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An Annotated Bibliography: Audiovisual Translation Studies in
Japan

Introduction

This annotated bibliography collects all materials about audiovisual translation studies in Japan. The word ‘audiovisual translation’ generally includes interpreting and other form of translations which use both audio and visual channel, but only subtitling and dubbing are treated in this project. Since audiovisual translation study especially about subtitling and dubbing is quite a new field in Japan, no annotated bibliography has been made and no common theory of audiovisual translation has been created. Thus, this project aims to collect all academic materials of audiovisual translation in Japan, and clarify the present situation of the study field.

To compile materials about Japanese audiovisual translation study, following keywords are searched through CiNii Articles, CiNii Books, and Hokudai OPAC:「映像翻訳 [Eizō Hon’yaku] [Audiovisual Translation]」「字幕翻訳 [Jimaku Hon’yaku] [Subtitling]」「日本語

字幕 [Nihongo Jimaku] [Japanese Subtitles]」「吹き替え [Fukikae] [Dubbing]」. With these keywords, both academic materials and non-academic materials are found. As it is mentioned in the beginning, the purpose of this bibliography is to collect academic materials, but some of non-academic ones are cited in some academic papers. Therefore, it is decided to include non-academic materials only which are referenced in academic materials as secondary sources. In addition to that, materials which do not hit the search (because their titles do not include these key words) but related to the audiovisual translation studies are also listed in following sections.

Since there is no common theory of audiovisual translation which is unique to Japanese, most researchers refer some studies overseas to support their analysis and research or don't refer to any sources. Even some of those outside sources are just mentioned briefly, so only the studies which focus on translation studies, and their strategies or theory is introduced in the primary sources are picked as sources from overseas.

The order of following bibliography is, primary sources: 1) analysis of subtitling/dubbing, 2) audiovisual translation studies for English education, 3) proposal of audiovisual translation class in universities, and sources from overseas: 4) books and 5) articles, and 6) non-academic materials. All the materials are listed chronologically in each section, and index is put in the end. As the chronology shows, the oldest academic material in Japan was written in 1992, so it means that audiovisual translation study is fairly new

area in Japan.

Through the compiling process, it is found that all audiovisual translation studies which have done so far can be divided into three categories: analysis of subtitling/dubbing, audiovisual translation studies for English education, and proposal of audiovisual translation class in universities. Though some studies about English education include the analysis of subtitling/dubbing, the goal of the papers is to make use of audiovisual translation in English classes. Thus, they are put in the category of English education. In addition to that, non-academic materials which are included to this bibliography can be classified as essays and guidebooks of audiovisual translation.

There is one more noteworthy finding; there are few journals which specialize in translation in Japan and no books of audiovisual translation in academic. As the following sections show, only *Invitation to Translation Studies* is a journal of translation in Japan. There are some articles from *Teaching English through Movies: ATEM Bulletin* and *The JASEC Bulletin*, though their main focus is not translation studies. On the contrary, sources from overseas are referred from different journals or books, and there are several publishers which mainly issue journals or books of translation studies. These differences show how translation studies' development in Japan falls behind the West.

As many scholars and researchers mention, audiovisual translation studies is a quite new area in academic. Even in Europe, where the study began far ahead of Japan, no absolute theory has been

established yet. Therefore, in Japan, it is not surprising that audiovisual translation studies has not been integrated or systemized. This bibliography aims to clarify the present situation of audiovisual translation studies in Japan, and it would contribute to its development.

Primary Sources

1) Analysis of subtitling/dubbing

a) Books

1. Nakamura, Momoko. *Japanese Formed by Translation—Heroine Keeps Speaking as Female*. Tokyo: Hakutakusha, 2013. Print.

中村 桃子. 『翻訳がつくる日本語——ヒロインは「女ことば」を話し続ける.』 Tokyo: Hakutakusha, 2013. Print.

Nakamura analyzes female and male style speeches and dialects spoken by African-Americans in translations. She deduces that these particular ways of speeches are used to establish particular identities, and they also recreate Japanese. She points out that brave and powerful women in foreign movies use female style speeches which used to refer delicate women. As a result, the identity which female style speech can express is expanded, and Japanese changes in that way, too.

b) Articles

2. Nishimura, Masami. “Omission in Japanese Subtitles—in *Field of Dreams*” *Fukuoka University review of Literature & Humanities* 30.3 (1998): 1577-1601. Print.

西村 正己. 「日本語字幕における省略について—フィールド・オブ・ドリームスの場合 [Nihongo Jimaku ni okeru Shōryaku ni tsuite].」 『福岡大学人文論叢 [Fukuoka Daigaku Jinbun Ronsō].』 30.3 (1998): 1577-1601. Print.

An analysis of Japanese subtitles in *Field of Dreams*.

Nishimura puts totally omitted dialogs in original script into four categories: image following, repeated, synchronous, and secondary dialogs. He also divided partly omitted dialogs into two types: modifying original script and adjusting translation. The difference of these two types is, the former one does not translate some parts of original dialog in the first place while the latter one omits some parts from the full translation.

3. Kubota, Morihiro. "Translation Analysis of Movie Captions."

Teaching English through Movies: ATEM Bulletin. 5 (2000): 3-14. Print.

窪田 守弘. 「映画字幕の翻訳分析 [Eiga Jimaku no Hon'yaku Bunseki].」『映画英語教育研究：紀要 [Eiga Eigo Kyōiku Kenkyū: Kiyō].』 5 (2000): 3-14. Print.

A comparison of the Japanese subtitles in the two film versions of *Romeo and Juliet* with the book translation. Kubota claims that translators in Japan have so high quality in creating subtitles that people should appreciate them more.

4. Uchino, Yasuko. "Communication in Japanese Subtitles." *The*

JASEC Bulletin 10.1 (2001): 16-27. Print.

内野 泰子. 「洋画の日本語字幕翻訳に見るコミュニケーション法 [Yōga no Nihongo Jimaku Hon'yaku ni Miru Komyunikēshonhō].」『日本英語コミュニケーション学会紀要

[*Nihon Eigo Komyunikēshon Gakki Kiyō*].』 10.1 (2001): 16-27.

Print.

Uchino aims to analyze how translators care movie directors and audience when they make subtitles as medium of communication, and suggests some remedies for improper subtitles. She supposes the relationship between movie directors (sender) and viewers of translated version (recipients) as the set of communication, and regards translator as connectors. She points out four obligations of connectors: 1) make subtitles easy to read, 2) achieve synchronism between subtitles and image, 3) make subtitles easy to understand, and 4) adjust subtitles proper as written words. In addition to that, Uchino takes a closer look of recent criticism against subtitles. She indicates that the lack of understanding among movie directors, audience, and translators cause some problems. Thus, she suggests constructing a framework of cooperation between directors and translators, and she demands translators not to merely adopt customs of subtitling, but deal with each works flexibly. Finally, she also proposes that audience understand the constraint of subtitling and enrich their English abilities.

