Cross-linguistic Transference of Politeness Phenomena

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

by
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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.
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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
kêu¹ m⁴ xu¹ ū⁶ a³
she not comfortable PA
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.
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
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)

sed’ put’d lag’ m’ goi’

lose company FP excuse me

“Excuse me, but I need to leave now.”
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 (shiturei, 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)
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”
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 work 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.

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

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

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

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 refuge on boats. PONY and SOSK face many difficulties in the flood and finally PONY’s dream gets realized.
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 語く (*kaku*, ‘to write’).
### Table 3.3: Verbal Conjugations of *kaku*

<table>
<thead>
<tr>
<th>Function</th>
<th>Conjugation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative</td>
<td><em>kak-a-nai</em></td>
<td>“do not write”</td>
</tr>
<tr>
<td>Perfective</td>
<td><em>ka-i-ta</em></td>
<td>“wrote / have written”</td>
</tr>
<tr>
<td>Potential</td>
<td><em>kak-e-ru</em></td>
<td>“can write”</td>
</tr>
<tr>
<td>Causative</td>
<td><em>kak-a-seru</em></td>
<td>“make (someone) to write”</td>
</tr>
<tr>
<td>Imperative</td>
<td><em>kak-e</em></td>
<td>“Write”</td>
</tr>
<tr>
<td>Passive</td>
<td><em>kak-a-reru</em></td>
<td>“being written”</td>
</tr>
<tr>
<td>Volitional</td>
<td><em>kak-ou</em></td>
<td>“let’s write” / “will write”</td>
</tr>
<tr>
<td><em>i</em>-form</td>
<td><em>kak-i</em></td>
<td>various application</td>
</tr>
<tr>
<td><em>te</em>-form</td>
<td><em>ka-i-te</em></td>
<td>various application</td>
</tr>
</tbody>
</table>

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 *kakki-masu* or to form a mild order such as *kakki-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  空気が  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.
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) 王老师在备课
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
he be my uncle

“He is my uncle.”

(9) 昆蟲有六隻腳
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
t ā yīnggāi mǎshàng kāishǐ 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 lǎoshī 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, chì, and chǐ. 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
wó 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, $chî, chi, chi$, 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 researchers (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 degrees 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.

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOM</td>
<td>CHR</td>
<td>5</td>
</tr>
<tr>
<td>YUBA</td>
<td>BOU</td>
<td>2</td>
</tr>
<tr>
<td>HAKU</td>
<td>CHR</td>
<td>2</td>
</tr>
<tr>
<td>KAMA</td>
<td>CHR</td>
<td>2</td>
</tr>
<tr>
<td>RIN</td>
<td>KAMA</td>
<td>1</td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAKU</td>
<td>CHR</td>
<td>3</td>
</tr>
<tr>
<td>YUBA</td>
<td>CHR</td>
<td>3</td>
</tr>
<tr>
<td>CHR</td>
<td>KAO</td>
<td>2</td>
</tr>
<tr>
<td>MOM</td>
<td>CHR</td>
<td>2</td>
</tr>
<tr>
<td>FAT</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td>RIN</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td>ZENI</td>
<td>BOU</td>
<td>1</td>
</tr>
<tr>
<td>KAO</td>
<td>CHR</td>
<td>1</td>
</tr>
</tbody>
</table>

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*

*q-VERB / o-VERB-na* is a mild command with the honorific prefix o. It appears 28 times\(^2\) in the film.

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\(^2\) 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.
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 in the film by the following speakers.

---

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.
<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>YUBA</td>
<td>CHR</td>
<td>7</td>
</tr>
<tr>
<td>YUBA</td>
<td>SEV</td>
<td>6</td>
</tr>
<tr>
<td>YUBA</td>
<td>HAKU</td>
<td>1</td>
</tr>
<tr>
<td>ZENI</td>
<td>CHR</td>
<td>3</td>
</tr>
<tr>
<td>ZENI</td>
<td>KAO</td>
<td>1</td>
</tr>
<tr>
<td>ZENI</td>
<td>BOU</td>
<td>1</td>
</tr>
<tr>
<td>RIN</td>
<td>CHR</td>
<td>7</td>
</tr>
<tr>
<td>HAKU</td>
<td>CHR</td>
<td>2</td>
</tr>
<tr>
<td>KAMA</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td>FAT</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td>MOM</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td>BOU</td>
<td>YUBA</td>
<td>1</td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>Verb</th>
<th>Affirmative Imperative</th>
<th>Negative Imperative</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>kaku</em></td>
<td><em>kake</em> ('Write!')</td>
<td><em>kaku-na</em> ('Don’t write!')</td>
</tr>
<tr>
<td><em>matsu</em></td>
<td><em>mate</em> ('Wait!')</td>
<td><em>matsu-na</em> ('Don’t wait!')</td>
</tr>
<tr>
<td><em>kau</em></td>
<td><em>kae</em> ('Buy!')</td>
<td><em>kau-na</em> ('Don’t buy!')</td>
</tr>
<tr>
<td><em>miru</em></td>
<td><em>miro</em> ('Watch!')</td>
<td><em>miru-na</em> ('Don’t watch!')</td>
</tr>
<tr>
<td><em>kuru</em></td>
<td><em>koi</em> ('Come!')</td>
<td><em>kuru-na</em> ('Don’t come!')</td>
</tr>
</tbody>
</table>

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 cases⁴). 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 cases⁵). Table 4.6 below lists the users of direct imperatives.

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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.
<table>
<thead>
<tr>
<th>Cases of emergency</th>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAKU</td>
<td>CHR</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>CHR</td>
<td>CHR</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Speakers of higher status</td>
<td>YUBA</td>
<td>CHR</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>YUBA</td>
<td>SEV</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>YUBA</td>
<td>HAKU</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>KAMA</td>
<td>SUSU</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>KAMA</td>
<td>CHR</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>HAKU</td>
<td>CHR</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>HAKU</td>
<td>SEV</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>KAO</td>
<td>SV</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>KAO</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>KAO</td>
<td>SEV</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>KAO</td>
<td>YUBA</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>RIN</td>
<td>CHR</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>SV</td>
<td>SEV</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>SV</td>
<td>CHR</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>SV</td>
<td>RIN</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>SEV</td>
<td>SEV</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>FROG</td>
<td>RIN</td>
<td>1</td>
</tr>
</tbody>
</table>

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).
“Go back to your work immediately!”
(example taken from Cantonese dubbing)

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

To form a negative imperative, phrases like 唔好 (m4hou^2, ‘don’t’) / 唔可以 (m4ho^2yi^5, ‘can’t’) in Cantonese and 不要 / 別 (bûyâo / bié, ‘don’t’) in Chinese are adopted as illustrated in the following examples.

