⁶*, 'kid') helps to mark the hierarchical difference between the addresser and addressee.

The kinship term 婆婆 (*po⁴po⁴*, 'grandma') can be exploited to achieve two different effects. On the one hand, it pays respect to the addressee by signifying her superior status as in Example (129) by which CHR begs YUBA for a job. On the other, being a kinship term, it helps to decrease the distance between interlocutors and thus functions as a device to show intimacy as demonstrated in Example (130) by which CHR expresses her gratitude towards ZENI after she finds that ZENI is actually a kind lady.

(129)　あの　　ここ　　で　働かせて　　　　　くださ い
　　　　ano　　*koko*　*de*　*hatara-kase-te*　　*kudasai*
　　　　er　　　here　　PA　work-let-GERUND　　please

　　　　"Please kindly let me work here."

　　　　(Cantonese dubbing)
　　　　婆婆　　　請　　你　俾　我　係　度　　做　嘢　　　吖
　　　　po⁴po⁴　*qing²*　*néi⁵*　*béi²*　*ngo⁵*　*hei⁶*　*dou⁶*　　*zou⁶*　*yé⁵*　　*a¹*
　　　　Grandma　please　you　let　me　be　here　　do　thing　　PA

　　　　"Grandma, please let me work here."

(130)　ありがとう
　　　　arigatou
　　　　thank you

　　　　"Thank you."

　　　　(Cantonese dubbing)
　　　　多謝　　　　婆婆
　　　　do¹zé⁶　　　*po⁴po⁴*
　　　　thank you　　Grandma

　　　　"Thank you, Granny."

Owing to the dual usages the term 婆婆 (*po⁴po⁴*, 'grandma') possesses, it is not easy to represent in the translation CHR's shift from formal form to plain (demonstrated in Example (123a) and (123b)) when she talks with ZENI, as well as CHR's consistent

adoption of formal form when she addresses YUBA.

In addition to terms of address, other devices identified in Cantonese dubbing in rendering discernment aspect of politeness include apology and some politeness markers such as 請 (*qing²*, 'please') and 麻煩 (*ma⁴fan⁴*, 'to bother') which have been demonstrated in Example (126) above.

<div>

(131) お客様　　　この　　エレベーター　　は
   okyaku-sama kono erebeetaa wa
   guest　　　this　　lift　　　　TOPIC

   上　へ　は　　まいりません
   ue e wa mairi-masen
   up　PA　PA　　go (humbling)-NEG

   "Sir, this lift does not go up."

   (Cantonese dubbing)
   唔好意思　　呢　部　電梯　　去　唔　到　　　樓上　　架
   m⁴hou²yi³xi³ ni¹ bou⁶din⁶tei¹ hêu³ m⁴ dou³ leo⁴sêng⁶ ga³
   sorry　　　this CL lift　　go not arrive　upstairs FP

   "I am terribly sorry, but this lift does not go upstairs."

</div>

The addressee of the utterance in Example (131) is a guest of the bath house, so the addresser (RIN) adopts the humbling form of the verb 'to go' in order to show respect. In Cantonese dubbing, the sense of deference is expressed by insertion of an apology 唔好意思 (*m⁴hou²yi³xi³*, 'I'm sorry'). I found in Module Two that apology is not a common politeness marker in Cantonese especially in an in-group relationship. However, it proves to be useful in retaining the sense of deference expressed by the adoption of formal honorific form in Japanese.

In Cantonese dubbing, utterances in formal form are mainly expressed through insertion of address terms such as 婆婆 (*po⁴po⁴*, 'grandma') and 先生 (*xin¹seng¹*, 'sir') to show respect of the addresser towards the addressee as well as to signify the formality of the utterance. Other politeness markers which assist in rendering the formal form include 請 (*qing²*, 'please'), 麻煩 (*ma⁴fan⁴*, 'to bother') and 唔好意思 (*m⁴hou²yi³xi³*, 'I'm sorry'). These two main kinds of devices collocate equally with formal neutral form and formal honorific form. As a result, I might conclude that Cantonese dubbing, as far as the data I examined are concerned, is able to distinguish

between two levels of politeness (plain and formal) instead of three (plain, formal neutral and formal honorific) which I observed in the Japanese original.

6.4   Chinese Subtitling

In Chinese subtitling, two main devices are exploited in translating the discernment politeness of Japanese.   First, the politeness marker 請 (*qǐng*, 'please') is used when the addresser puts forward a polite request in formal form in the original.

(132)   上　　へ　行く　　　お客様
　　　　ue　　*e*　*iku*　　　*o-kyaku-sama*
　　　　upstairs　PA　go　　　HON-guest-HON

　　　　レバー　　を　　　お引き　　　ください
　　　　rebaa　　*o*　　　*o-hiki*　　　*kudasai*
　　　　lever　　　ACC　　HON-pull　　please

"Guests going upstairs, please kindly pull the lever."

(Chinese subtitling)
要　　　　上　　　樓　　　　的　　　客人
yào　　　*shàng*　*lóu*　　　*de*　　　*kèrén*
want　　　go　　　upstairs　POSS　　guest

請　　　　按　　　關　　　　門　　　鈕
qǐng　　　*àn*　　*guān*　　　*mén*　　*niǔ*
please　　press　close　　　door　　button

"Guests going upstairs, please press the 'close' button."

Second, the honorific second person pronoun 您 (*nín*, 'you') collocates frequently with utterances which have formal form in the original.   Example (133) is the Chinese translation of Example (121) in which the supervisor of the bathhouse switches instantly between formal and plain form according to the addressees he speaks to.

(133)   這麼　　奢侈的　　　事
　　　　zhèmó　　*shēchǐ-de*　　*shì*
　　　　such　　　luxury　　　thing

妳　也　　　　做　得　　出來
nǐ　yě　　　　zùo　dé　　chūlái
you　unexpectedly　do　ADV　　be able to

"How come you ask for such luxurious thing?"

您　　　　　　好
nín　　　　　hǎo
you (HON)　　good

"How are you?"

有　　好好　　　休息　　嗎?
yǒu　　hǎo hǎo　　xiūxí　　ma
have　good-good　　rest　　QUES

"Have you had a good rest?"

Although the identification of the addressees is not clearly stated in the above example, we can tell from the different second person pronouns adopted in line one (妳 *nǐ*, an alternative of the neutral second person pronoun 你, referring to females only) and line two (您, *nín,* the honorific second person pronoun) respectively that the first line is addressed towards an inferior (CHR) and the second one towards an superior (i.e. a guest of the bathhouse). With such an useful device 您 (*nín*) available in Chinese, it is surprising to find that the neutral second person pronoun 你 (*nǐ*) is still adopted in translation of formal form in several utterances.

(134)　ご存知　　　ない　　です　　　　　か
　　　　go-zonji　　nai　　desu　　　　　ka
　　　　HON-know　NEG　　COPULA (formal)　QUES

"Didn't you recognize them?"

(Chinese subtitling)
你　不　認識　　嗎?
nǐ　bú　rènshì　ma
you　not　know　QUES

"You didn't recognize them?"