5. Mitsufuji, Kyoko. "Cultural Equivalence in Movie Subtitles." *Meikai University the Journal of Arts and Sciences* 14 (2002): 62-68. Print.

光藤 京子. 「映画字幕における Cultural Equivalence [Eiga Jimaku ni okeru Cultural Equivalence].」 『明海大学教養論文集 [Meikai Daigaku Kyōyō Ronbunshū].』 14 (2002): 62-68. Print.

An examination of the way to translate culture-specific words and phrases and decrease the cultural gap between original and target language; that is, the method of maintaining cultural equivalence. Mitsufuji supposes seven target areas which are related to cultural equivalence: cultural proper noun, idiom, a figure of speech, rhyme and pun, colloquial and dirty language, expression about custom or specific activity in the culture, and dialog. She finds some solutions to keeping cultural equivalence from analyzing actual subtitles in movies. 1)Generalizing, 2)paraphrasing, 3)omission, 4)cultural substitution, 5)using a loan word, 6)using a loan word with explanation, and 7)using ruby are mostly common with the strategy of literary translation, but it is much more difficult in subtitling because of its fluidity and the space limitation.

6. Nishimura, Masami. “The Rhetoric in the Japanese Subtitle of *Gone with the Wind*.” *Fukuoka University Review of Literature & Humanities* 34.3 (2002): 1357-75. Print.

西村 正己. 「字幕翻訳における情報の一本化と一般化 [Jimaku Hon'yaku ni okeru Jōhō no Ipponka to Ippanka].」 『福岡大学人文論叢 [Fukuoka Daigaku Jinbun Ronsō].』 34.3 (2002): 1357-75. Print.

An analysis of Japanese subtitles in *Gone with the Wind*, which is done from the perspective of integration and generalization. According to Nishimura, integration means the method which condenses some elements of original dialog into one translated word, and he analyzes this way within three categories: human, object, and matter. On the other hand, a particular thing is expressed by a word in upper category in generalization (ex. Petticoat becomes just underwear). This method is chosen in order to help spectators' understanding of unfamiliar things.

7. Ushie, Yukiko, and Michiko, Nishio. "Characteristics of Japanese Subtitles of English Movies: Ellipses of Sentence Elements." *Ochanomizu University studies in arts and culture* 55 (2002): 111-30. Print.

牛江 ゆき子, 西尾 道子. 「英語の映画におけるせりふと日本語字幕の比較: 文の要素の省略について [Eigo no Eiga ni okeru Serihu to Nihongo Jimaku no Hikaku: Bun no Yōso no Shōryaku ni tsuite].」『お茶の水女子大学人文科学紀要 [Ochanomizu Joshi Daigaku Jinbun Kagaku Kiyō].』 55 (2002): 111-30. Print.

An examination of omitted elements of original script in Japanese subtitles. In their explanation, omission is defined as equivalent to original script in meaning and structure, and omitting elements despite of their reasonability in Japanese structure. They study the subtitles from syntactic, information structural, and pragmatic perspective. Seen from syntactic

viewpoint, a subject of the sentence is often omitted, and in information structural examination, old information tends to be cut in the subtitle. In addition to that, they also point out that the information about speakers and listeners is omitted when they see the subtitle from pragmatic perspective. They concluded that these features of omission correspond to the rule of omission in Japanese.

8. Nishimura, Masami. “A Study Coordination in the Japanese Subtitle of *Gone with the Wind*.” *Fukuoka University Review of Literature & Humanities* 35.1 (2003): 177-201. Print.

西村 正己. 「『字幕連動』についての事例研究 [Jimaku Rendō ni tsuite no Jirei Kenkyū].」『福岡大学人文論叢 [Fukuoka Daigaku Jinbun Ronsō].』 35.1 (2003): 177-201. Print.

An analysis of “Interlocking” in subtitle. He defines interlocking subtitle as a subtitle which follows previous subtitle not the content of original dialog. There are three types of interlocking: equivalent type, repeating type, and referring type. He also mentions that these interlocking subtitles are mostly apart from original dialog, and the range of the divergence is called poetic license.

9. ---. “The Shortest Free Translation in the Japanese Subtitle of *Field of Dreams*.” *Fukuoka University Review of Literature & Humanities* 35.2 (2003): 601-10. Print.

---. 「字幕翻訳における『最短意識』について [Jimaku Hon'yaku ni okeru Saitan Iyaku ni tsuite].」『福岡大学人文論叢 [Fukuoka Daigaku Jinbun Ronsō].』 35.2 (2003): 601-10. Print.

An analysis of the shortest free translation. According to Nishimuta, “the shortest free translation” means a deviated translation which can’t be explained by either omission, or integration, or generalization. He proposes that there are three types of the shortest free translation. First, X to X’ type is replacing of original script with similar idea. Second, X to X and α type is adding new idea to original script. Finally, X to Y type is showing the meta-message of original script. He analyzes subtitles by using the classification.

10. Uchino, Yasuko. “Communication in Japanese Subtitles II—about the Recent Criticism of Subtitles.” *The JASEC Bulletin* 12.1 (2003): 30-41. Print.

内野 泰子. 「洋画の日本語字幕に見るコミュニケーション法 II—最近の字幕批判をめぐって [Yōga no Nihongo Jimaku ni Miru Komyunikēshonhō II—Saikin no Jimaku Hihan wo Megutte].」『日本英語コミュニケーション学会紀要 [Nihon Eigo Komyunikēshon Gakkai Kiyō].』 12.1 (2003): 30-41. Print.

This analysis is the continuation of her previous paper (see No.3), and Uchino finds and classifies “wrong” Japanese subtitles in several movies. She first mentions about the problem of subtitles in *the Lord of the Rings*—the spectators demand to

modify some subtitles of the movie. She classifies the criticized subtitles into eight types, and chooses six of them for her own analysis of subtitles and dubbing: 1) wrong translation caused by misunderstanding of cultural aspect, 2) discarding important information, 3) too much adaptation of important information, 4) losing important nuance, 5) grammatically wrong translation, 6) unnatural conversation because these categories can be seen in Nida's theory of functional equivalence which is thought as the standard of translation's adequacy. As a result of the analysis, she points out that dubbing can maintain functional equivalence better than subtitling, and she propose that translators consider about the original script more in order to fulfil the spectator's demand.

11. Ushie, Yukiko, and Michiko, Nishio. "Characteristics of Japanese Subtitles of English Movies: Replacements of Sentence Elements and Sentences." *Ochanomizu University Studies in Arts and Culture* 56 (2003). 115-32. Print.

牛江 ゆき子, 西尾 道子. 「英語映画の日本語字幕における置き換え—虚と実のつながり [Eigo Eiga no Nihongo Jimaku ni okeru Okikae—Kyo to Jitsu no Tsunagari].」『お茶の水女子大学人文科学紀要 [Ochanomizu Joshi Daigaku Jinbun Kagaku Kiyō].』56 (2003): 115-32. Print.