“Don’t take that away!”
(example taken from Cantonese dubbing)

“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 particed and unpaticed 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 unpaticed sentences is provided in Table 4.7, 4.8, 4.10 and 4.11 below.
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 嘅 (*la*) “denotes a lack of forcefulness so that the sentence is more of a request than a command” (Kwok 1984: 79). The particle 呀 (*a*), on the other, has a similar function to *la* 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 *la* or *a* 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, 请 (*qing*, ‘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 (*xiu* *mu* *mu*),

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

Table 4.7: Frequency of imperatives with / without sentence-final particles in Cantonese dubbing
‘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 (jing⁶-di¹-deg¹-m⁴-deg¹-a⁵, 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 啥 同 我 蹶 出去 吖
fai³ di¹ tung⁴ ngo⁵ lan¹ céd¹ hêu² a¹
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 蹶 (lan¹) 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 (fai^3 di^1, ‘faster’) or 盡快 (zên^6 fai^3, ‘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)
靜啲得唔得呀?
ing^6 di^1 deg^1-m^1-deg^1 a^3
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)
静 喲 呀
jing di a
be quiet a little FP

“Be quiet!”

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

“Shut up!”

(Cantonese dubbing)
收 聲 呀
seo séng a
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 (seo¹ sêng¹, ‘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” (Kovačić 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, xiu² mui⁶ mui², ‘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 躑出去 (lan¹ cêd¹ hêu³, ‘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.
<table>
<thead>
<tr>
<th>Imperatives</th>
<th>Frequency of particles</th>
<th>Imperatives with sentence-final particle</th>
<th>Imperatives without sentence-final particle</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) VERB-nasai (12)</td>
<td>4 (33%)</td>
<td>8 (67%)</td>
<td></td>
</tr>
<tr>
<td>(b) oide-(nasai) (14)</td>
<td>3 (21%)</td>
<td>11 (79%)</td>
<td></td>
</tr>
<tr>
<td>(c) o-VERB /</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o-VERB-na (28)</td>
<td>12 (43%)</td>
<td>16 (57%)</td>
<td></td>
</tr>
<tr>
<td>(d) Verb-na(sai) (32)</td>
<td>10 (31%)</td>
<td>22 (69%)</td>
<td></td>
</tr>
<tr>
<td>(e) Direct imperative -</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>cases of emergency (6)</td>
<td>1 (17%)</td>
<td>5 (83%)</td>
<td></td>
</tr>
<tr>
<td>Direct imperative -</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>speakers of higher stats (39)</td>
<td>9 (23%)</td>
<td>30 (77%)</td>
<td></td>
</tr>
</tbody>
</table>

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 躑 (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.

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

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.

<table>
<thead>
<tr>
<th></th>
<th>Imperatives with sentence-final particle</th>
<th>Imperatives without sentence-final particle</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) VERB-nasai (11)</td>
<td>10 (91%)</td>
<td>1 (9%)</td>
</tr>
<tr>
<td>(b) oide-(nasai) (4)</td>
<td>4 (100%)</td>
<td>0</td>
</tr>
<tr>
<td>(c) o-VERB / o-VERB-na (2)</td>
<td>2 (100%)</td>
<td>0</td>
</tr>
<tr>
<td>(d) Verb-na(sai) (9)</td>
<td>8 (89%)</td>
<td>1 (11%)</td>
</tr>
<tr>
<td>(e) Direct imperative – cases of emergency (2)</td>
<td>1 (50%)</td>
<td>1 (50%)</td>
</tr>
<tr>
<td></td>
<td>Direct imperative - speakers of higher status (8)</td>
<td>4 (50%)</td>
</tr>
</tbody>
</table>

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

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

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*.

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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.

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHR</td>
<td>HAKU</td>
<td>9</td>
</tr>
<tr>
<td>CHR</td>
<td>BOU</td>
<td>3</td>
</tr>
<tr>
<td>CHR</td>
<td>HEAD</td>
<td>3</td>
</tr>
<tr>
<td>CHR</td>
<td>MOM</td>
<td>2</td>
</tr>
<tr>
<td>CHR</td>
<td>KAO</td>
<td>1</td>
</tr>
<tr>
<td>CHR</td>
<td>SUSU</td>
<td>1</td>
</tr>
<tr>
<td>CHR</td>
<td>KAMA</td>
<td>1</td>
</tr>
<tr>
<td>CHR</td>
<td>KAWA</td>
<td>1</td>
</tr>
<tr>
<td>CHR</td>
<td>CHR</td>
<td>1</td>
</tr>
<tr>
<td>HAKU</td>
<td>CHR</td>
<td>11</td>
</tr>
<tr>
<td>MOM</td>
<td>FAT</td>
<td>2</td>
</tr>
<tr>
<td>MOM</td>
<td>CHR</td>
<td>2</td>
</tr>
<tr>
<td>YUBA</td>
<td>BOU</td>
<td>1</td>
</tr>
<tr>
<td>ZENI</td>
<td>BOU</td>
<td>1</td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHR</td>
<td>YUBA</td>
<td>3</td>
</tr>
<tr>
<td>CHR</td>
<td>KAMA</td>
<td>3</td>
</tr>
<tr>
<td>CHR</td>
<td>ZENI</td>
<td>1</td>
</tr>
<tr>
<td>HAKU</td>
<td>YUBA</td>
<td>2</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIN</td>
<td>GUEST</td>
<td>2</td>
</tr>
<tr>
<td>YUBA</td>
<td>KAO</td>
<td>1</td>
</tr>
<tr>
<td>HAKU</td>
<td>YUBA</td>
<td>1</td>
</tr>
</tbody>
</table>

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.

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\(^8\) 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.
The verb of giving when attached to the gerundive form of a verb denotes the performance of an action, for the sake of the addressee 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.
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 Levinson’s politeness model, because this utterance, in a hierarchical 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.