In the above example, CHR adopts formal form to raise a question towards her superior YUBA. The honorific form of the verb 'to know' together with the formal

copula *desu* mark the formality of the utterance.   As a result, it would be more appropriate to render this utterance with a honorific second person pronoun 您 (*nín*) instead of a neutral one 你 (*nǐ*).   There are five more similar translations which can be modified by replacement of 你 (*nǐ*) with a more deferential one 您 (*nín*).

Unlike Cantonese dubbing, no term of address is inserted in Chinese subtitling either to show intimacy of plain form or to signify deference of formal form, probably because the time and space limitation imposed on subtitling do not allow the application of such device.   Similar to Cantonese dubbing, Chinese subtitling can also make a distinction between two levels of politeness instead of three, as the devices adopted to show deference, such as the honorific second person pronoun 您 (*nín*) and the politeness marker 請 (*qǐng*), occur equally with formal neutral form and formal honorific form.

6.5   Verification

The story of *Ponyo* takes place in a small town where everybody knows each other well.   Unlike *Spirited Away*, there is no obvious hierarchical difference among residents who usually adopt plain form in their conversations.   Formal forms are adopted only in a few occasions.   Table 6.3 lists the addressers and addressees of formal form in *Ponyo*.

Addresser	Addressee
LISA	FUJI
	TOKI
	SOSK / PONY
	KOI
	SOSK
	OBAS
GURA	SOSK
	PONY
	EVERYONE
FUJI	TOKI
	OBAS
SOSK	KUMI
CREW	KOI
KOI	SAILOR
SIKI	YOUNG
YOUNG	SIKI
VILR	OBAS

Table 6.3: Addresser and addressee of formal forms in *Ponyo*

The aged ladies who live in the nursing home are the eldest characters in the film and therefore are addressed with formal forms either individually (such as when LISA talks to TOKI) or collectively (such as when FUJI talks to all the old ladies, i.e. OBAS). Besides, formal forms are common among strangers. As the table above demonstrates, GURA, mother of Pony, addresses everyone in the town using formal forms. Villagers also adopt formal form to address an outsider. In the following example, LISA uses formal form to question FUJI and FUJI replies with formal form as well.

(135) LISA: どなた か 存じません が
donata ka zonji-masen ga
who PA know (humbling)-NEG although

ここ で 除草剤 を
koko de josouzai o
here PA weed-killer ACC

まかない で ください。
maka-nai de kudasai
spray-NEG GERUND please

"Sir, I don't know who you are, but please do not spray weed-killer here."

FUJI: あ いや
a iya
EXCL no

これ は 除草剤 ではありません。
kore wa josouzai dewa-arimasen.
this TOPIC weed-killer COPULA-NEG

"Oh no, this is not weed-killer."

In her question, LISA adopts the humbling form of the verb 'to know' (i.e. *zonji-masen*) to express her respect to a stranger by lowering her own status. However, we can tell from her tone that she is angry. FUJI also responds with an utterance which ends with a formal copula as this is the first time he meets LISA. Although villagers usually address each other with plain form, formal form is adopted when the addressee is a government officer. For example, one of the villagers (YOUNG) addresses with formal form the commander of the boat for evacuation (SIKI) after the flood. The crew members working on a ship (SAILOR) also address their captain (KOI) with formal form. In addition, parents (LISA) occasionally talk to their children (SOSK) with formal form when they want to sound serious. LISA once adopts formal form when she tries to reach via wireless her husband (KOI) who works on a ship. Her message sent out via wireless is not a private one as somebody else besides KOI might hear it, so she decides to phrase her message in formal form. Small children might not be able to draw a distinction between formal and plain form. Therefore, SOSK and PONY use plain form to address everyone, including the elder and stranger towards whom formal form is usually expected. SOSK sometimes

switches between formal and plain form in an utterance addressed towards the same person.   This switch is only a characteristic of children's talk and does not possess any implication on change of status or hierarchical difference.

The insertion of address terms in Cantonese dubbing as well as the adoption of honorific second person pronoun 您 (*nín*, 'you') in Chinese subtitling, two significant devices in the translation of formal form in *Spirited Away*, are seldom used in *Ponyo*, probably because formal form in this film is adopted mainly to mark formality of conversations between strangers as in Example (135) instead of power difference.   Besides, the hierarchical difference between interlocutors, as I mentioned in Section 3.2.2, is not as obvious as that in *Spirited Away*, so this aspect of politeness is not given particular attention during the process of translation.   The honorific second person pronoun 您 (*nín*, 'you') which I frequently identify in the Chinese subtitling of *Spirited Away* cannot be found in the Chinese translation of *Ponyo*, although the adoption of it in certain cases helps to distinguish formal form from plain one.   The only term of address inserted in Cantonese dubbing is 婆婆 (*po⁴po⁴*, 'grandma') as shown in Example (136) below.

(136)   皆さん   お集まりください
          mina-san   *o-atsumari-kudasai*
          all-honorific suffix   HON-gather-please

"Everybody, please kindly get togather."

(Cantonese dubbing)
各位   婆婆   請   過嚟   呢邊   集合
gog³wei⁶ po⁴po⁴   *qing²*   *guo³lei⁴* *ni¹bin¹*   *zab⁶heb⁶*
every   grandma   please   come over   here   gather

"Ladies, please gather here."

As I discussed in Section 4.2.1.1, Example (136) is a very polite way to put forward a request, so in Cantonese dubbing, the term of address 婆婆 (*po⁴po⁴*, 'grandma') is inserted to signify the deference of the addresser towards the addressees.   Even without insertion of address terms, the distinction between plain and formal form can also be drawn by exploiting different translations of the same address term which is a part of the original text.   For example, トキさん (*toki-san*, NAME-honorific suffix) is a vocative as well as referent term for an old lady who lives in the nursing

home.　　Both LISA who works at the nursing home as well as other residents in the nursing home address her with this term of address.　　However, as LISA, in order to show respect, talks to TOKI with formal form, the term *toki-san* is rendered into 時婆婆 (*xi⁴-po⁴po⁴*, NAME-grandma) in her case.　　In contrast, Mrs Toki's companions in the nursing home use plain form when talking with TOKI and therefore the same address term *toki-san* is rendered into 亞時 (*a³-xi⁴*, intimacy suffix-NAME) instead to signify intimacy.

As few politeness markers can be identified in this film either to express deference or to signify intimacy, I am not able to determine if the target languages can only distinguish two levels of politeness instead of three as in the original.　　I can only draw upon the discussion in Section 4.2.3 that Chinese, as far as the speech act requesting is concerned, has devices to make a distinction between plain and formal form but fails to further distinquish formal neutral form from honorific one.

6.6　Summary

In this chapter, I examined how Cantonese dubbing and Chinese subtitling deal with the distinction between plain and formal (both neutral and honorific) form observed in the Japanese scripts.　　In *Spirited Away*, insertion of address terms is a significant device to mark this distinction.　　For example, the honorific term 先生 (*xin¹seng¹*, 'sir') is inserted to signify the deference expressed by means of formal form in the original.　　In contrast, the insertion of the kinship term 小妹妹 (*xiu²mui⁶mui²* , 'little sister') helps to convey the intimacy of the utterance in plain form.

Chinese subtitling exploits the honorific second person pronoun 您 (*nín*) to distinguish utterances in formal form from those in plain one.　　These two kinds of devices can hardly be found in the translation of *Ponyo*.　　When formal form marks formality of utterances between strangers instead of hierarchical difference between interlocutors, it might be neglected and rendered the same way as plain form.　　In such cases, target audiences are not able to retrieve from the translation the distinction between plain and formal form.