An examination of 'replacement' in Japanese subtitles which puts some different meaning elements from original script. Ushie and Nishio first divide the replacement which occurs in single

sentence from plural sentences, and they say that there are two types of replacement in single sentence: grammatical and vocabulary level. They find that in grammatical replacement, it can change the script's grammatical role, the kind of sentence (ex. question or assertive), the polarity, the tense, and the part of speech. They also consider about the influence of the replacement. They put single sentence replacement into three categories considering if it fits the explicature or implicature of original script. When the explicature of original script and subtitle, the replacement works to adjust the subtitle naturally, the proper informational structure, and shorten the sentence. On the other hand, when original script's implicature fits to the explicature of the subtitle, it is aimed to lessen the difficulty of understanding. The last case is neither explicature nor implicature of the subtitle fits to the original text, and its goal is achieve the natural conversation in Japanese, or the natural flow of dialog, or the equivalence of conversational function. All these replacement is done within the range of dynamic equivalence, and if the subtitle exceed the area, it is called "wrong translation."

12. Kotani, Yasuko. "Cultural Gaps in Film Subtitles—A Comparative Study Between the Japanese Film *Rhapsody in August* and its English, French, and Italian Subtitles." *Interpretation Studies* 4 (2004): 103-20. Print.

小谷 康子. 「日本映画における英・仏・伊の文化認識の相違
 がもたらす字幕のずれ—文化的視点による字幕分類モデルの
 提示 [Nihon Eiga ni okeru Ei Futsu I no Bunka Ninshiki no Sōi ga
 Motarasu Jimaku no Zure—Bunkateki Shiten ni yoru Jimaku
 Bunrui Moderu no Teiji].」『通訳研究 [Tsūyaku Kenkyū].』 4
 (2004): 103-20. Print.

An analysis of multilingual subtitles in Japanese movies which
 is based on Gottlieb's strategy of subtitling. Kotani considers the
 influence of the cultural gaps in each language, and adds the new
 category depending on which culture the subtitle focuses on:
 source or object. If the subtitle puts the importance to the culture
 of object language, it can be divided into two types: caring about
 the source language or making unique interpretation.

13. Yamada, Kentaro. “On Problems of Translation in English Version
 of Anime: A Case Study of *Spirited Away*.” *Journal of the Faculty
 of Global Communication, Siebold University of Nagasaki* 5
 (2004): 195-205. Print.

山田 健太郎. 「英語版アニメ作品に見る翻訳の問題：『千と千
 尋の神隠し』の場合 [Eigoban Anime Sakuhin ni Miru Hon'yaku
 no Mondai: *Sen to Chihiro no Kamikakushi* no Baai].」『県立長崎
 シーボルト大学国際情報学部紀要 [Kenritsu Nagasaki Sīboruto
 Daigaku Kokusai Jōhō Gakubu Kiyō].』 5 (2004): 195-205. Print.

Yamada compares a Japanese anime with its English version
 considering equivalence in meaning between them. He sees

differences in image, background music, and name, but he focuses on the difference between Japanese and English scripts. He finds that there are two types of adaptation: small change and adding dialogs. He thinks that dialogs are added in order to reinforce the clarity and reasonability of the story, and to avoid the silence. Despite these differences, he concludes that the English version of *Spirited Away* is a faithful translation.

- 14.---. “A Case Study of *My Neighbor Totoro*.” *Journal of the Faculty of Global Communication, Siebold University of Nagasaki* 6 (2005): 273-84. Print.

---.「英語版アニメ作品に見る翻訳の問題2:『となりのトトロ』の場合 [Eigoban Anime Sakuhin ni Miru Hon'yaku no Mondai 2: *Tonari no Totoro no Baai*].」『県立長崎シーボルト大学国際情報学部紀要 [Kenritsu Nagasaki Sīboruto Daigaku Kokusai Jōhō *Gakubu Kiyō*].』 6 (2005): 273-84. Print.

He compares original and English dubbed version of *My Neighbor Totoro* in the points which he focuses on in his previous paper (see No.12). He finds out the adaptation of Japanese-style of communication into American way, for instance, avoiding silence. In addition to this, he indicates the adjustment of things deeply based on Japanese culture to fit American value. When he compares the English version of *My Neighbor Totoro* and *Spirited Away*, he mentions that less adaptation is done in the former, and he guesses the reason is that *Spirited Away* needed much daring

adaptation because of the difficulty of understanding its structure.

15. Shimojo, Masazumi. "Speech of Foreign Women in Dubbing: Reality and Fiction in the Style of the End of a Sentence." *Bulletin of International Student Center Saga University* 6 (2007): 17-28. Print.

下條 正純. 「吹き替えで表される外国人女性の発話：文末形式からみた現実と虚構 [Fukikae de Arawasareru Gaikokujin Josei no Hatsuwa: Bunmatsu Keisiki kara Mita Genzitsu to Kyokō].」『佐賀大学留学生センター紀要 [Saga Daigaku Ryūgakusei Sentā Kiyō].』6 (2007): 17-28. Print.

An analysis of the unique style of sentence end of women in dubbing. The style is not used by Japanese women anymore, so the dialog shows the fictional women. Shimojo finds that female style of sentence end is not often used in dubbing especially the woman speaks from her occupational standpoint while the unique style is often seen when she speaks from her personal standpoint. He also mentions about young girls and elderly women cases; though the image shows young girls or elderly women, the age that the style of speech expresses is apart from their real age. Thus, the impression of fiction becomes stronger when female style of sentence end is used for these generations.

16. ---. "Aspect of Male Style of Sentence End Seen in Dubbing."

Bulletin of International Student Center Saga University 7

(2007): 1-12. Print.

---. 「吹き替えに見られる男性文末形式の様相 [Fukikae ni Mirareru Dansei Bunmatsu Keisiki no Yōsō].」『佐賀大学留学生センター紀要 [Saga Daigaku Ryūgakusei Sentā Kiyō].』7 (2007): 1-12. Print.

A research of the use of male style of sentence end in dubbing. He researches several TV programs. He finds that *-da* or *-dayo* are often used, but these sentence ends are not actually used by Japanese men. He also finds that *-ja* or *-jayo* are used for elderly men's dialogs. Though there are differences of the frequency of the use of such sentence ends among TV programs, he can't clarify the reason.

17. Ushie, Yukiko, and Michiko, Nishio. "On the Degree of

Specificity in Translated Movie Subtitles." *Invitation to Translation Studies* 2 (2008): 75-92. Print.

牛江 ゆき子, 西尾 道子. 「映画の字幕表現の具体性に関する一考察 [Eiga no Jimaku Hyōgen no Gutaisei ni Kansuru Ichikōsatsu].」『翻訳研究への招待 [Hon'yaku Kenkyū e no Shōtai].』2 (2008): 75-92. Print.

Ushie and Nishio examine the difference of specificity between source text and target text. They analyze three types of the example: generalization, specification, and examples of the

same specificity but different contents. They conclude that the purpose of these adaptations is to reduce audience's effort of understanding though they are done in different direction.