<table>
<thead>
<tr>
<th></th>
<th>Cantonese dubbing</th>
<th>Chinese subtitling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casual request:</td>
<td>- sentence-final particles</td>
<td>sentence-final particles</td>
</tr>
<tr>
<td>gerundive form of</td>
<td>- interrogative form</td>
<td></td>
</tr>
<tr>
<td>verb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formal request:</td>
<td>- sentence-final particles</td>
<td></td>
</tr>
<tr>
<td>gerundive form of</td>
<td>- terms of address</td>
<td></td>
</tr>
<tr>
<td>verb + kudasai</td>
<td>- 請你 (qing²-néi⁵, please-you)</td>
<td>請 (qing, please)</td>
</tr>
<tr>
<td></td>
<td>- 求你 (keo⁴-néi⁵, beg-you)</td>
<td>- 您 (nín, the honorific form of the second person pronoun 你 nǐ)</td>
</tr>
<tr>
<td></td>
<td>- 唔該你 (m⁴ goi¹-néi⁵, please-you)</td>
<td></td>
</tr>
<tr>
<td>Honorifc request:</td>
<td>- sentence-final particles</td>
<td></td>
</tr>
<tr>
<td>o-VERB-kudasai</td>
<td>- term of address</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 請 (qing², please)</td>
<td>請 (qing, please)</td>
</tr>
<tr>
<td></td>
<td>- 麻煩 (ma⁴-fan⁴, bother)</td>
<td>- 您 (nín, the honorific form of the second person pronoun 你 nǐ)</td>
</tr>
<tr>
<td></td>
<td>- 唔該 (m⁴ goi¹, please)</td>
<td></td>
</tr>
</tbody>
</table>

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（xīg⁶-zǎo²-kēu¹-a¹, 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, hou²-m⁴-hou², ‘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 媽婆（po⁴-po², ‘grandma’) and 老伯（lou⁵-bag³, ‘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 addressee 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 (qing²-néi⁵, please-you), 求你 (keo⁴-néi⁵, beg-you) and 唔該你 (m⁴-goï¹-néi⁵, please-you) which are honorific phrases commonly used in Cantonese to make a request.
In Chinese subtitling, politeness markers such as 請 (qíng, ‘please’) and 您 (nín, honorific form of the second person pronoun 你 ni) are adopted to maintain the deference expressed by the auxiliary verb kudasai. The second person pronoun 你 (néi5) and its honorific alternative 您 (néi5) 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 (néi5-ho2-m4-ho2-yi5, 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-kiěi-bān-bān-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）帶佢去湯婆婆嘅度
nei⁵ ho²-m⁴-ho²-yi⁵ (bang¹-ngo⁵) dai³ kêu¹
you can-not-can (help me) bring him/her
go hêu³ tong¹-po²-po² go²-dou⁶
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 帮我 (bang¹-ngo⁵, 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（ho²-m⁴-ho²-yi⁵-bong¹-ngo⁵-zem¹-bu⁴-sêu², can-not-can-help-me-pour-CL-water, ‘Can you help me pour a cup of water?’). Therefore, the combination of the phrase 帮我 (bang¹-ngo⁵, help-me) and an interrogative form (A-not-A question) seems a felicitous and natural equivalent to the -kureru request. The phrase 帮我 (bang¹-ngo⁵, help-me) does appear in the Cantonese translation of the other -kureru expression, because the addressee requests the addressee to perform an action of ‘helping’ (手伝う, tetsudau) and thus the verb 帮 (bang¹, help) followed by a direct object 我 (ngo⁵, me, i.e. the speaker herself) is naturally adopted as shown in Example (28) below.
The verb phrase 幫下我 (bang¹-ha⁶-ngo⁵, 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 (bang¹-ngo⁵, 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.

<table>
<thead>
<tr>
<th>Example (23)</th>
<th>快啲去同鍋爐爺爺講聲多謝啦</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>“Go at once and say thank you to Grandpa Kama.”</td>
</tr>
<tr>
<td>Example (24)</td>
<td>有冇搞錯啊! 多多關照你都唔識講，咁蠢口架</td>
</tr>
<tr>
<td></td>
<td>“How come you don’t know how to respond in this situation, stupid girl!”</td>
</tr>
<tr>
<td>Example (25)</td>
<td>爺爺，你揾到啲乜嘢?</td>
</tr>
<tr>
<td></td>
<td>“Grandpa, what have you got?”</td>
</tr>
<tr>
<td>Example (26)</td>
<td>寶寶，你等我一陣啊</td>
</tr>
<tr>
<td></td>
<td>“Darling, wait for a second.”</td>
</tr>
</tbody>
</table>

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 而 家 唔 得 閒 呀 (ngo5-dei6-yi4-ga1-m4-deg1-han4-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 addressee of each kudasai request.
<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casual request: gerundive form of verb (23 times)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISA</td>
<td>SOSK</td>
<td>7</td>
</tr>
<tr>
<td>LISA</td>
<td>PONY</td>
<td>1</td>
</tr>
<tr>
<td>LISA</td>
<td>SOSK / PONY</td>
<td>1</td>
</tr>
<tr>
<td>SOSK</td>
<td>PONY</td>
<td>3</td>
</tr>
<tr>
<td>SOSK</td>
<td>LISA</td>
<td>1</td>
</tr>
<tr>
<td>KUMI</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>YOSI</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>TEACHER</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>VILG</td>
<td>LISA</td>
<td>1</td>
</tr>
<tr>
<td>WIFE</td>
<td>BB</td>
<td>1</td>
</tr>
<tr>
<td>YOUNG</td>
<td>SOSK</td>
<td>2</td>
</tr>
<tr>
<td>FUJI</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>Formal request: gerundive form of verb + kudasai (5 times)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISA</td>
<td>FUJI</td>
<td>1</td>
</tr>
<tr>
<td>LISA</td>
<td>SOSK / PONY</td>
<td>2</td>
</tr>
<tr>
<td>SIKI</td>
<td>YOUNG</td>
<td>1</td>
</tr>
<tr>
<td>GURA</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>Honorific request: o-VERB-kudasai (1 time)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FUJI</td>
<td>YOSI / TOKI / NORI / OBAS</td>
<td>1</td>
</tr>
</tbody>
</table>

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.
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 (bang¹ ngo⁵, ‘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.

<table>
<thead>
<tr>
<th>non-past (-masu)</th>
<th>volitional (formal)</th>
<th>volitional (plain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>kaeri-masu ('to return’)</td>
<td>kaeri-mashou</td>
<td>kae-rou</td>
</tr>
<tr>
<td>iki-masu ('to go’)</td>
<td>iki-mashou</td>
<td>i-kou</td>
</tr>
<tr>
<td>hashiri-masu ('to run’)</td>
<td>hashiri-mashou</td>
<td>hashi-rou</td>
</tr>
<tr>
<td>modori-masu ('to return’)</td>
<td>modori-mashou</td>
<td>mado-rou</td>
</tr>
</tbody>
</table>

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 addressee and addressee of suggestions with volitional verb ending.
<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHR</td>
<td>FAT</td>
<td>6</td>
</tr>
<tr>
<td>CHR</td>
<td>BOU</td>
<td>1</td>
</tr>
<tr>
<td>HAKU</td>
<td>CHR</td>
<td>2</td>
</tr>
<tr>
<td>MOM</td>
<td>FAT</td>
<td>1</td>
</tr>
<tr>
<td>SEV</td>
<td>RIN</td>
<td>1</td>
</tr>
<tr>
<td>FAT</td>
<td>CHR</td>
<td>1</td>
</tr>
</tbody>
</table>