In addition to terms of address and honorific second person pronoun, I also identified some politeness markers such as 請 ('please') and 麻煩 ('to bother') in the translation of formal form in both target languages.　　However, all the translation

devices adopted to show deference occur as frequently with formal neutral form as well as formal honorific form. Therefore, I might conclude that both Cantonese dubbing and Chinese subtitling can only distinguish between two levels of politeness (plain and formal) instead of three (plain, formal neutral and formal honorific) as observed in the original.

7.   Discussion

In the preceding three chapters, I examined at different levels how linguistic politeness in two Japanese animations is rendered into Cantonese dubbing as well as Chinese subtitling respectively.   In Chapter 4, I looked at face-threatening acts such as ordering, and further discussed their Cantonese as well as Chinese equivalents.   In Chapter 5, I dealt with politeness markers which are frequently adopted in Japanese mainly to express indirectness, for example the tentative copula and negative interrogative.   I also investigated the translation of personal pronouns and honorific/ intimate suffixes which are significant devices in Japanese to signify hierarchy and politeness.   The normative use of politeness (i.e. the choice between plain and formal forms in the case of Japanese) became the major concern in Chapter 6.   Hatim and Mason (2000: 431), in discussing politeness in screen translation, assert that "one area of meaning which appeared consistently to be sacrificed in subtitling was that of interpersonal pragmatics and, in particular, politeness features."   However, based on the investigation carried out above, I believe that Hatim and Mason's assertion is too generalized to explain the cross-linguistic transference of politeness features in screen translation.   In this chapter, I will discuss the implications of the data I have examined on (1) the screen translation of linguistic politeness and (2) the study of politeness.

7.1 Screen Translation of Linguistic Politeness

The data I examined in this paper demonstrate how linguistic politeness is dealt with in cross-linguistic and cross-cultral transference.   First, I have observed that politeness features are not necessarily the object of elimination in either subtitling or dubbing.   According to the analysis of some speech acts conducted in Chapter 4, it is not difficult to find equivalent for FTAs in the target languages.   However, ways to mitigate an FTA differ from language to language, so "translators constantly attempt to re-perform locutionary and illocutionary acts in the hope that the end-product will have the same perlocutionary force in the target language" (Hatim 2001: 180).   It is also because illocutionary force is realized differently in each language that "the translational rendering of illocutionary functions in [source text] sentences can be regularly expected to involve *compensation in kind*" (Hervey 1998: 18, italics in original).   For example, as demonstrated in Section 4.1.1.1-4.1.1.5, Japanese

possesses several syntactic structures to distinguish strict orders from mild ones. In Cantonese dubbing, this distinction is compensated for by the attachment of sentence-final particles to make a mild order sound less forceful as well as the insertion of address terms (such as 'little sister') to signify intimacy in a mild order. In contrast, verbs of negative connotation (such as 'crawl out' instead of 'get out' in Example (18)) are adopted to strengthen the forcefulness of a strict order. Sentence-final particles and terms of address are frequently used in Cantonese dubbing to achieve various pragmatic purposes. Other devices employed in transferring FTAs in Cantonese dubbing include (1) the use of interrogative forms to mitigate a FTA in a mild order, (2) adverbs of modality such as 'must' and 'by all means' to emphasize the insistence of a piece of advice, and (3) politeness markers like 'please' and 'bother' to show respect in a polite request. Chinese subtitling, under the restriction of time and space, possesses relatively fewer devices for transferring FTAs. In addition to the verb of negative connotation ('roll out') in rendering a severe order, I also found honorific second person pronoun (*nín*) and politeness markers 'please' in a polite request. As a result, Cantonese dubbing, with more linguistic devices available to exploit and less limitation on time and space, seems able to produce a more felicitous equivalent of a Japanese FTA than Chinese subtitling does in most cases. For instance, Cantonese dubbing renders an indirect complaint with a tentative copula more properly into a declarative sentence suffixed with a sentence-final particle *bo^3* than a particle question in Chinese subtitling as shown in Example (38) in Section 4.5.2. Although it is possible to find an equivalent for most of the FTAs in Japanese without much difficulty, some usages which are specific to Japanese in mitigating a FTA still cannot be rendered into the target languages. A remarkable example of such loss is the use of nominalizer *mono* in making a complaint by which the speaker can express his/her emotion in an indirect way by treating it as a fact rather than a personal opinion. The loss is inevitable here owing to the lack of corresponding equivalent in target languages. As I demonstrated in Section 4.5.2, Chinese subtitling renders the [verb phrase + *mono*] complaint into a plain declarative sentence (see Example (42)), while Cantonese dubbing inserts adverbs of modality such as 'unexpectedly' and 'to my surprise' in the statement (see Example (41)). Although the insertion of modality strengthens the forcefulness of the statement rather than reducing it as the Japanese nominalizer *mono* does, it does help to signify the statement as a complaint. By contrast, the Chinese

subtitling, lacking the intonation to assist the audience to process the message, reads like a mere statement instead of a complaint. Gottlieb (2000: 19) asserts that "in subtitling, the speech act is in focus; verbal intention and visual effects are more important than lexical elements in isolation." Therefore, despite the fact that Cantonese dubbing neglects the softening effect of the politeness marker *mono* in Japanese, it successfully communicates the illocutionary force of the original utterance to the audience.

The data show that it causes little difficulty in translating an FTA. The only case translators need to consider is when they render a FTA into "cultures where it is not customary to cause offence" (Fawcett 2001: 124). Hatim and Mason (2000: 432) believe that "the seriousness of an FTA is a cultural variable." I also identified this kind of asymmetry in the data. In Japanese, a request can be divided into three kinds (plain, formal neutral and formal honorific) according to the different degree of politeness each connotes; however, both the target languages only distinguish between two kinds of request instead of three. The asymmetry becomes more remarkable when it comes to the translation of frequently used politeness markers in Japanese.

In the comparative analysis of the six speech acts in Chapter 4, I also noticed a significant difference between Japanese and the target languages. Japanese possesses various linguistic forms (such as verb conjugation and syntactic structure) to distinguish one speech act (say request) from another (suggestion); however, imperative mood is adopted in both Chinese and Cantonese to signify several speech acts including ordering, requesting and suggesting. Therefore, a mild order shares an identical syntactical structure (i.e. a verb phrase used as an imperative) with a casual request in both target languages. Changes caused by fundamental variance in grammar are unavoidable if the translator attempts to produce a natural text. Bakker et al. (2001: 227) explain that such shifts "are the means which allow the translator to overcome [systematic] differences" between languages. Despite the identical structure shared by several speech acts, a target audience can resort to the tone of the speaker, the context as well as the relationship between interlocutors to decide whether an imperative sentence works as an order, a request or a suggestion. However, translators still need to bear in mind this basic distinction in realization of speech acts when translating and provide as many clues as possible for the audience to understand which speech act each imperative sentence denotes. In the data I examined in Section 4.3.2, the translators in both target languages exploit a number of

linguistic devices when rendering a suggestion in order to reduce the forcefulness of an imperative sentence and thus distinguish it from an order / a request. For example, in Cantonese dubbing, the adverb 下 (ha^5, 'a while') is attached to the verb indicating the proposed action to form verb phrases such as 摸下 (mo^2-ha^5, touch-a while); in Chinese subtitling, the action verb is repeated and then suffixed with another verb 看 (*kàn*, 'see') to form phrases like 摸摸看 (*mō-mō-kàn*, touch-touch-see) which bears the meaning 'try and see if you can do it' (Li and Thompson 1981: 29). Furthermore, in translating a –*mashou* suggestion, the inclusive first-person pronoun 'we' (我哋 $ngo^5déi^6$ in Cantonese dubbing and 我們 *wǒmen* in Chinese subtitling) is inserted before the verb phrase to indicate the participation of the speaker in the proposed action so that the audience can distinguish it from an order or request.