18. Ito, Yoshihiro. "A Study on Some Differences in Formality Level between Selected Utterances from the Movie *Pretty Woman* and Their Dubbed Japanese." *Bulletin of Shimane University Junior College* 47 (2009): 25-34. Print.

伊藤 善啓. 「映画 *Pretty Woman* の言語と音声吹き替え和訳に於ける発話のフォーマリテイ・レベルの差異に関する一考察 [Eiga *Pretty Woman* no Gengo to Onsē Fukikae Wayaku ni okeru Hatsuwa no Fōmaritī Reberu no Sai ni Kansuru Ichi Kōsatsu].」『島根県立大学短期大学部松江キャンパス研究紀要 [Shimane Kenritsu Daigaku Tanki Daigakubu Matsue Kyanpasu Kenkyū Kiyō].』 47 (2009): 25-34. Print.

A comparative analysis of the dialog in original script and dubbing of *Pretty Woman*. Ito focuses on the formality level which each English and Japanese dialog shows, so he sets four levels by himself and classified each dialog into them. As a result, he finds that Vivian speaks much more formally than original script in Japanese dubbing, and the formality level of Edward's dialog in dubbing is lower than the original one.

19. Uchino, Yasuko. “A Comparative Analysis between Japanese Dubbing and Subtitling of Culture-specific Item in *Sex and the City*.” *The JASEC Bulletin* 18.1 (2009): 1-13. Print.

内野 泰子. 「米国テレビ・ドラマの日本語吹き替え版と日本語字幕版の比較対象分析—*Sex and the City* 中の異文化要素情報をめぐる訳出を中心に— [Beikoku Terebi Dorama no Nihongo Fukikaeban to Nihongo Jimakuban no Hikaku Taishō Bunseki—*Sex and the City* chū no Ibunka Yōso Jōhō wo Meguru Yakushutsu wo Chūshin ni—].」『日本英語コミュニケーション学会紀要 [*Nihon Eigo Komyunikēshon Gakkai Kiyō*].』18.1 (2009): 1-13. Print.

Uchino examines the attractiveness of dubbed version of movies through comparing it with the subtitles. She employs “Skopos (purpose) theory” for the analysis, and sets the skopos of screen translation as enabling spectators to enjoy intercultural elements in keeping with the context, image, sound, and the spectators’ familiarity about the elements, and enhancing their understanding of the whole story. In addition to that, she uses Javier Aixela Franco’s classification method of culture-specific items’ translation. She finds that the use of orthographic adaptation, absolute universalization, and deletion are most popular methods, and she shows the effective/ineffective examples. She concludes that dubbing seems to fulfill the skopos easily compared to subtitles, but there are still some examples to apply other translation methods.

20. Ushie, Yukiko, and Michiko, Nishio. "Politeness in Japanese Subtitles of English Movies." *Invitation to Translation Studies* 3 (2009): 65-84. Print.

牛江 ゆき子, 西尾 道子. 「英語映画の日本語字幕に見られるポライトネス [Eigo Eiga no Nihongo Jimaku ni Mirareru Poraitonesu].」『翻訳研究への招待 [*Hon'yaku Kenkyū e no Shōtai*].』3 (2009): 65-84. Print.

An analysis of dynamic equivalence and the rule of politeness in Japanese subtitles. Ushie and Nishio compare the original dialog and Japanese subtitles according to P. Brown and S.C. Levinson's idea of positive/negative politeness and the social relationship between speaker and listener. As a result, they find that the degree of listener's burden or profit decides the use of politeness in English while in Japanese, the social relationship between speaker and listener decides if and what kind of politeness is used. Because of this fact and the feature that it is easy to omit the elements of speech in Japanese, the expression of politeness is often omitted in Japanese subtitle. However, spectators can guess the proper politeness in the blank of the dialog, Ushie and Nishio claim that the subtitle maintain the politeness, so the dynamic equivalence is maintained, too.

21. ---. “Politeness in English Subtitles of Japanese Movies.” *The Journal of the Japan Association for Interpreting and Translation Studies* 9 (2009): 253-72. Print.

---.「日本映画の英語字幕に見られるポライトネス [Nihon Eiga no Eigo Jimaku ni Mirareru Poraitonesu].」『通訳翻訳研究 [Tsūyaku Hon'yaku Kenkyū].』 253-72. Print.

An analysis of English subtitles if they have the same features of Japanese subtitles, if they reflect the characteristics of Japanese, if they maintain the dynamic equivalence. In this analysis, Ushie and Nishio refer to the idea of negative and positive politeness by Brown and Levinson, and their analysis of Japanese subtitles in English movies (see “Politeness in Japanese Subtitles of English Movies”). They classify the subtitles according to the distance (intimacy) and power relationship between speaker and listener. When there is big distance and the speaker has lower power than the listener, the negative politeness appears if the burden of the listener is big. On the other hand, when there is small distance between them and the speaker has higher power than the listener, politeness isn't expressed in the most cases. These two phenomenon is different from Japanese subtitles. They suppose that the difference occurs because sentence-final particle in Japanese can easily express the positive politeness compared to English. Finally, they concludes that both Japanese scripts and English subtitles shows politeness though its

polarity is different, so English subtitles maintain the dynamic equivalence.

22. Ino, Kinuyo, and Kiyoshi, Kawahara. "Subtitling Strategies for English News." *Thought currents in English literature* 83 (2010): 31-55. Print.

稲生 衣代, 河原 清志. 「英語ニュースの字幕翻訳ストラテジー [Eigo Nyūsu no Jimaku Honnyaku Sutorategī].」『英文学思潮 [Eibungaku Shichō].』 83 (2010): 31-55. Print.

An analysis of subtitles for English news through which create the strategy or audiovisual translation. Ino and Kawahara point out that former studies about audiovisual translation do not construct "strategy" but "tactics," so they make the model of translation and try to create a strategy especially for news. They first hypothesize four strategies: keeping proposition, elimination, replacement, and supplement, and they inspect the influence of the strategy from linguistic, communicational, and socio-cultural perspectives in five levels (equivalence at word, equivalence above word, grammatical equivalence, textual equivalence, and pragmatic equivalence). As a result, subtitling for English news is characterized as compressing and rewriting work within the limitation of time, space, and making written language, and the four hypothetical strategies actualize the feature.

23. Tamura, Chihiro. “A Study of Addition of Dialog in English Dubbing of Japanese Animation Movies.” *Invitation to Translation Studies* 4 (2010): 87-105. Print.

田村 千尋. 「日本のアニメーション映画の英語吹き替え版におけるセリフの付け加えに関する研究—スタジオ・ジブリのアニメ作品の分析から—[Nihon no Animēshon Eiga no Eigo Fukikaeban ni okeru Serifu no Tukekuwae ni Kansuru Kenkyū].」『翻訳研究への招待 [Hon'yaku Kenkyū e no Shōtai].』4 (2010): 87-105. Print.