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, ‘a while’) is attached to the verb indicating the proposed action to form verb phrases such as 摸下 (mo-ha, touch-a while) and 試下 (xi-ha, 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, ‘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 \([\text{gerundive form of verb + goran}]\) 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 \(\text{modoru}\) (‘to return’), the imperative form is \(\text{modo-re}\) and the informal volitional form is \(\text{modo-rou}\). If we attach \(\text{kudasai}\) (‘please’) to the gerundive form of \(\text{modoru}\) (i.e. \(\text{modo-tte}\)), 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 (\(-\text{mashou}\)). In Cantonese, 11 out of 12 \(-\text{mashou}\) utterances are rendered into imperatives suffixed with sentence-final particles \(\text{a}^l\) (to make the sentence sound more consultative) or \(\text{la}^l\) (indicating uncertainty). One \(-\text{mashou}\) 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 \(-\text{mashou}\) utterances are rendered into verb phrase with sentence final particle \(\text{吧} (\text{ba})\) or \(\text{啦} (\text{la})\). 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 ngo⁵ déi⁶ in Cantonese dubbing and 我們 wōmen 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.

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISA</td>
<td>SOSK</td>
<td>5</td>
</tr>
<tr>
<td>FUJI</td>
<td>SOSK</td>
<td>2</td>
</tr>
<tr>
<td>LISA</td>
<td>SOSK / PONY</td>
<td>1</td>
</tr>
<tr>
<td>KUMI</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>PONY</td>
<td>SOSK</td>
<td>1</td>
</tr>
<tr>
<td>OBAS</td>
<td>OBAS</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.21: Addressers and addressee of volitional verb ending in Ponyo

In rending 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 ngo⁵ déi⁶ in Cantonese and 我們 wōmen in Chinese) is inserted as mitigation. In addition to first person pronoun, the adverb 一齊 (yed¹ cet⁴, ‘together’) in Cantonese and 一起 (yiqi, ‘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 + いい (good) + nominalizer な + copula だ] as demonstrated in Example (29).

(29) 手で こすれば いい な だ て-で 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 な is a shortened form of なる 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 + いい (good) + nominalizer な + copula だ] 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 ねばる な だ よ kotowarare-temo nebaru n da yo
being turned down-even if hold on nominalizer COPULA FP

“Even if being turned down, you should hold on.”

In addition to the nominalizer な, the sentence-final particle よ also increases the forcefulness of the advice in Example (30) as よ “indicates the speaker’s …strong conviction or assertion about [something] that is assumed to be known only to him”
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.

![Example (31)](image)

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The adverb 就 \(\text{zeo}^6\) is used to emphasize that it is more than appropriate to follow the advice. The sentence-final particles \(\text{gé}^2\) and \(\text{lag}^3\) 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 \(\text{lo}^3\) is adopted in one utterance as in Example (32).

![Example (32)](image)

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The adoption of the particle \(\text{lo}^3\) suggests that the speaker gives an advice by pointing
out something she/he thinks very obvious. Although bearing different connotation from that of \( g\hat{e}^2 \) and \( lag^3 \) which signify certainty and finality, the sentence-final particle \( lo^5 \) 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 (\( yiu^3 \), ‘must’) or 一定 (\( yed^6 ding^6 \), ‘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 (\( zeo^6 \)) is used in front of the copula 係 (\( hei^6 \), ‘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 捞 佢
     nèi^5 zeo^6 hei^6 yiu^3 web^2 kēu^5
     you exactly COPULA must look for him

“It’s exactly him that you must look for.”

In addition, the sentence-final particle 架 (\( ga^3 \), the combination of \( g\hat{e}^2 \) and \( lag^3 \)) is used once in Cantonese dubbing to express finality and certainty. As a result, the adverb 要 (\( yiu^3 \), ‘must’), 一定 (\( yed^6 ding^6 \), ‘by all means’) and 就 (\( zeo^6 \), ‘exactly’), as well as the sentence-final particle 架 (\( ga^3 \)) 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 + いい (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 嘖嘞 (gē2 lag3) and 口架 (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 出しとってって
chanto  dashi-toi-te  tte
surely  take out-in advance-GERUND  PA

itte-ru  のに
say-PROG  noni
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 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)* みっともない娘が来た。

| mittomonai | musume | ga |
| disgraceful | girl | SUBJECT |

| 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

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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 bùshì qīngwā de gōngzuò ma*

“That’s not 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 口播 (*bo*) is attached to the complaint ‘That’s usually frog’s job’ to render a *darou* utterance. The particle 口播 (*bo*) 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 *gé* is suffixed to the following statement:
(39) 都唔知點搞嘅
*also  not-know  how  do  FP*

“I don’t know what you are doing.”

Although the sentence-final particle 嘅 (gé) 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 嘅嘅 (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
*ask  ASP  you  take  in advance out  FP  FP*

“I’ve asked you to take out (the bowl) in advance.”

The sentence-final particles 嘅嘅 (gé2ma5) is generated by combining the particle 嘅 (gé) and 叻嘅 (a1ma5) which denotes ‘I have told you’ and ‘you should have known it’ (Kwok 1989). As a result, utterances with 嘅嘅 (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.
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).

\[(41) \text{居然有啲咁 géu' yin⁴ yeo⁵ dì¹ gem³} \text{unexpectedly be some such} \]

有規矩嘅女仔嘅 mòu⁵ kuei³ gēu² gé² nèu⁵ zèi² gé² without discipline POSS girl FP

“It’s surprising that there are such rude girls.”

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 literally into 吵死了 (chāo-sī-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).

\[(42) \text{來了個沒家教的女仔} lái le gè méi jiājiào de nǚzhái come ASP CL without home-education POSS girl \]

“Here comes a girl with a bad upbringing.”

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.’

\[(44) \quad \text{嘈} \quad \text{死} \quad \text{人} \quad \text{咩} \quad \text{noisy} \quad \text{dead} \quad \text{person} \quad \text{FP}\]

“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 \((mé')\) 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 \((ging^2yin^4, \text{‘to one’s surprise’})\) 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*].