It is far more difficult to find an equivalent in the target languages for politeness markers which are specific to Japanese language. First, most of the utterances with the tentative copula (*deshou* / *darou*) which Japanese use to express their point of view in a less direct way are rendered into declarative sentences in Cantonese dubbing (see Example (61) in Section 5.1.1.2). I suggested, as demonstrated in Example (62), attaching a tag question to the declarative sentence to soften the tone. Although a tag question might be the closest equivalent available in Cantonese, it still sounds more direct than a tentative copula in Japanese as it obviously expects an answer from the hearer while tentative copula only suggests an agreement. Surprisingly, Chinese subtitling is able to produce a more felicitous translation by attaching to a declarative sentence a sentence-final particle *ba* which not only functions as a tag question to solicit agreement but also retains the indirectness of the source text (see Example (60) in Section 5.1.1.2). However, when it comes to the tentative copula used as a polite question, there is no proper equivalent in either target language. Similar to requests of different levels, neither Cantonese dubbing nor Chinese subtitling are able to distinguish between a neutral question (*desu-ka*) and a polite question (*deshou-ka*). In addition to the tentative copula, the particles of uncertainty *kana* and *kashira*, with their self-addressing nature, are also devices to express the speaker's opinion indirectly as well as to make a polite request in Japanese. The uncertainty can be rendered by means of adverbs (such as 'not know' as in Table 5.1), sentence-final particle ($né^1$ in Cantonese signifying tentativeness and

curiosity of the speaker as in Example (70)) and interrogative forms (A-not-A question as in Table 5.1), but its self-addressing nature is not likely to get across into the target languages.

Second, the negative interrogative is usually rendered into interrogative in both target languages, because a negative interrogative form sounds more like a rhetorical question and gives the hearer an expression of questioning which is contrary to its milder tone in the source language. Simplification, "the process and/or result of making do with *less* words" (Blum-Kulka and Levenston 1983: 119), is one of the universals of translation due to the asymmetry between two languages. In Japanese, such indirect expressions as the negative interrogative form are used widely even in an in-group relationship. In the research for Module Two, it was found that the negative interrogative is commonly used when the speaker asks his/her spouse to make tea. However, in the target languages, negative politeness is seldom observed in an in-group relationship such as between family members or close friends. As a result, interrogative form itself is sometimes polite enough to express what is articulated in negative interrogative form in Japanese.

Third, what is deliberately left out in a minor sentence cannot be rendered into the target languages. In addition to simplification, explicitation is also a frequently observed phenomenon in translated text because "it is not always possible to assume sharedness of either individual or type knowledge across linguistic and cultural boundaries" and thus "translators have to especially alert to cases in which amplification of various kinds maybe required if a text is to be comprehensible to its target readership" (Malmkjær 2005: 142). Refsing and Lundquist (2009: 91) also note that differences between languages "often make both over-translation and under-translation inevitable, or even obligatory." Besides, universals of translation also include normalization by which "(s)entences left unfinished in the source text are completed" (Laviosa 2001: 290). However, in translation of minor sentences, neither explicitation nor normalization is detected in the target languages. If translators express explicitly what is deliberately omitted in a minor sentence, the inconclusive tone is thus lost. If they don't, the translation sounds like an assertion and the target audience have no access to what is implied in a minor sentence. As I have demonstrated with Example (111) and (112) in Section 5.3, Chinese subtitling exploits ellipsis to tackle this difficulty, while Cantonese dubbing deals with this dilemma by employing various sentence-final particles (such as $zé^1$ and wo^5). The

connotation each sentence-final particle bears in Cantonese as well as the ellipses in Chinese might help to convey to the target audience that something has been left unspoken in the utterance, but the audience might not be able to know what exactly the omission is if they are not familiar with Japanese culture.   To draw the discussion of the politeness markers to an end, the indirectness expressed through tentative copula, particles of uncertainty, negative interrogative and minor sentence in Japanese language cannot be conveyed into the target languages easily.

Chiaro and Antonini (2005: 39) describe terms of address as one kind of "lingua-cultural drops in translational voltage."   In my analysis, various first and second person pronouns in Japanese are another difficult issue to tackle in cross-linguistic transference of politeness features.   As only one first and one second person pronoun are available in the target languages, the hierarchy and interpersonal relationship each personal pronoun connotes in Japanese might be lost during the process of translation.   The loss can be compensated by other linguistic devices and the compensation could take place in the same utterance where the loss exists or in other utterances in the film as long as it provides the target audience the clue to figure out the relationship between each interlocutor (Diaz Cintas and Remael 2007). Baker (1992: 78) also believes that "one may either omit or play down a feature…at the point where it occurs in the source text and introduce it elsewhere in the target text."   I have illustrated with several examples (Example (114) to (117)) in Section 5.4 how Cantonese dubbing works to compensate for the loss of connotative personal pronouns.   Insertion of address term such as 'little sister' in Example (114) to signify the age difference as well as semantic choices to express the sense of vulgarity in Example (115) are all devices of compensation exploited in Cantonese dubbing. Chinese subtitling, restricted by time and space, cannot make such compensation. The inability to distinguish among personal pronouns of various connotations also demonstrates the inclusive language of subtitling which, according to Cavaliere (2008: 169), means "a language that does not connote people on the basis of gender, place of birth, social status or other factors."   Although Cantonese dubbing has more freedom to exercise a compensation strategy, not every implication of the first / second personal pronoun is rendered into the target language.   Both Newmark (1991) as well as Hervey and Huggins (1992), in discussion of compensation, assert that translators do not need to apply compensation whenever a loss occurs because sometimes it is not worth doing so in cases of some "textually unimportant features"

(Hervey and Huggins 1992: 40).   For example, as I have discussed in Section 5.4.1, the servant girl RIN adopts male first person pronoun *ore* which suggests her masculine personality.   Although this implication is not rendered by means of compensation, RIN's body language and the tone in which she talks provide clues to her personality.