An analysis of additional dialog in English dubbed version of Japanese animation movies and its rule. First, Tamura introduces earlier studies which is related to her analysis: Munday Jeremy, Frederic Chaume, Furuta, Jandit, and Kentaro Yamada. She inspects three movies from Ghibli, and finds five reasons of addition: 1) explanation about cultural gaps, 2) manifestation of implied meaning, 3) bridge the silence, 4) translating information without omission, 5) adding extra subtitles. All these addition is made in order to help the understanding of spectators in the U.S.

24. Sasaki, Rika. “An analysis and examination of subtitles for *Enchanted*.” *Bulletin of English education, Iwate University* 13 (2011): 50-62. Print.

佐々木 りか. 「映画 *Enchanted* における字幕翻訳の分析と考察 [Eiga *Enchanted* ni okeru Jimaku Honnyaku no Bunseki to

Kōsatu].」『岩手大学英語教育論集 [Iwate Daigaku Eigo Kyōiku Ronshū].』 13 (2011): 50-62. Print.

An analysis of subtitles from the viewpoint of quantity and quality. In quantity level, Sasaki compares the number of letters in subtitles and “full translation” (actually it’s dubbing script), and shows the example of increase; it means objectivization of nonspecific things. She thinks the reasons of this phenomenon are helping spectators understanding, avoiding the use of pronoun, and using straight expression in order to reduce the number of letters, so the total amount of the number of letters decreases even in the increase case. Next, she compares the content of original script and subtitles. She focuses on homonyms in the script, and introduces the example subtitles which make effort to maintain the homonym.

25. Ushie, Yukiko, and Michiko, Nishio. “The Features of ‘Short Response’ in Subtitles of Movies.” *Invitation to Translation Studies* 5 (2011): 25-52. Print.

牛江 ゆき子, 西尾 道子. 「映画字幕に見られる『短い応答』の訳の特徴 [Eiga Jimaku ni Mirareru “Mizikai Ōtō” no Yaku no Tokuchō].」『翻訳研究への招待 [Honnyaku Kenkyū e no Shōtai].』 5 (2011): 25-52. Print.

An analysis of omission of “short responses” in both Japanese and English subtitles. In the paper, the definition of “short response” is the dialog which takes one turn of the conversation

only by itself. The bases of their analysis is the dialog's 1) informational and functional importance and 2) the degree of presumption possibility. As a result, in both Japanese and English subtitles, a dialog which has high possibility of presumption tends to be omitted despite of its informational and functional importance. On the contrary, when the dialog has the small possibility of presumption, it is translated in the most cases despite of the importance. However, a negative answer for a question is always translated into the subtitle even though it is easily supposed.

26. Adachi, Reito. "Fundamental Research on the Translational Attitude toward Japanese-Dubbed American Animated Films: *Toy Story* and *Shrek*." *Bulletin of Kurashiki Junior College* 56 (2012): 1-6. Print.

安達 励人. 「アメリカアニメの日本語吹き替え版の翻訳姿勢に関する基礎研究: 『トイ・ストーリー』と『シュレック』 [Amerika Anime no Nihongo Fukikaeban no Hon'yaku Shisei ni Kansuru Kiso Kenkyū].」『倉敷市立短期大学研究紀要 [Kurashiki Shiritu Tan'ki Daigaku Kenkyū Kiyō].』 56 (2012): 1-6. Print.

An examination of Japanese-dubbed American animation if it is influenced by Japanese culture and changed its script when it is translated. Adachi mentions that Japanese animations are often drastically changed when they are translated into English. On the

other hand, through the analysis of Japanese versions of *Toy Story* and *Shrek*, he finds that Japanese versions of them are faithful to the original versions in the sentence and paragraph level, though lexical level of generalization occurs.

27. Morizumi, Fumi. “Analyzing Audiovisual Translation: On New Approaches to Translation Studies.” *International Christian University Educational Studies* 55 (2012): 203-21. Print.

森住 史. 「映像翻訳分析—翻訳研究への新たなアプローチ [Eizō Hon’yaku Bunseki—Hon’yaku Kenkyū eno Aratana Apurōchi].」『教育研究(国際基督教大学)[*Kyōiku Kenkyū (Kokusai Kirisutokyō Daigaku)*].』 55 (2012): 203-21. Print.

A general examination of audiovisual translation (AVT).

Morizumi first refers to today’s situation of AVT study in Japan, and says that there are few academic theories but some tips based on experience. She also mentions about history of AVT in Japan (not academic history) and the difference between subtitling and dubbing. She actually analyzes subtitling and dubbing versions of *Pirates of the Caribbean: The Curse of the Black Pearl* though the analysis doesn’t based on any academic theories. In conclusion, she expects the development of AVT study and constructing translation theories in general.

28. Shinohara, Yūko. “A Study of Strategies for Translating Culture-Specific Items in the English Subtitles of the film

Departures.” *Invitation to the Translation Study* 9 (2013): 81-98. Print.

篠原 有子. 「映画『おくりびと』の英語字幕における異文化要素（日本的有標性）の翻訳方略に関する考察 [Eiga Okuribito no Eigo Jimaku ni okeru Ibun’ka Yōso (Nihon’teki Yūhyōsei) no Hon’yaku Hōryaku ni Kansuru Kōsatsu].」『翻訳研究への招待 [Hon’yaku Kenkyū e no Shōtai].』 9 (2013): 81-98. Print.

An examination of the way to translate culture-specific items which is based on Pendersen’s categories of subtitling method. Shinohara analyzes the English subtitles in *Departures* and finds that the subtitle does not place a disproportionate emphasis on either object or original language’s culture.

29. Yada, Yoko. “Semiotic Verification of Techniques of Translation for Audiovisual Translation between Spanish and Japanese.”

Invitation to Translation Studies 10 (2013): 19-36. Print.

矢田 陽子. 「日西・映像翻訳方略定義の記号学的検証 [Nissei Eizō Hon’yaku Hōryaku Teigi no Kigōgakuteki Kenshō].」『翻訳研究への招待 [Hon’yaku Kenkyū e no Shōtai].』 10 (2013): 19-36. Print.

In this article, Yoko Yada examines the Japanese subtitling of Spanish films and news with her own translating strategies of Culture-Specific Items, which is called Cultural Adaptation, in semiotic way. She classifies the strategies into nine types: Literal expansion, Literal condensation, Deletion, Substitution,

Specialization, Universalization, Expatiation, Mitigation of slang, and Creation. Her examination is based on Saussure's idea, and she explains that how each translation strategy rebuilds easily-recognizable code in target languages.

2) Audiovisual Translation Study for English Education

a) Books

None

b) Articles

30. Kobayashi, Toshihiko. “Features and Typology of Japanese Subtitles in Films in English.” *The Review of Liberal Arts of Otaru University of Commerce* 100 (2000): 27-82. Print.