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOU</td>
<td>CHR</td>
<td>5</td>
</tr>
<tr>
<td>BOU</td>
<td>YUBA</td>
<td>1</td>
</tr>
<tr>
<td>YUBA</td>
<td>CHR</td>
<td>1</td>
</tr>
</tbody>
</table>

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 やって 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
néi 5 m 4 puí 4 ngo 5 wan 4
you not accompany me play

我 就 喊 嘰 嘚 嘟
ngo 5 zeo 5 ham 3 ge 2 lag 3
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 gé ên wò wân wò 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 (ge 2) and 嘚 (lag 3) when attached to statements can strengthen the tone of an assertion. Therefore, the combination of嘅 and 嘚 (i.e. ge 2-lag 3) “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 (bā) in Chinese subtitling is used to render the hierarchical difference denoted by -yaru. It is used in the syntactical structure of [subject + bā + 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 bā nǐ biànchéng xiǎozhū
I then bā 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 妹 做 苦工 做 到 死
wǒ ràng méi zuò kǔgōng zuò 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 (bā) is changed into 將 (zèng) and 讓 (ràng) into 俾 (bēi) in Cantonese. The two Cantonese verbs share the same meaning and syntactical structure as their Chinese counterparts. The four verbs (bā and ràng in Chinese; zèng and bēi 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
    bed’yu néi’ bin’zog ju’ a’
    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.

<table>
<thead>
<tr>
<th>Sentence-final particle</th>
<th>Function in Cantonese</th>
</tr>
</thead>
<tbody>
<tr>
<td>啦 (la¹)</td>
<td>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)</td>
</tr>
<tr>
<td>喂呀 (a³)</td>
<td>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)</td>
</tr>
<tr>
<td>嘞嚟 (gē² lag³)</td>
<td>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)</td>
</tr>
<tr>
<td>架 (ga³)</td>
<td>Being a combination of gē² 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)</td>
</tr>
<tr>
<td>囉 (lo³)</td>
<td>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)</td>
</tr>
<tr>
<td>口播 (bo³)</td>
<td>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)</td>
</tr>
<tr>
<td>嘿唔 (gē² ma³)</td>
<td>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)</td>
</tr>
</tbody>
</table>

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 particles. 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, po³po², ‘grandma’) and politeness markers (such as 請, qing², ‘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, lan¹cèd’hèu³, ‘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 (qing, ‘please’) and 您 (nín, ‘you,’ the deferential form of the second person pronoun 你, nì), 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 literarily 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 untranslatability 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*

“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 切れてる だろう

*anta-tachi mahou-wa tokunin kirete-ru darou*

“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
\[\text{go-han-wa tabe-te naka-ttarou}\]
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
\[\text{sen hitori-de daijoubu deshou ka}\]
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).
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 おそらく (wagō zeō, ‘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.

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

“What has happened?”

(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.”
The sentence-final particle 呢 (ne⁵) and 啥 (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 ní huódòng huì fāngbiàn
in this way you move can convenient

一點 吧
yídìàn 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 *(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 *(ge^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)

ngo ⅳ xig ⅴ kēu ⅵ hei ⅶ lou xu ⅸ a ⅹ
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？
xiu² qin¹ yed⁵ go³ yen⁴ ying⁶ fu⁶ 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？
xiu² qin¹ yed⁵ go³ yen⁴ deg⁴ deg¹ deg¹ ma³
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\textsuperscript{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 (yēdīding\textsuperscript{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 嘛 (gua\textsuperscript{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\textsuperscript{6}-m\textsuperscript{4}-hei\textsuperscript{6}, be-not-be, 係唔係), adverb of modality (唔通, m\textsuperscript{4}tung\textsuperscript{1}, ‘could it possibly be…’) or sentence-final particle 唔 (wo\textsuperscript{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

\textsuperscript{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 is it?”

(Cantonese dubbing)

佢 係 啥嘢 颜色 嘅

kêu hei me’mé ngan xig gé

“What colour is it?”

(Chinese subtitling)

那 是 什麼 颜色 的 呢?

nà shì shénme yánse de ne

“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

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

I-PL-POSS foot also lick-GERUND

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 (*hou²qi⁵*, ‘seem like’) / 應該
(*ying¹goi¹*, ‘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 なにていう 鳥 かしら
*kore*  *nanteiu*  *tori*  *kashira*
this  what  chicken  PA (uncertainty)

“I wonder what kind of chicken it is.”
The sentence-final particle 呢（né） 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)
ロクでもないもののが
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
geu' yin⁴ gem³ dai⁶ dam² cen²
to my surprise so daring take the chance of

居然咁大膽趁
geu' yin⁴ gem³ dai⁶ dam² cen²
to my surprise so daring take the chance of

落大雨想靜靜走入嚓
log⁶ dai⁶ yu⁵ sêng² jing⁶ jing⁶ 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（geu' yin⁴, ‘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（geu' yin⁴, ‘to my surprise’) with another adverb 唔通（m⁴ tung¹, ‘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 梗係嘗 (geng²-hei⁶-lag³, ‘certainly-be-FP, ‘It must be that’). The adverb 梗 (geng²) and the sentence-final particle 嘗 (lag³) both express the sense of certainty and finality. A more appropriate translation would be 係嘗 (hei⁶-gua³, be-FP, ‘Maybe’). The sentence-final particle 嘗 (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 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 (m⁴-tung¹, ‘could it possibly be…’) in Cantonese or 可能 (kênéng, ‘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.
Second, sentence-final particles are also useful devices in expressing sense of uncertainty, for example:

(72) ポニョ 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 zég6 zo2
could it possibly be because Ponyo sleep ASP ASP

“It is possibly because Ponyo went to sleep.”

(Chinese subtitling)
可能因為波妞睡著了吧
kěněng shì yīnwèi bōér shuì zháo le ba
possibly be because Ponyo sleep ASP ASP PA

“It is possibly because Ponyo went to sleep.”

By the utterance with sentence-final particle 呢 (ne1) 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.

<table>
<thead>
<tr>
<th>Example</th>
<th>Cantonese dubbing</th>
<th>Chinese subtitling</th>
</tr>
</thead>
<tbody>
<tr>
<td>(69)</td>
<td>唔知可唔可以...呢?</td>
<td>不知道能不能...呢?</td>
</tr>
<tr>
<td></td>
<td><em>m^4</em>ji^1-*ho^-m^4-<em>ho^-yi^5... ne^1</em> (not-know-can-not-can...FP)</td>
<td><em>bù-zhīdāo-néng-bù-néng... ne</em> (not-know-can-not-can...FP)</td>
</tr>
<tr>
<td>(74)</td>
<td>可唔可以...呀?</td>
<td>可以...嗎?</td>
</tr>
<tr>
<td></td>
<td>*ho^-m^4-<em>ho^-yi^5... a^3</em> (can-not-can...FP)</td>
<td><em>kěyī...ma</em> (can...FP)</td>
</tr>
<tr>
<td>(75)</td>
<td>可以...嗎?</td>
<td>可以...嗎?</td>
</tr>
<tr>
<td></td>
<td><em>ho^-yi^5... ma^1</em></td>
<td><em>kěyī...ma</em> (can...FP)</td>
</tr>
<tr>
<td></td>
<td>(can...FP)</td>
<td></td>
</tr>
</tbody>
</table>

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’ (*m^4*ji^1* in Cantonese and *bù-zhīdāo* in Chinese), the A-not-A question (can-not-can) and the
sentence-final particle 呢 (ne¹ 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？

party-ACC hold kedo 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.
“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:

(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

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

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HON-tea-ACC make-GERUND verb of giving-NEG

“Can’t you make tea for me?”