Finally, translators also encounter some difficulties when they deal with the normative use of Japanese politeness (See Chapter 6).   Refsing and Lundquist (2009: 25), in an account of Japanese language, note that "there are special markers of formality as well as several degrees of formality depending on the distance between the speaker and the listener."   As I have already mentioned above, Japanese politeness (in the case of requesting) is divided into three levels (plain, formal neutral and formal honorific), but both target languages are able to distinguish between two levels (plain and formal).   Moreover, although a polite question which ends in the tentative copula *deshou* is intended to show more respect than a neutral question with a formal copula *desu*, both questions sound (read) identically in the target languages.   After conducting a more comprehensive research of discernment aspect detected in the films, I found that the target languages can express the difference between plain and formal form by various means such as insertion of address terms (see Example (124) and (125) in Section 6.3) and apology (see Example (131) in Section 6.3) in Cantonese dubbing as well as adoption of honorific second person pronoun *nín* in Chinese subtitling (see Example (133) in Section 6.4); however, formal neutral and formal honorific form are rendered the same way in the target languages, and thus this delicate distinction in the source language cannot be retained.   Although it does not make a further distinction between neutral formal and neutral honorific form, this does not hamper the audience's interpretation of the relationship among film characters.   The audience appreciate a film as a continuous process instead of watching it as separate utterances, so they can still figure out the interpersonal relationship connoted by honorific form via visual features or interactions in other scenes.   As a result, translators need to keep in mind the asymmetry between Japanese and target languages in terms of formality to ensure the translated texts communicate clearly to the audience the relationship and hierarchy among each character.   As far as the films under discussion are concerned, the devices employed in the translation of face-threatening acts are adequate for depicting the relationship and hierarchy.

Among all the translation devices, terms of address are a frequently adopted compensation strategy in Cantonese dubbing in dealing with a wide range of politeness phenomena including face-threatening acts, some specific politeness markers and discernment aspect of Japanese politeness. On the one hand, some terms of address help to shorten the distance between interlocutors by claiming an in-group relationship with the hearer, such as 'little sister' and 'grandma.' On the other, some express respect to the hearer by recognizing his/her superiority or seniority such as 'Mr. White' and 'your highness.' The frequent adoption of address terms as translation strategies corresponds to the Address Maxim of Chinese politeness proposed by Gu (1990: 248) who believes that it is important in Chinese culture to "address … interlocutors with an appropriate address term." Therefore, the translator working on Cantonese dubbing, whether consciously or not, produces a natural text by making use of politeness features which are common in the target culture to transfer Japanese politeness into the target language. Chinese subtitling is able to exploit this device as long as time and space allow.

The screen translation, especially the dubbed version, of the two films that I examined also demonstrates the dual role of a translated text as "a reconstruction of another text and a text functioning in its own right in the target culture" (Bakker et al. 2001: 229). On the one hand, translators are restricted semantically and pragmatically by the original. On the other, they need to exploit their innovative ability in order to compensate for the asymmetry between the source and target language.   In the past, the reconstructive nature of translation was emphasized and thus a translated text is usually evaluated by how faithful it is to its original. However, researchers have now started to look at a translation as a text in its own right rather than as a subsidiary product to the source text. It is found that the frequency of some lexical items in translated text is higher than that in its source text or other text originally written in the target language (Shama'a 1978). The unique distribution of lexical items in translated texts "indicates that translation represents a specific variety of linguistic behaviour which merits attention in its own right" (Baker 1993: 245). Refsing and Lundquist (2009: 66) also believe that a translated text "must function in its own right in the new context, and the receivers of the target text must be put under the same conditions of interpretation as the source text receivers." In the data I examined, I identified two distinctive examples which illustrate such independent status of translated texts. First, in the translation of first / second person pronouns, the

translator exploits various compensation strategies in order to convey to the audience the connotation of each personal pronouns.   In addition to the insertion of address term such as 'little sister' which I have discussed above, phrases which do not exist in the original text, such as 'let me tell you something' (see Example (114) in Section 5.4.1), are inserted to depict an image of an old man who refers to himself with the first person pronoun *washi*.   The translator sometimes alters the semantic meaning of certain utterances so that the translation can communicate to the audience the relationship between each character which is manifested in Japanese by adoption of different first / second person pronouns.   For instance, the request 'Don't' send her to our place' by a servant girl in Example (115) in Section 5.4.1 is rendered as 'Don't contaminate our place' in Cantonese dubbing in order to express a sense of rudeness and vulgarity.   YUBA's question 'You survived?' in Example (116) in Section 5.4.1 is changed into 'You didn't die?' in Cantonese dubbing to show YUBA's disdain towards the addressee.   Second, I identified a shift of speech act in the translation of *Ponyo*.   A polite request in negative interrogative form (see Example (102) in Section 5.2.3) is translated into an imperative sentence attached with a sentence-final particle in both target languages (see Example (103)).   This request is articulated by an adult (FUJI) towards a five-year-old boy (SOSK).   As it might sound awkward in the target languages for an adult to address a child in such a polite way, especially when a senior requests a junior to do something, the translators adjust the utterance so that the translation sounds/ reads natural to the target audience.

Although translators acquire more freedom in exploiting compensation strategies owing to the increasingly independent status of translation, to what degree the translators are allowed to demonstrate their interpretation in the process of translation still remains controversial.   In the Cantonese dubbing of *Spirited Away*, I found that the translator tends to shift an indirect expression into a direct one.   For example, as discussed in Section 4.2.2, the translator turns off-record requests into explicit ones. In Section 4.5.2, a complaint (such as 'It's noisy') which implies some further action from the addressee to keep quiet is also rendered into a direct request ('Don't make noise') in Cantonese dubbing (see Example (43)).   In these two cases, the translator infers the connotative meaning of the indirect expressions for the audience; however, I believe the interference of translator is not necessary here.   As long as the literal translation of an indirect expression sounds natural in the target language, it is better to render indirect expressions literally and allow the audience chances to infer the

illocutionary force by themselves, because as mentioned in Chapter 1, it is the intention of the original sender's (the scriptwriter or director in this case) that a translator is supposed to convey.

In summary, politeness features are not necessarily the object of elimination in cross-linguistic transference from Japanese to Cantonese and Chinese. Face-threatening acts in most cases have equivalents in both target languages, as it is customary to redress a FTA in verbal communication although different linguistic means might be exploited as redressive devices.   On the other hand, the indirectness that some politeness markers (i.e. tentative copula, negative interrogative and minor sentence) denote as well as the discernment aspect in Japanese language cannot be carried across into the target languages.   Indirectness is so common in Japanese culture that indirect expressions are adopted even in a conversation with one's family members or intimate friends.   However, according to the investigation in Module Two, Cantonese (as well as Chinese) people do not usually observe politeness in an in-group relationship, because politeness strategies such as apology in such cases creates distance in an intimate relationship and is regarded as redundant in conversations with in-group members.   As a result, it is difficult to find an equivalent for indirectness in Japanese politeness in either Cantonese dubbing or Chinese subtitling.

7.2 The Study of Politeness

The examination of the transference of linguistic politeness from Japanese to Cantonese and Chinese in this paper contributes to the study of politeness in the following two ways.