小林 敏彦. 「洋画の字幕翻訳の特徴とその類型 [Yōga no Jimaku Hon’yaku no Tokuchō to sono Ruikai].」『小樽商科大学人文研究 [Otaru Shōka Daigaku Jinbun Kenkyū].』 100 (2000): 27-82. Print.

An analysis of Japanese subtitles in English movies, which is done for enhancing the use of subtitles for English education. Kobayashi analyzes thirty-five movies and classifies the subtitles into eighteen categories; he roughly divides subtitles reduction and addition, and these two categories include smaller divisions. He claims that it can give a strong impression to students by clarifying the difference between original scripts and subtitles, and let them think about translator’s consideration and experience the pseudo process of translation.

31. Manaka, Sachie. “Training English through the Use of Differences between Japanese Subtitles and English Scripts of movies.”

Bulletin of the Association for Teaching English through English
5 (2000): 47-57. Print.

間中 沙知江. 「字幕と英文台詞の違いを利用したリーディングの授業 [Zimaku to Eibun Serifu no Chigai wo Riyoushita Rīdingu no Zyugyō].」 『映画英語教育学会紀要 [Eiga Eigo Kyōiku Gakkai Kiyō].』 5 (2000): 47-57. Print.

A report of English class in which Manaka have students focus on the eliminated elements in Japanese subtitles in order to make them get interested in reading English. According to her explanation, students not only get interested in English, but can learn the culture where the movie made.

32. Yamanishi, Toshihiro. “Research on the Interpretation of English Subtitles.” *Bulletin of the Association of Teaching English through Movies* 5 (2000): 60-73. Print.

山西 敏博. 「映画鑑賞前後における英語字幕翻訳の相異 [Eiga Kanshō Zengo ni okeru Eigo Zimaku Hon'yaku no Soui].」 『映画英語教育学会紀要 [Eiga Eigo Kyōiku Gakkai Kiyō].』 5 (2000): 60-73. Print.

A research if students change their translation of original script after they see the scene where they translated in advance. From Yamanishi's research, it is found out that students change their subtitles to fit the context of the scene after they see it, and they start to regard nonliteral translation positively.

33. Nakajima, Chiharu. “Learning the Differences in “Fashions of Speaking” between English and Japanese through a Movie: From the Viewpoint of Cognitive Linguistics.” *Bulletin of the Association for Teaching English through Movies* 7 (2002): 39-50. Print.

中島 千春. 「映画で学ぶ、日英語における“Fashions of Speaking”の違い [Eiga de Manabu, Nichieigo ni okeru “Fashions of Speaking” no Chigai].」『映画英語教育学会紀要 [Eiga Eigo Kyōiku Gakkai Kiyō].』7 (2002): 39-50. Print.

An analysis of differences between original script in English and Japanese subtitles considering the difference of proper expression in each language. Nakajima points out two differences between English and Japanese. First, while English focuses on the result of an event, Japanese tends to focus on the process of the event. Second, English speakers see others’ situation objectively, though Japanese speakers guess others’ situation from their own viewpoint and mention that subjectively. He claims that knowing such differences in fashions of speaking in each language helps students to acquire more natural way to speak in English.

34. Taga, Aki. [Teaching of the Difference between Japanese and English Languages through the English Version of a Japanese Movie: the Case of *Kiki’s Delivery Service*].」 *Teaching English through Movies: ATEM Bulletin* 7 (2002): 17-38. Print.

多賀 亜紀. 「英語吹き替え版映画を使用して行う日本語・英語比較授業：『魔女の宅急便』実践報告 [Eigo Fukikaeban Eiga wo Shiyōshite Okonau Nihongo Eigo Hikaku Jugyō: *Majo no Takkyūbin* Jissen Hōkoku].」『映画英語教育研究：紀要 [Eiga Eigo Kyōiku Kenkyū: *Kiyō*].』 7 (2002): 17-38. Print.

A report of an English class which uses Japanese movie translated into English (*Kiki's Delivery Service*) in order to save the effort of understanding of cultural background, and to motivate students who are not good at English. She uses English dubbed version of a Japanese movie, and has her students point out the difference between English and Japanese dialog, translate by themselves, and dictate the dialog. In conclusion, she claims that students can find the difference between two languages heuristically through the class though it depends on students' listening skill.

35. Fujino, Tomoko. "Trial of "Screen Translation" in Oral Communication." *Bulletin of Senior High School attached to Tokyo Gakugei University* 30 (2005): 59-74. Print.

藤野 智子. 「オーラルコミュニケーションにおける『映像翻訳』の試み—字幕制作ソフトとアフレコ用機材を利用して—[Ōraru Komyunikēshon ni okeru Eizō Hon'yaku no Kokoromi].」『東京学芸大学附属高等学校大泉校舎研究紀要 [Tōkyō Gakugei Daigaku Fuzoku Kōtō Gakkō Ōizumi Kōsha Kenkyū *Kiyō*].』 30 (2005): 59-74. Print.

A report about an English class which used screen translation as a way to acquire the language. There are three aims why Fujino chose this method: 1. widening students' range of expression, 2. enhancing students' positive and voluntary motivation, 3. using AV tools and PC in the class. She concluded that her class succeeded in improving students' English ability and motivating them.

36. Uchino, Yasuko. Manners of English Communication in English Dubbed *Spirited Away*. *The Bulletin of the Japanese Association for Studies in English Communication*. 14.1 (2005): 12-26. Print.
- 内野 泰子. 「『千と千尋の神隠し』英語吹き替え版に見る英語コミュニケーション法 [Sen to Chihiro no Kamikakushi Eigo Fukikaeban ni Miru Eigo Komyunikēshonhō].」『日本英語コミュニケーション学会紀要 [Nihon Eigo Komyunikēshon Gakkai Kiyō].』 14.1 (2005): 12-26. Print.

Uchino tries to find the rule of intralingual translation through comparing English subtitles and Japanese original script with English dubbing of *Spirited Away*. As a result, she finds twelve types of changes in dubbing version: 1)adding detail explanation, 2)clarifying characters' personality, 3)making the scenes reasonable and flowable, 4)expressing characters' emotion clearly, 5)clearly specifying foreshadowing, 6)speaking colloquially, 7)omitting information, 8)generalizing and simplifying information, 9)adding new dialogs to the blanks, 10)making

Japanese matters understandable, 11) showing relationships clearly, and 12) adapting things for Western culture. She focuses on 1), 2), and 6) for the purpose of English education because analyzing these adaptations clearly show the differences between Japanese and English manners of communication, and she thinks that knowing such differences helps to learn English.

37. Toyokura, Shoko. "Possibility of Education of Pragmatics Using Movies and Subtitles—Mainly about Politeness—." *Media, English and Communication: a Journal of the Japan Association for Media English Studies* 2 (2012): 167-87. Print.

豊倉 省子. 「映画および字幕翻訳を利用した語用論教育の可能性～Politenessを中心に～」 [Eiga oyobi Jimaku Hon'yaku wo Riyōshita Goyōron Kyōiku no Kanōsei~Politeness wo Chūshin ni~].」 *Media, English and Communication: a Journal of the Japan Association for Media English Studies* 2 (2012): 167-87. Print.