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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:
“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)

你生日嗰陣時唔係收過玫瑰花咩？

(Chinese subtitling)

上次生日時不是收到很漂亮的玫瑰花嗎？

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 咲 (mei⁴) 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.
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.

The above translation has two problems. First, the translator misconceives the meaning of ハイカラ (haikara). The adjective haikara literally 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
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?
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 (m⁴-hai⁶, not-be) is generally shortened to 咪 (mei⁵) as shown in Example (82a) with the sentence-final particle 嘅 (ge²) 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-shí-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
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).
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 bù 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.

![Example (86)](https://example.com/example86)

(86) ちょっと  行って  みない？

\[
\text{chotto} \quad \text{i-tte} \quad \text{mi-nai}
\]

a little bit  go-GERUND  try-NEG

“Should’t we go for a while and see?”

![Example (87)](https://example.com/example87)

(87) ヒント  何か  もらえません  か

\[
\text{hinto} \quad \text{ka} \quad \text{nani-ka} \quad \text{morae-masen} \quad \text{ka}
\]

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).

![Example (88)](https://example.com/example88)

(88) (Cantonese dubbing)

\[
\text{hêu}^1 \quad \text{tei}^2 \quad \text{ha}^5 \quad \text{lo}^3
\]

go  see  a little FP

“Let’s go for a while and see.”

(Chinese subtitling)

\[
\text{yào-bú-yào} \quad \text{qù} \quad \text{kàn-kàn}
\]

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
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 問 指示 我 呀
néi⁵ hō²-m⁴-hō²-yī⁵ běi² dī¹ tī²-xī⁶ 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?
kēshì ní kēyí kē wò yǐxiē 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?
ní dāi tā qù tāng pó po 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？
anô soko nurema-sen ka
“Won’t you get wet there?”

(92b) そこ ぬれます よ
soko nuremasu yo
“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 咱様 会淋濕 你身嘔嘔
xin1 seng1 nêi5 gem2 yêng6 wui6 lem1 seb1 go3 sen1 get3 wo5
“Sir your body might 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 (xín'sēng¹, 'sir') is inserted to show deference and on the other, the sentence-final particle 喏 (wō⁵), “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.

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 (xín'sēng¹, 'sir') is inserted to show deference and on the other, the sentence-final particle 喏 (wō⁵), “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.
“They are not becoming something like a pig, are 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) 順唔聞 有 啲 味 吧？
men⁴-men⁴ dou³  di³ méi⁶ a³
smell-not-smell  ASP  some  fragrance  FP

“Did you smell something nice?”
(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 (hou⁵qi², ‘seem like’). Example (101) suggests an alternative by combining two examples.

(100) 好似 有 喲 乜 味 咁
seems like have some what fragrance such condition

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

In such cases, a literal translation (你聞唔到啲 味 咁, néi⁵-men⁴-men⁴-dou³-méi⁶-méi¹, 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 *issonyoni*
    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 啥 跟 我 嚕 啦
    *néi* *fai² cêu³ *di¹* *gen¹* *ngo⁵* *lei⁴* *la¹*
    you quickly a little follow me come FP

    “Come with me immediately.”

(Chinese subtitling)
    跟 我 一起 来 吧
    *gēn* *wó* *yīqī* *lái* *bā*
    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
“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.

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.

“Teacher won’t allow, will she?”
(Chinese subtitling)
老师 不准 吧，对不对?
làoshī bù zhǔn ba duì bù 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
good through-NEG

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

(Cantonese dubbing)
接唔通呀?
jīb4 m4 tūng1 a3
connect not through FP

“It didn’t put us through (to him)?”

(Chinese subtitling)
連不上嗎?
lián bù 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 )*

“*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 )*

“*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*

“*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 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*

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 
係咁啫 
say then be such say FP

“You could say so.”

(Chinese subtitling)

話是這麼說‧‧‧
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 嗑 (ze^1) 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) クサレ神の気配じゃなかったが
kusare-kami no kehai janakatta ga
stinky-spirit POSS odour 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)”
“It seems that he does not resemble Stinky Spirit.”

“不 太 像 腐爛 神 的 樣子”

not too resemble stinky spirit POSS appearance

“It seems not the Stinky Spirit.”
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)
m⁴  hei⁴  gem²yêng⁶  ga³
not  be  such way  FP

“It’s not the case”

(Chinese subtitling)
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 架 (ga³) 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 addressee (‘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
--- | --- | ---
わたしあ (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 (wõ) and Cantonese dubbing (ngo⁵) 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
“I am Grandpa Kama. I am an old man who is made overwork in the boiler room.”

(Cantonese dubbing)

小妹妹 話 俾 你 知 呀,
xiu² mui⁶ mui² a³ wa⁶ bêi² nê³ ji¹ a³
little sister PA tell give you know PA

我 呀, 不過 係 煲 水
ngo⁵ a³ bed¹ guo³ het⁶ bou¹ sêu²
I PA only be boil water

俾 人 沖涼 喏 咋
bêi² yen⁴ cung¹ lêng⁴ ge² 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кос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)
m'hou2 jing2 wu1 zou1 ngo6 d6i6 gé3 d6i6 fong1 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.
<table>
<thead>
<tr>
<th>2nd Person Pronoun</th>
<th>Connotation</th>
<th>Addresser</th>
</tr>
</thead>
<tbody>
<tr>
<td>あなた (anata)</td>
<td>formal and neutral form</td>
<td>MOM→FAT (2) MOM→CHR (1) KAMA→CHR (1) CHR→BOU (1) CHR→ZENI (1) CHR→KAO (4) CHR→KAMA (1) ZENI→HAKU (1)</td>
</tr>
<tr>
<td>あんた (anta)</td>
<td>informal form to address people of lower status, bearing sense of rudeness and impoliteness</td>
<td>RIN→CHR (2) ZENI→BOU (2) ZENI→CHR (2)</td>
</tr>
<tr>
<td>そなた (sonata)</td>
<td>formal form to address people whose status is lower than the addresser in a mild tone</td>
<td>HAKU→CHR (3)</td>
</tr>
<tr>
<td>お前 (omae)</td>
<td>informal form adopted mainly by male speakers to address people of same or lower status</td>
<td>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)</td>
</tr>
<tr>
<td>おぬし (onushi)</td>
<td>informal form adopted mainly by male speakers to address people of same or lower status</td>
<td>FROG→KAO (1)</td>
</tr>
<tr>
<td>おのれ (onore)</td>
<td>informal form adopted to address people whose status is lower than oneself in a blame</td>
<td>YUBA→HAKU (1)</td>
</tr>
</tbody>
</table>