First, in the discussion of an off-record request in Section 4.2.1.3, I have mentioned the implication of the Japanese utterances 'Please kindly take care of me' as well as 'I ask you to please treat me well / take cae of me' (Matsumoto 1989: 251) which pay deference to the addressee by declaring the speaker's dependence on the addressee. These utterances obviously threaten the addressee's negative face, but are very polite expressions to use at the first encounter.   Brown and Levinson's politeness model (1987) cannot account for such emphasis on interdependence in a hierachicy society like Japan.   O'Driscoll (2007: 472) believes that Brown and Levinson's face-attending theory, though widely criticized, contributes to the politeness research

in the way that "(b)y foregrounding concepts such as face, face-threat, FTA and redress-to-face, B&L have helped to sharpen our awareness of the fact that both the salience of face in a situation and also the degree to which any one move is regarded as face-threatening can vary cross-culturally."   In the survery conducted in Module 2, I have found that Japanese and Cantonese speakers respond to the same indirect expressions in totally different ways.   For example, Japanese speakers tend to use the particle of uncertainty (*kana/ kashira*) to signify tentativeness in a request even when they talk to their spouse, while Cantonese speakers regard such indirectness as redundant in an intimate relationship.   Moreover, apology is often omitted when Cantonese speakers reject their sibling's invitation for dinner, but Japanese speakers like to start such conversation with an apology.   The survey demonstrates that different norms of politeness are in operation in different cultures, which can also be reflected in the actual translations I examined in this paper.   The difficulty in finding equivalents for some indirecteness markers such as tentative copula, negative interrogative form and minor sentence demonstrates that people of different cultures observe politeness in different ways.   Moreover, I have identified in Cantonese dubbing that an indirect invitation in negative interrogative form is shifted into a direct proposal (see Example (86) for the Japanese original and Example (88) for the Cantonese dubbing), probably because the translator believes that it is not necessary to be indirect between a husband and wife.   Such a shift can also be observed in Example (102) and (103) where a polite request in negative interrogative form in the Japanese original is translated in both target languages into a mild order with a sentence-final particle attached to it, probably because it is strange in the target cultures for an adult to address a child in such an indirect way.   It is important that "the real import of a verbal strategy must…be anchored in rank- or role-related general norms and expecations" in order to avoid the "risk of triggering detrimental implications" (Pizziconi 2003: 1489).   Therefore, in making the above-mentioned alterations, the translators whose work is meant to be understood by a mass audience in the target culture might be aware of the different norms of politeness in the source and target cultures, and thus try to avoid creating any sense of awkwardness that a literal translation might arouse.

Second, as I have briefly discussed in Section 3.4 and 6.1, many researchers have demonstrated that the distinction between plain/formal form in Japanese is not necessarily normative as Ide (1989) claims.   Instead, plain/formal forms can be

manipulated strategically by the speaker to achieve a variety of goals, such as to maintain a desirable degree of formality or to avoid an inferior stance. Cook (1996), in an investigation of the *masu* form in family conversations where plain form is expected, finds that the *masu* form is occasionally adopted by mothers to address their children in teaching them the appropriate way to behave. The adoption of the *masu* form in such condition "indexes the aspect of the parent's social role as the person who brings up the children" (Cook 1996: 181). In other words, the *masu* form in a family conversation does not signify politeness, but rather represents the "disciplined" (ibid. 193) self which is supposed to meet social expecations. In Section 6.5, I have identified a similar usage of the *masu* form in the script of *Ponyo*. LISA normally talks to her son SOSK in the plain form but occasionally switchs to the formal form when giving instructions such as 'It's not ready yet' or 'Please take your seat.' Although volitional use of Japanese discernment is being re-examined by researchers, the social factors which decide the normative use of Japanese discernment such as age and status are not completely abandoned. Both Okamoto (1999) and Megumi (2002) analyze the strategic use of plain/formal forms from the perspective of social factors. Pizziconi (2003: 1494) states that volitional use of politeness "does not just take place in a vacuum, but is contrained by social norms of appropriateness." Ide (1989: 232) also admits that "most utterances are neither purely one nor the other." The mixture of devices from normative and volitional use of politeness is well demonstrated in Example (87) where the speaker puts forward a polite request by adopting the combination of the negative interrogative form and the *masu* form of the verb. This is an example of how normative and volitional uses of politeness "are likely to interact dynamically with the specific contextual features of the encounter, and are likely to be present synchronically in discourse, though differentially relevant" (Pozziconi 2003: 1480). In short, Ide's (1989) static dichotomy of volitional and discernment use is not able to accout for the dynamic characteristic of verbal interactions. Relationship and status are negotiated and created "moment-by-moment" (Cook 1996: 193) during the interaction, intead of being marked by the adoption of plain/form forms only.

8. Conclusion

In this thesis, I have examined the screen translation of Japanese politeness into Cantonese dubbing as well as Chinese subtitling at three different levels: (a) face-threatening acts; (b) frequently used politeness markers and (c) discernment aspect of politeness. I found that Hatim and Mason's statement (2000) that politeness features are usually the object of elimination is too general to account for the transference of linguistic politeness in screen translation. It is not difficult to find equivalents in the target languages for the politeness strategies exploited in dealing with face-threatening acts, so they do not cause any special problems in translation. Some indirect expressions that are frequently adopted by Japanese speakers such as negative interrogative, minor sentence and sentences with tentative copula cannot be rendered into target languages easily. The weight of indirectness in verbal communication differs from language to language. In Japanese, indirectness is a common device of being polite even in an in-group relationship such as spouses or siblings. However, Chinese (Cantonese) speakers regard it as redundant to apply politeness in an intimate relationship. In addition to indirect expressions, the discernment aspect of politeness in Japanese, that is, the distinction between plain, formal and honorific expressions, cannot be conveyed to the target languages either. Both Cantonese dubbing and Chinese subtitling can only distinguish between plain and formal forms, but fail to make a further distinction between formal and honorific expressions.

Moreover, the translated texts I examined also demonstrate one specific characteristic of Chinese politeness which I have reviewed briefly in Module One. Despite the above-mentioned losses caused by asymmetry between languages during translation, I found that both target languages still adopted various devices to make sure the politeness features in the Japanese original can be conveyed to the target audiences successfully, although Cantonese dubbing has more devices to exploit as it is less restricted in time and space in comparison with Chinese subtitling. Among all the translation strategies applied, the term of address is the one most frequently observed in Cantonese dubbing. It is usually inserted in translation either to shorten the distance between interlocutors (such as 'little sister') or to pay respect to one's superior (such as 'Mr. White'). This finding corresponds to the Address Maxim proposed by Gu (1990) in discussion of Chinese politeness. Therefore, by insertion

of address terms, the translator working on Cantonese dubbing strives to produce a natural text to make sure that the original message can reach the target audience without causing any sense of awkwardness.

In addition, compensation devices adopted in the translation of various first / second person pronouns exemplify the independent status of translation as an object which deserves investigation in its own right rather than a subsidiary product of the original text.   Translation is not necessarily a one-to-one faithful rendering of the original. Translators can compensate for the loss of certain politeness features elsewhere in the text as long as it conveys to the audience the original message.   Translators can even adjust a polite request to a mild order in order to incorporate the translated text into the target culture so that audience can enjoy the film without their pleasure being disrupted by any unnatural utterances.

In this study, I based my evaluation of translation on the finding of the survey conducted in Module Two which, by means of questionnaires, investigated Cantonese subjects' responses to different translations of politeness features.   However, we still have no idea of the reaction of the real audience to either Cantonese dubbing or Chinese subtitling when they watch the film.   In discussing the translation of flattery, Gutt (1991) points out the difficulties of measuring whether the translation of flattery can achieve the same effect among the target readers as the original does among its respective readers. Usually, translation and any necessary compensation in order to obtain the same effect are conducted according to the translator's own understanding of both the source as well as target texts.   The translator's reaction in a way represents that of all target readers.   Cavalliere (2008: 166) also claims that "what remains relatively unexplored is …the field of end-user perception and appreciation of the translated product."   As a result, an in-depth research of the target audience's response to dubbing / subtitling can help one to understand better the cross-linguistic transference of politeness features.