A proposal to learn practicable English through movies.

Toyokura claims the importance of pragmatic perspective especially the idea of politeness in order to acquire the second language, and analyzing movie dialogs enables students to think about the communicational function of each dialog. Because the standard of politeness is different from culture to culture, she has her students analyze the consistency of politeness between original scripts and subtitles. She concludes that students would

be able to learn how to use English for communication through this activity.

3) Proposal of Audiovisual Translation Class in Universities

a) Books

None

b) Articles

38. Ino, Kinuyo. "A Study of the Pedagogy of Screen Translation Courses." *Interpretation Studies* 4 (2004): 83-101. Print.

稲生 衣代. 「大学教育における『映像翻訳コース』の指導手法に関する研究 [Daigaku Kyōiku ni okeru "Eizō Hon'yaku Kōsu" no Shidō Shuhō ni Kansuru Kenkyū].」『翻訳研究 [Hon'yaku Kenkyū].』 4 (2004): 83-101. Print.

An examination of today's translation and interpreting studies in Japan and a proposal for systematization of education for screen translation. Ino introduces Cristina Schaffner's idea of "Translation Competence." Education for screen translation in Japan focuses on linguistic competence among six translation competences, but other areas especially cultural, domain/subject specific competence, and subtitling are essential for screen translation. Thus, she suggests launching new education system of translation.

39. ---. "Cooperative Learning in Audiovisual Translation Classes."

Interpretation Studies 7 (2007): 147-65. Print.

---. 「協同学習を導入した映像翻訳教育に関する考察 [Kyōdō Gakushū wo Dōnyūshita Eizō Hon'yaku Kyōiku ni Kansuru

Kōsatsu].」『翻訳研究 [Hon'yaku Kenkyū].』 7 (2007): 147-65.

Print.

An examination of the positive effects of cooperative learning in audiovisual translation classes. Because the main purpose of such classes is not turning out translators but enhancing the intercultural communication skills, cooperative learning is effective to achieve the goal. She defines what the cooperative learning is, and claims its possibility of contributing to education for foreign language and career. She also mentions about some problems to think about such learning system, for instance, if evaluation is done individually or as a group, but mostly thinks that cooperative learning effects positively for audiovisual translation.

Sources from Overseas

4) Books

40. Nida, Albert Eugene. *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: Brill Archive, 1964. Print.

An examination about literary translation. Nida sees translation's communicative aspect, and supposes to think about the dynamic dimension in communication. He claims that translation has to achieve dynamic equivalence not to be equivalent to the parts of utterances in the original. He says that messages should be produced fifty percent redundant in order to be understood. However, translation sometimes exceeds this limit and it becomes beyond the capacity of the receptor. Thus, Nida proposes not to stick to the literal accuracy but aim to achieve dynamic equivalence. The idea of dynamic equivalence is mentioned in article No.4, 18, 19, 20, and 26.

41. Baker, Mona. *In Other Words: A Coursebook on Translation*. London: Routledge, 1992. Print.

A coursebook of translation which provides basic knowledge of the field. Baker studies the equivalence of translation in various levels: word level, above word level (phrase), grammatical level, textual level, and pragmatic level. Ino and Kawahara utilize these frames of equivalence to examine their translating strategies in article No.20.

42. Hatim, Basil, and Ian, Mason. *The Translator as Communicator*. London: Routledge, 1997. Print.

This book discusses several types of translations. They deal with audiovisual translation in Chapter 5, “Politeness in Screen Translating,” and suppose four constraints of subtitling: 1) the speech must be converted into writing, 2) the limitation of space and time, 3) dialogs must be concise in target language, and 4) subtitles have to match the visual image. This idea is referenced in article No.20, No.21, and No.23. They also discuss “audience design” which decides the style of speech, and it is related to politeness in subtitles. Thus, they analyze actual subtitles how they actualize politeness.

43. Díaz-Cintas, Jorge, and Aline, Remael. *Audiovisual Translation: Subtitling*. Manchester: St. Jerome P, 2007. Print.

This book is one of the Translation Practices Explained series from St. Jerome Publishing which aims to educate self-learners and teachers of translation. The book discusses mainly seven topics, and each section contains pre- and post-explanation discussion questions. The topics vary from basic knowledge about subtitling to actual strategies of subtitling. For example, Diaz Cintas and Remael classify subtitles according to five viewpoints (linguistic parameters, time available for preparation, technical parameters, methods of projecting subtitles, and distribution format) in the first section, and Ino and Kawahara mention about

this classification in their paper (see No.20). Besides them, article No.23 and No.26 refer to subtitling strategies in this book.

44. Munday, Jeremy. *Introducing Translation Studies*. London: Routledge, 2008. Print.

An overall and introductory book of translation studies. Munday introduces large amount of preceding studies of translation in European countries some of which are mentioned in this bibliography, and he also refers to audiovisual translation study as a new direction of translation studies. Dominant papers about audiovisual translation studies before 2008 are cover in this book.

45. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. London: Routledge, 2008. Print.

The aim of this book is questioning the tendency which looks the fluency is the most important thing in translation. Since translators try to make translations readable and intelligible immediately, the translations are not granted as translation but as illusionary original. Venuti claims that the existence and the right of translators are treated lightly in such a situation, and this is the symptom of complacency of British and American cultures. He also mentions some strategies which achieve the fluency: foreignization and domestication. He especially focuses on foreignizing method and studies its transition. The two strategies

are referred in article No.11 to explain the importance of relationship between culture and translation.

46. Pedersen, Jan. *Subtitling Norms for Television: An Exploration focusing on Extralinguistic Cultural References*. Amsterdam: J. Benjamins P, 2011. Print.

In this book, Pedersen focuses on subtitling on TV because it is the most popular media which Europeans encounter daily. Shinohara mainly references chapter 3 and 4 of this book in her paper (see No.26) which deal with extralinguistic cultural references (ECR) and translation strategies. In chapter 3, Pedersen explains that ECR is “defined as reference that is attempted by means of any cultural linguistic expression,” and is understood by primary audience with their encyclopaedic knowledge. In addition to that, He introduces some strategies to deal with ECRs in chapter 4. He divides strategies into 6 (retention, specification, direct translation, generalization, substitution, omission) and categorized actual methods like paraphrase and addition in each of them. In article No.26, these categories are used for analysis of English subtitles.

5) Articles

47. Gottlieb, Henrick. "Subtiling: A New University Discipline."

Teaching Translation and Interpreting: Training Talent and Experience. Ed. Cay Dollerup and Anne Loddegaard. Amsterdam: J. Benjamins P, 1992. 161-70. Print.