Table 5.3: Japanese second person pronouns and their implication

The second person pronoun onore is rendered into 你個衰人 (něi⁵-go³-sëu¹-yen⁴, you-such-bad-person, ‘you bastard’) in Cantonese dubbing and 你這個壞東西 (ǹ-zhège-huài-dôngxī, 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 (lou^5 gung^1) 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 (néi^5 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 我識係老鼠啊 (ngo^5-xīg^1-kēu^5-hēi^6-lou^5-xū^2-a^1, 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?
bag^4-lung^4 med^1 néi^5 mou^5 sēi^2 dou^3 mé^1
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.
“Though I want to help you, there is nothing I can do.”

(Cantonese dubbing)

“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 (xiu² mui⁶ mui², ‘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.

“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 (*cênyed⁶-dai⁶yen⁴*) and Chinese subtitling (*chûnri-dàrên*). 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.
Table 5.4: Proper names with honorific suffix

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

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 qín4-pó4pó4 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?”
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 (nēi⁵) and its honorific counterpart 您 (nēi⁵) 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-ze²-ze¹) and Chinese (líng-jìějie). 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-xin¹seng⁴, 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 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 介绍 我 嘱

be white Mr. introduce me嘱

“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-xin¹seng⁴, ‘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 bathhouse, 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 (ngo⁵) and Chinese subtitling (wô).

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

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*. 
### Table 5.6: Japanese second person pronouns in *Ponyo*

<table>
<thead>
<tr>
<th>2nd Person Pronoun</th>
<th>Connotation</th>
<th>Addresser</th>
</tr>
</thead>
<tbody>
<tr>
<td>あなた (anata)</td>
<td>formal and neutral form</td>
<td>GURA (6) LISA (1)</td>
</tr>
<tr>
<td>お前 (omae)</td>
<td>informal form adopted mainly by male speakers to address people of same or lower status</td>
<td>FUJI (5)</td>
</tr>
<tr>
<td>君 (kimi)</td>
<td>informal form adopted mainly by male speakers to address people of same or lower status</td>
<td>FUJI (2)</td>
</tr>
</tbody>
</table>

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 (*lishā*, a transliteration of the name) and the name with honorific suffix *san* as 理莎太太 (*lishā-tàitai*, NAME-Mrs. ‘Mrs Lisa’). However, both terms are rendered as 理莎 (lēisā, 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 (*taiti*, usually abbreviated into *ta* in Cantonese) is
suffixed to the last name (such as léi³-tai²) instead of the given name as in the Japanese original. Therefore, the Cantonese translator does not adopt the honorific term 太太 (tai³-tai²) 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’ (m4-ji1 in Cantonese and bù-zhīdáò in Chinese) and sentence-final particle 呢 (né1 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 (xin1 seng1, ‘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 utterance 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 hierarchical 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.

<table>
<thead>
<tr>
<th>Parts of speech</th>
<th>Informal</th>
<th>Neutral</th>
<th>Honorific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copula</td>
<td>だ&lt;br&gt;da</td>
<td>です&lt;br&gt;desu</td>
<td>でございます&lt;br&gt;degozaimasu</td>
</tr>
<tr>
<td>Verb 1</td>
<td>来る&lt;br&gt;kuru (‘to come’)</td>
<td>来ます&lt;br&gt;kimasu</td>
<td>(exalting)&lt;br&gt;いらっしゃいます&lt;br&gt;irasshai-masu</td>
</tr>
<tr>
<td>Verb 2</td>
<td>閲く&lt;br&gt;kiku (‘to inquire’)</td>
<td>閲きます&lt;br&gt;kikimasu</td>
<td>(humbling)&lt;br&gt;まいります&lt;br&gt;mairi-masu</td>
</tr>
<tr>
<td>Noun</td>
<td>意見&lt;br&gt;iken (‘opinion’)</td>
<td>ご意見&lt;br&gt;go-iken</td>
<td>ご意見&lt;br&gt;go-iken</td>
</tr>
<tr>
<td></td>
<td>写真&lt;br&gt;shasin (‘photograph’)</td>
<td>お写真&lt;br&gt;o-shasin</td>
<td>お写真&lt;br&gt;o-shasin</td>
</tr>
<tr>
<td>Adjective</td>
<td>元気&lt;br&gt;genki (‘healthy’)</td>
<td>お元気&lt;br&gt;o-genki</td>
<td>お元気&lt;br&gt;o-genki</td>
</tr>
<tr>
<td>Adverb</td>
<td>ゆっくり&lt;br&gt;yukkuri (‘slowly’)</td>
<td>ごゆっくり&lt;br&gt;go-yukkuri</td>
<td>ごゆっくり&lt;br&gt;go-yukkuri</td>
</tr>
</tbody>
</table>

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 addressees and addressees 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

<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHR</td>
<td>KAMA</td>
</tr>
<tr>
<td></td>
<td>YUBA</td>
</tr>
<tr>
<td></td>
<td>SV</td>
</tr>
<tr>
<td></td>
<td>ZENI</td>
</tr>
<tr>
<td></td>
<td>KAO</td>
</tr>
<tr>
<td></td>
<td>DRIVER</td>
</tr>
<tr>
<td>SV</td>
<td>HAKU</td>
</tr>
<tr>
<td></td>
<td>GUEST</td>
</tr>
<tr>
<td></td>
<td>YUBA</td>
</tr>
<tr>
<td>RIN</td>
<td>GUEST</td>
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<tr>
<td></td>
<td>FROG</td>
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<tr>
<td>FROG</td>
<td>GUEST</td>
</tr>
<tr>
<td></td>
<td>YUBA</td>
</tr>
<tr>
<td>HAKU</td>
<td>KAMA</td>
</tr>
<tr>
<td></td>
<td>YUBA</td>
</tr>
<tr>
<td>YUBA</td>
<td>KAO</td>
</tr>
<tr>
<td>SEV</td>
<td>GUEST</td>
</tr>
<tr>
<td>FAT</td>
<td>NOBODY</td>
</tr>
</tbody>
</table>

Table 6.2: Addresser and addressee of formal forms
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.