Finally, I believe it will be beneficial to establish a parallel corpus of screen translation in Hong Kong.   A parallel corpus is a very useful device when translators or researchers would like to investigate "certain equivalence relationships between lexical items or structures in source and target languages" (Kenny 2001: 51).   A dozen foreign (mostly Japanese and American) animations are introduced to Hong Kong every year.   Although foreign films are usually shown with Chinese subtitles in Hong Kong, most of the foreign animations are dubbed into Cantonese (usually by

pop singers or movie stars) for the convenience of a child audience.   Some cinemas offer the option of a subtitled version for the benefit of the native speakers of English / Japanese who live in Hong Kong or any people who know the original language well.   With such a big demand for screen translation of foreign animations, efficiency becomes the top priority and the quality of translation is not usually given enough attention.   I identified several erroneous translations in the dubbing and subtitling I examined.   Only one mistake is brought up for discussion in Chapter 5 (Example (80)-(82)) for it is related to negative interrogative and thus linguistic politeness.   Other misinterpretations of the semantic meaning or neglect of tenses manifested via verb conjugation are beyond the scope of this study and therefore I do not enumerate each one of them in this thesis.   Chiaro (2008: 246) also mentions that "a film which once required three weeks to dub from start to finish, now calls for the same task to be completed in three to five days, something technically feasible but at the cost of quality."   However, with the establishment of a parallel corpus, translators would have the resources to turn to when they encounter problems or are uncertain about any translation.   This in turn can not only improve the efficiency but also ensure the quality of screen translation in Hong Kong as well as other similar multilingual contexts.

References

1. Books

Antonini, R. and Chiaro D. (2005). "The Quality of Dubbed Television Programmes in Italy: The Experimental Design of an Empirical Study" in S. Albertazzi, M. Bondi, G. Buonanno, N. Maxwell, C. Pelliconi and M. Silver (eds) *Cross-Cultural Encounters: New Languages, New Science, New Literatures*. Rome: Officina Edizioni. 33-45.

Baker, M. (1992). *In Other Words*: *A Coursebook on Translation*. London: Routledge.

Baker, M. (1993). "Corpus Linguistics and Translation Studies. Implication and Applications" in M. Baker, G. Francis and E. Tognini-Bonelli (eds) *Text and Technology: In Honour of John Sinclair*. Amsterdam: John Benjamins. 233-250.

Baker, M. (2001). "Norms" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 163-165.

Baker, M. and B. Hochel (2001). "Dubbing" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 74-76.

Bakker, M., C. Koster and K. Van Leuven-Zwart (2001). "Shifts of Translation" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 226-231.

Bartoll, E. (2004). "Parameters for the Classification of Subtitles" in P. Orero (ed) *Topics in Audiovisual Translation*. Amsterdam: John Benjamin. 53-60.

Blum-Kulka, S. and Eddie A. Levenston (1983). "Universals of Lexical Simplification" in C. Faerch and G. Kasper (eds) *Strategies in Inter-language Communication*. London and New York: Longman. 119-139.

Brown, P. and S. Levinson (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.

Bucaria, Chiara (2008). "Acceptance of the Norm or Suspension of Disbelief?: The Case of Formulaic Language in Dubbese" in D. Chiaro, C. Heiss and C. Bucaria (eds) *Between Text and Image: Updating Research in Screen Translation*. Amsterdam: John Benjamins. 149-163.

Cavaliere, F. (2008). "Measuring the Perception of the Screen Translation of *Un Posto al Sole*: A Cross-Cultural Study" in D. Chiaro, C. Heiss and C. Bucaria (eds) *Between Text and Image: Updating Research in Screen Translation*. Amsterdam: John Benjamins. 165-180.

Chiaro, D. (2008). "Issues of Quality in Screen Translation" in D. Chiaro, C. Heiss and C. Bucaria (eds) *Between Text and Image: Updating Research in Screen Translation*. Amsterdam: John Benjamins. 241-256.

Cook, H. C. (2006). "Japanese Politeness as an Interactional Achievement: Academic Consultation Sessions in Japanese Universities" in *Multilingual* 25: 269-291.

Cook, H. C. (2005). "Reanalysis of Discernment from a Social Constructivist Perspective: Academic Consultation Sessions in Japanese Universities." Honoolulu: University of Hawaii, National Foreign Langaue Resource Centre. Retrieved 7 June 2011 from http://nflrc.hawaii.edu/NetWorks/NW42.pdf.

Cook, H. C. (1996). 'Japanese Language Socialization: Indexing the Modes of Self" in *Discourse Process* 22: 171-197.

Danan, M. (1991). "Dubbing as an Expression of Nationalism" in *Meta* 36 (4): 606-14.

Díaz Cintas, J. and A. Remael (2007). *Audiovisual Translation: Subtitling*. Manchester: St. Jerome Publishing.

Drohan, Francis G. (1992). *A Handbook of Japanese Usage*: *An Authoritative Reference Work for Students, Teachers and Translators of Japanese.* Tokyo: Charles E. Tuttle Company.

Fawcett, P. (1995). "Translation and Power Play" in *The Translator* 1 (2): 177-92.

Fawcett, P. (2001). "Linguistic Approaches" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 120-125.

Goffman ,E. (1967). *Interaction Ritual: Essays on Face-to-face Behavior.* New York: Doubleday.

Goris, O. (1993). "The Question of French Dubbing: Towards a Frame for Systematic Investigation", *Target* 5 (2): 169-90.

Gottlieb, H. (1994). *Subtitles, Translation & Idioms*. Thesis, University of Copenhagen.

Gottlieb, H. (2000). *Screen Translation: Six Studies in Subtitling, Dubbing and Voice-over*. Copenhagen: Centre for Translation Studies, University of Copenhagen.

Gu. Y. (1990). "Politeness Phenomena in Modern China" in *Journal of Pragmatics*, 14 (2), 234-257.

Gutt, Ernst-August (1991). *Translation and Relevance: Cognition and Context.* Oxford: Basil Blackwell.

Hervey, Sándor G. (1998). "Speech Acts and Illocutionary Function in Translation Methodology" in L. Hickey (ed) *The Pragmatics of Translation*. Clevedon: Multilingual Matters Ltd. 10-24.

Hervey, Sándor G. and I. Higgins (1992). *Thinking Translation: A Course in Translation Method: French to English*. London: Routledge.

Hatim, B. (2001). "Pragmatics and Translation" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 179-183.

Hatim, B. and I. Mason (2000). "Politeness in Screen Translating" in L. Venuti (ed) *The Translation Studies Reader*. London: Routledge. 430-445.

Hill, B., S. Ide, S. Ikuta, A. Kawasaki and T. Ogino (1986). "Universals of Linguistic Politeness: Quantitative Evidence from Japanese and American English" in *Journal of Pragmatics* 10, 347-371.

Holmes, J. & M. Marra (2004). "Relational practice in the workplace: Women's talk or gendered discourse?" in *Language in Society* 33(3): 377–398.

House, J. (1981). *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr.

Ide, S. (1989). "Formal Forms and Discernment: Two Neglected Aspects of Universals of Linguistic Politeness" in *Multilingua* 8/2-3, 223-248.