Gottlieb discusses the theoretical aspects of subtitling. There are four important points in this paper. First, he defines subtitling as written, additive, immediate, synchronous, and polymedial translation. Second, he divides subtitles into two types according to the area of translation: intralingual and interlingual. He also examines the constraints of subtitling, and he finally shows ten subtitling strategies (expansion, paraphrase, transfer, imitation, transcription, description, dislocation, condensation, decimation, deletion, and resignation). His theory is cited in article No.20 and No.11.

48. Aixelá-Franco, Javier. "Culture-specific Items in Translation."

Translation, Power, Subversion. Ed. Román Álvarez and M. Carmen-África Videl. UK: Multilingual Matters, 1996. Print.

This article discusses cultural-specific items in literary translation. Aixelà focuses on how to deal with cultural-specific items (CSI) in literary translation. According to him, CSI cause several problems in translation because they don't exist or they have different value in target language. To solve the problems, he suggests eleven strategies (repetition, orthographic adaptation,

linguistic translation, extratextual gloss, intratextual gloss, synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation). He also examines the reason why translators accept these strategies, and analyzes actual literary translations of *The Maltese Falcon*. Though this article doesn't treat audiovisual translation, Shinohara introduces Aixelà's strategy as one of translating strategies in article No.26.

49. Gottlieb, Henrick. "Quality Revisited: The Rendering of English Idioms in Danish Television Subtitles vs. Printed Translations." *Text Typology and Translation*. Ed. Anna Trosborg. Amsterdam: J. Benjamins P, 1997. 309-38. Print.

Gottlieb compares TV translation (subtitling) and book translation especially in the point of translating idioms. He says that idioms were defined as matters which couldn't be translated, but the definition is not proper anymore. He divides mode of translation into transfer, transmutation, and adaptation, and synthesizes some strategies which allow translating idioms within the modes from several notations about translation. He categorizes these strategies into four types: adherence, literalization, deletion, and idiomatization. He also proposes his idea of strategies within the categories (adherence: transposition, emulation, and falsification, literalization: paraphrase, reduction, and lesion, deletion: elimination, lacuna, and amputation,

idiomatization: elaboration, complication, and alienation). He examines which type of strategy is used in a novel and a film, and seeks similarities and differences between the two media.

50. Gottlieb, Henrick. "Subtitling." *Routledge Encyclopedia of Translation Studies*. Ed. Mona Baker. London: Routledge, 1998. 244-48. Print.

This article is a head of *Routledge Encyclopedia of Translation Studies*. Gottlieb defines subtitles considering two aspects. First, he focuses on semiotic composition of any translating forms according to used communication channels, and he points out that subtitling is poly and disasemiotic translation form. He also considers about time and duration. He examines if the time of original dialog produced and presented are sync with the time of translation, and subtitling is considered as synchronous form. He also classifies subtitling based on the type of reduction, linguistic quality, and technical quality.

51. Gambier, Yves. "Screen Tranadaption: Perception and Reception." *The Translator* 9.2 (2003): 171-89. Print.

As an introduction of the book, Gambier thinks about audiovisual translation from broad perspective. He calls audiovisual translation (screen translation) as 'screen transadaptation, and says that there are two types of translations: dominant and challenging. He also proposes 'accessibility' as a

keyword of screen translation which covers acceptability, legibility, readability, synchronicity, relevance, and domestication strategies. He finally points out the importance of study from the view of reception (audience) and the need of study of sociological and audiovisual variables.

52. Chaume, Frederic. "Film Studies and Translation Studies: Two Disciplines at Stake in Audiovisual Translation." *Journal Des Traducteurs* 49.1 (2004): 12-24. Print.

Chaume claims the importance of audiovisual translation study from two perspectives: translation study and film study, and supposes to use models for analysis. Since audiovisual text is composed of several signifying codes of film language, it is necessary to understand how each code functions when people analyze its translation. He mentions ten codes which directly affect translation: linguistic, paralinguistic, musical and special effects, sound arrangement iconographic, photographic, planning, mobility, graphic, and syntactic code. These codes interact each other and obtain the meaning as an audiovisual text. In article No.21, Tamura introduces these codes and focuses on iconographic code to explain why dialogs are added in dubbing.

6) Non-academic Materials

a) Essays

53. Shimizu, Shuji. *Fifty Years for Screen Translation*. Tokyo:

Hayakawa Shobo, 1987. Print.

清水 俊二. 『映画字幕五十年 [Eiga Jimaku Gojūnen].』 Tokyo:

Hayakawa Shobo, 1987. Print.

A memoir of one of the greatest screen translators in Japan, Shunji Shimizu. He looks back the life as screen translator, and writes about the beginning of subtitling industry in Japan, other translators, and the influence of World War II to movie industry.

54. ---. *Subtitle is not Translation*. Ed. Toda, Natsuko and Ueno,

Tamako. Tokyo: Hayakawa Shobo, 1992. Print.

---. 『映画字幕は翻訳ではない [Eiga Jimaku wa Hon'yaku dewa nai].』 Ed. 戸田 奈津子, 上野 たま子. Tokyo: Hayakawa Shobo, 1992. Print.

A collection of Shimizu's columns in which he writes about subtitling. In the columns, he mentions about the development of subtitling industry, and he also examines some subtitles which he actually made. He tells that one of the most important rules in subtitling which limits the number of letters per second was set by him and his co-workers.

55. Toda, Natsuko. *My Life is Devoted to Subtitling*. Tokyo:

Hakusuisha, 1997. Print.

戸田 奈津子. 『字幕の中に人生 [*Jimaku no naka ni Jinsei*].』
Tokyo: Hakusuisha, 1997. Print.

An Essay about her life as a translator. Toda looks back on her girlhood when she started to think becoming a translator, and she talks about the encounter with one of pioneers of subtitling in Japan, Shimizu Shunji. She also mentions about the beginning of subtitling industry in Japan, and she explains the way of making subtitles in the 90s in chapter 1.

56. ---. *A Flower Garden of Subtitling*. Tokyo: Shueisha, 2011.

Print.

---. 『字幕の花園 [*Jimaku no Hanazono*].』Tokyo: Shueisha, 2011.

Print.

A collection of Toda's column about foreign movies and their dialogs. All movies are categorized into seven (drama, Si-Fi and fantasy, love romance, mystery, musical, comedy, and action) and she mainly explains about the meaning of English in dialogs.

b) Guidebooks

57. Okaeda, Shinji. *Training of Subtitling: Technique and Knowledge of Screen Translation*. Tokyo: Babel Press, 1988. Print.

岡枝 慎二. 『スーパー字幕入門：映画翻訳の技術と知識 [Sūpā Jimaku Nyūmon: Eiga Hon'yaku no Gizyutsu to Chisiki].』 Tokyo: Babel P, 1988. Print.

An introductory guidebook of subtitling. The basic techniques of subtitling in 80s are introduced by actual translator. It contains lessons and question and answer sections.

58. *Audiovisual Translation Handbook for Beginners*. Tokyo: Babel P. 1998. Print.

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This book lectures what audiovisual translation is and how actual translation is done. It explains particular rules of audiovisual translation in Japan, and it also shows the life of translators.

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