![Japanese sentence]

(121) そんなもったいないことができるか

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

おはようございます

“Good morning”

よくお休みになられましたか

“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.
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) ゼニーバさん

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.

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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) 你的 真係 点 可以 咁 奢侈 架
něi₅  zén¹  heí₆  al¹  dim’₂  ho’₂  yì₅  gěn’²  cè¹  qí²  gá’¹
you really be FP how can such luxurious FP
“How could you do such a luxurious thing?”

呀 大人 你 好 嗎?
a³  dāï’⁶  yèn⁴  něi₅  hóu²  mā¹
PA mandarin you good QUES
“Your highness, how are you?”

好 舒服 呀 好好 休息 呀
hóu²  xú’ fú⁶  a³  hóu²  hóu²  yéo’ xí’¹  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 (dāï’⁶  yèn⁴, ‘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 (xīn²  sēng¹, ‘sir’), 老伯 (lōu⁵  bā³, ‘old uncle’), 婆婆 (pō⁴  pō⁴, ‘grandma’) and 客人 (hāg’⁷  yèn⁴, ‘customer’). I have discussed how the kinship terms 老伯 (lōu⁵  bā³, ‘old uncle’) and 婆婆 (pō⁴  pō⁴, ‘grandma’) help to render a polite request in Section 4.2.2. I have also demonstrated how the deference term 先生 (xīn²  sēng¹, ‘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-mōdori-kudasaimase
HON-return-HON
“Welcome back.”
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-xin¹ seng¹, white-Mr, ‘Mr. White’) in Cantonese dubbing. The term 先生 (xin¹ seng¹, ‘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
gog⁶ wet⁶ hag⁴ yen⁴ dou³ lag³
every guest arrive FP

麻煩 請到 右手 邊間房吖
ma⁴ fan qing² dou⁳ yeo⁶ seo² bim¹ gan¹ fong⁴ a¹
bother please go to right hand side CL room FP

“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 (gog⁶ wet⁶-hag⁴ yen⁴, ‘every guest’) is inserted first to indicate the honorable status of the addressee. The translator further exploits two politeness markers 麻煩 (ma⁴ fan⁴, ‘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) こわがらな
kowagaru-na
scare-IMPERATIVE (NEG)

私はそなたの味方だ。
watashi wa sonata no mikata da
I TOPIC you POSS partner COPULA (plain)

“Don’t be scared. I am on your side to help you.”

(Cantonese dubbing)
唔使驚口架，小妹妹
m4 sei2 géng1 ga3 xiu2 mui³ mui²
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
sei3 lou⁶ guo³ lei⁴ 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
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 (*sei*² *lou*⁶, ‘kid’) helps to mark the hierarchical difference between the addresser and addressee. The kinship term 媪婆 (*po*⁴ *po*⁴, ‘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*
“Please kindly let me work here.”

(Cantonese dubbing)
婆婆請你俾我係度做嘢吖
*po*⁴ *po*⁴ *qing*² *néi*⁵ *béi*² *ngo*⁵ *he*⁶ *dou*⁶ *zou*⁶ *yé*⁵ *a*¹
“Grandma please you let me be here do thing PA

(130) ありがとう
*arigatou*
“Thank you.”

(Cantonese dubbing)
多謝婆婆
*do*¹ *zé*⁶ *po*⁴ *po*⁴
“Thank you, Granny.”

Owing to the dual usages the term 媺婆 (*po*⁴ *po*⁴, ‘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 (ma³fan⁴, ‘to bother’) which have
been demonstrated in Example (126) above.

(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
go (humble)-NEG

“I am terribly sorry, but this lift does not go upstairs.”

The addressee of the utterance in Example (131) is a guest of the bath house, so the
addressee (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 嗚好意思 (m⁴hou³yi³xi³, ‘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 (po²po⁴, ‘grandma’) and 先生 (xin¹seng¹,
‘sir’) to show respect of the addressee 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 (ma³fan⁴, ‘to bother’) and 嗚好意思
(m⁴hou³yi³xi³, ‘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 (qìng, '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
qing 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 shēchí-de shì
such luxury thing
妳也做得出來

“How come you ask for such luxurious thing?”

您好

“How are you?”

有好好休息嗎?

“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*. 
<table>
<thead>
<tr>
<th>Addresser</th>
<th>Addressee</th>
</tr>
</thead>
<tbody>
<tr>
<td>LISA</td>
<td>FUJI</td>
</tr>
<tr>
<td></td>
<td>TOKI</td>
</tr>
<tr>
<td></td>
<td>SOSK / PONY</td>
</tr>
<tr>
<td></td>
<td>KOI</td>
</tr>
<tr>
<td></td>
<td>SOSK</td>
</tr>
<tr>
<td></td>
<td>OBAS</td>
</tr>
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<td>GURA</td>
<td>SOSK</td>
</tr>
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<td></td>
<td>PONY</td>
</tr>
<tr>
<td></td>
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<td>TOKI</td>
</tr>
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<td>OBAS</td>
</tr>
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<td>SAILOR</td>
</tr>
<tr>
<td>SIKI</td>
<td>YOUNG</td>
</tr>
<tr>
<td>YOUNG</td>
<td>SIKI</td>
</tr>
<tr>
<td>VILR</td>
<td>OBAS</td>
</tr>
</tbody>
</table>

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.
“Sir, I don’t know who you are, but please do not spray weed-killer here.”

“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 (po⁴ po⁴, ‘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 together.”

(Cantonese dubbing)  各位 婆婆 請 過嚟 呢邊 集合
gog⁵ wei⁶ po⁴ po⁴ qing² guo‘lei⁴ ni⁴ bin¹ zab⁶ heb⁶
every grandma please come over here gather

“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 (po⁴ po⁴, ‘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 (xi^4-po^4-po^4, 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 (a^3-xi^4, 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 distinguish 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 (xin^1-seng^1, ‘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 (xiu^2-mui^6-mui^2, ‘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-cultural 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 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 (ha⁵, ‘a while’) is attached to the verb indicating the proposed action to form verb phrases such as 摸下 (mo²-ha⁵, 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 ngo⁵déi⁶ 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 (né¹ 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 佢 and 唔). 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 nin 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 care 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 hierarchy 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) by 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 survey 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 （kanal 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 indirectness 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 expectations” 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 expectations. 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 switches 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 constrained 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” (Pizziconi 2003: 1480). In short, Ide’s (1989) static dichotomy of volitional and discernment use is not able to account for the dynamic characteristic of verbal interactions. Relationship and status are negotiated and created “moment-by-moment” (Cook 1996: 193) during the interaction, instead 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
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

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