Ivarsson, J. (1992). *Subtitling for the Media: A Handbook of an Art*. Stockholm: Transedit.

James, H., I. Roffe and D. Thorne (1996). "Assessment and Skilles in Screen Translation" in *Teaching translation and interpreting 3: New Horizons, Papers from the Third Language International Conference, Elsinore, Denmark, 9-11 June 1995*. Amsterdam: John Benjamins. 105-109.

Jordan, E. H. and M. Noda (1987). *Japanese: The Spoken Language*. 3 vols. New Haven: Yale University Press.

Kenny, D. (2001). "Corpora in Translation Studies" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 50-53.

Kovačič, I. (1995). "A thinking-aloud experiment in subtitling" in M. Snell-Hornby, Z. Jettmarova and K. Kaindl (eds) *Translation as Intercultural Communication*. Amsterdam: John Benjamins. 229-238.

Kovačič, I. (1996). "Reinforcing or Changing Norms in Subtitling" in C. Dollerup and V. Appel. (eds) *Teaching translation and interpreting 3: New Horizons, Papers from the Third Language International Conference, Elsinore, Denmark, 9-11 June 1995*. Amsterdam: John Benjamins. 177-186.

Kwok, H. (1984). *Sentence Particles in Cantonese*. Hong Kong: Hong Kong University Press.

Laviosa-Braithwaite, S. (2001). "Universals of Translation" in M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 288-291.

Lefevere, A. (1992). *Translation /History /Culture: A Sourcebook*. New York and London: Routledge.

Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.

Li, Charles N and Sandra A. Thompson (1981). *Mandarin Chinese: A Functional Reference Grammar*. Berkeley: University of California Press.

Luke, K. (1990). *Utterance Particles in Cantonese Conversation*. Amsterdam: John Benjamins.

Luyken, Georg-Michael, T. Herbst, J. Langham-Brown, H. Reid and H. Spinhof (1991). *Overcoming Language Barriers in Television*. Manchester: The European Institute for the Media.

Makino, S. and M. Tsutsui (1986). *A Dictionary of Basic Japanese Grammar*. Tokyo: The Japanese Times.

Malmkjær, K. (2005). *Linguistics and the Language of Translation*. Edinburgh: Edinburg University Press.

Mason, I. (1989). "Speaker Meaning and Reader Meaning: Preserving Coherence in Screen Translating" in R. Kölmel and J. Payne (eds) *Babel: The Cultural and Linguistic Barriers between Nations*. Aberdeen: Aberdeen University Press. 13-24.

Matsumoto, Y. (1988). "Reexamination of The Universality of Face: Politeness in Japanese" in *Journal of Pragmatics* 12 (4), 403-426.

Matthew, S. and V. Yip (1994). *Cantonese: A Comprehensive Grammar*. London: Routledge.

Megumi, M. (2002). "The Switching between *desu/masu* Form and Plain Form: From The Perspective of Turn Construction" in N. Akatsuka & S. Strauss (eds.) *Japanese/Korean linguistics*, vol. 10. Stanford, CA: CSLI Publications. 206-219.

Newman, A. (1994). "Translation Equivalence: Nature" in R. E. Asher and J. M. Y. Simpson (eds) *The Encyclopedia of Language and Linguistics*. Oxford and New York: Pergamon Press.

Newmark, P. (1991). *About Translation*. Clevedon: Multilingual Matters.

Nida, E. A. (1964). *Towards a Science of Translating*. Leiden: E. J. Brill.

Niyekawa, Agnes M. (1995). *Minimum Essential Politeness: A Guide to The Japanese Honorific Language*. Tokyo: Kodansha.

O'Connell, E. (2007). "Screen Translation" in P. Kuhiwczak and K. Littau (eds) *A Companion to Translation Studies*. Clevedon: Multilingual Matters. 120-133.

O'Droscoll, J. (2007). "Brown and Levinson's Face: How It Can-and can't Help Us to Understand Interaction across Cultures' in *Intercultural Pragmatics* 4 (4): 463-492.

Okamoto, S. (1999). "Situated Politeness: Manipulating Honorific and Non-honorific Expressions in Japanese Conversation" in *Pragmatics* 9: 51–74.

Pavesi, M. (2008). "Spoken Language in Film Dubbing" in D. Chiaro, C. Heiss and C. Bucaria (eds) *Between Text and Image: Updating Research in Screen Translation*. Amsterdam: John Benjamins. 79-99.

Pedersen, J. (2008). "A Speech Act Approach to Quality Assessment in Subtitling" in D. Chiaro, C. Heiss and C. Bucaria (eds) *Between Text and Image: Updating Research in Screen Translation*. Amsterdam: John Benjamins. 101-115.

Pizziconi, B. (2003). "Re-examining Politeness, Face and the Japanese Language" in *Journal of Pragmatics* 35: 1471–1506.

Refsing, K. and L. Lundquist (2009). *Translating Japanese Texts*. Copenhagen: Museum Tusculanum Press, University of Copenhagen.

Searl, John R. (1975). "Indirect Speech Acts" in P. Cole and J. Morgan (eds) *Syntax and Semantics*, vol.3, *Speech Acts*. New York: Academic Press.

Shama'a, N. (1978). "A Linguistic Analysis of Some Problems of Arabic to English Translation." DPhil. Thesis, Oxford University.

Toury, G. (1980). *In Search of a Theory of Translation*. Tel Aviv: Porter Institute.

Toury, G. (1981). "Translated Literature: System, Norm, Performance: Toward a TT-oriented Approach to Literary Translation" in *Poetics Today* 2 (4): 9-27.

Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins.

Tsujimura, N. (1996). *An Introduction to Japanese Linguistics*. Massachusetts: Blackwell.

Venuti, L. (1995). *The Translator's Invisibility*. London: Routledge.

Venuti, L. (2001). "Strategies of Translation" M. Baker (ed) *Routledge Encyclopedia of Translation Studies*. London: Routledge. 240-244.

Varela, F. C. (2004). "Synchronization in Dubbing: A Traditional Approach" in P. Orero (ed) *Topics in Audiovisual Translation*. Amsterdam: John Benjamin. 36-52.

Vöge, H. (1977). "The Translation of Films: Subtitling versus Dubbing" in *Babel* 23: 120-5

"ハイカラ" in *Wikipedia: the free encyclopedia.* Retrieved July 30 2010 from http://ja.wikipedia.org/wiki/%E3%83%8F%E3%82%A4%E3%82%AB%E3%83%A9.

Werkhofer, K.T. (1992). "Traditional and Modern Views: The Social Constitution and The Power of Politeness" in Watts, Richard J., Sachiko Ide and K. Ehlich (eds) *Politeness in Language: Studies in Its History, Theory and Practice*. Berlin: Mouton de Gruyter. 155-197.

Yip, P. and D. Rimmington (2004). *Chinese: A Comprehensive Grammar*. London: Routledge.

2. Dictionaries

廣州話方言詞典 [Guangzhou Dialect Dictionary].   Ed. Rao, B., J. Ou Yang and W. Zhou (2009).   Hong Kong: The Commercial Press.

Oxford Advanced Learner's English-Chinese Dictionary (7th ed.). Oxford: Oxford University Press.