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A CROSS-LINGUISTIC COMPARISON OF SCREEN TRANSLATIONS OF NAMES IN HAYAO MIYAZAKI'S ANIMATED FILMS

This article discusses the screen translation, into English and Chinese, of some of the names in Hayao Miyazaki's animated films. In particular, in drawing onomastic examples from Miyazaki's six animated fantasies, this study provides insights into the naming practices and strategies adopted by the screen translators into languages of distinct linguistic families. The analysis of names sorted into four categories yields the following results: (a) each screen translator used different approaches to the translation of names, and (b) shared similarities with the source language and culture play a crucial role in the translation task. In brief, the first category concerns the films' protagonists, for which the strategy of diminution is observed in Chinese but not in English translation. The second concerns the names of supporting human characters. Here, screen translators adopt several strategies, including direct phonetic transfer and incorporation of courtesy titles. The third comprises names of anthropomorphic and non-human creatures, and translated samples are shown more likely to be denotative and descriptive. Finally, there is no loss in translation with respect to the symbolic implication of location names. In general, screen translators utilized various linguistic strategies to produce onomastic substitutes that are acceptable to the local audience. Concurrently, they strived not to deviate too much from the original character names, in form and meaning.

К e y w o r d s: personal names, comparative naming, screen translation, film onomastics, diminutive, Japanese animation, Hayao Miyazaki.

1. Introduction

Screen translation — whether dubbing or subtitling — has been much discussed in the literature. As language and culture are closely interrelated, problems naturally arise when rendering culture- or language-specific elements. Several recent studies [cf. Ayonghe & Ategha, 2018; Bošković & Jokanović, 2018; Chahrour, 2018] highlighted the cultural issues that arise during the task of verbatim transfer to target language adaptation. Through a comparative analysis of several Disney Pixar cartoons, Bošković and Jokanović [2018] examined how visual and linguistic markers of cartoons are adapted for different cultural groups. The dilemma of whether to “foreignise” or to “domesticate” culture-specific items was further discussed in [Shokri & Ketabi, 2015]. Other research on screen translation included how well humor travels across different languages via dubbing and subtitling [Jankowska, 2009] and a general evaluation of the pros and cons of linguistic transfer methods of dubbing and subtitling [Ayonghe & Ategha, 2018]. This study aims to contribute to the literature on screen translation by examining English (EN) and Chinese (CH) translation of names in six of Miyazaki’s animated films (see Appendix 1). In particular, in drawing onomastic examples from these six animated fantasies — all written and directed by Hayao Miyazaki — this study provides insights into the naming practices and strategies adopted by the screen translators into languages of distinct linguistic families.

2. The animated classics: background and premise

Known as the “Walt Disney of Japan,” the legendary anime filmmaker Miyazaki has written and directed several feature-length animated films that have become cultural phenomena in Japan. Translated into multiple languages, his films have garnered international critical acclaim and won several prestigious awards. Produced by the studio he founded, Studio Ghibli, his films have been praised as magical and visually enchanting. Reminiscing about his filmmaking techniques, Miyazaki shared that he was inspired and influenced by the masters in animation, including Walt Disney and Yuri Norstein [cf. Denison, 2018].

Though Miyazaki’s films present a very different culture and way of seeing the world, the tales and themes are universally appealing. A universe in which supernatural creatures coexist with modernity forms the setting of *My Neighbour Totoro*, a magical tale about two young girls who moved into a new home in the country and discover that they are neighbours with some unusual creatures. *Ponyo*, a whimsical film about a goldfish princess who wants to be a human after falling in love with a five-year-old boy, is no doubt reminiscent of Hans Christian Andersen’s tale *The Little Mermaid*. On the other hand, some scholars [cf. Mayumi et al., 2005] remarked that Miyazaki’s films might be seen as critical commentaries on modern society. The action-fantasy *Princess Mononoke*, for example, helped raise awareness of the ecological devastation brought on by human advancement. The film tells the story of a girl who

leads the forest animals in a battle between the forest inhabitants and an iron mining town. Other stories, in fact, were inspired by real-life events that Miyazaki witnessed. The film *Castle in the Sky* reflected his 1984 experience in Wales, where he witnessed the miner's strike. In a conversation-interview reported in McCarthy [1999], Miyazaki told the novelist Ernest Callenbach that his imagination was sparked by the mercury poisoning of Japan's Minamata Bay. This event subsequently inspired him to create the polluted world in *Nausicaä of the Valley of the Wind*, a film about a young princess who tried to stop the eradication of giant mutant insects and to find a cure for her people who lived near a toxic jungle. In *Spirited Away*, Chihiro Ogino is a ten-year-old girl who enters a spirit world to free her parents. Filled with colourful characters and engaging scenes, the film also highlights the threatening effects of industrialization and mass consumption.

Reality-based or not, Miyazaki's animated films are inspired by all kinds of children's story genre — fantasy, manga, Japanese folklore, science-fiction, and European fairy tales. Depending on the genre and the story setting, the screenwriter will have to approach the task of name-giving with particular care. Screen translators naturally must be mindful of the film's context in order to yield appropriate substitutes, especially in the case where the target language is of a different linguistic family. Other factors that may influence name assignment include possible merchandizing of products such as toys and books based on the film in the target region.

Towards an understanding of the screen translation of names in Miyazaki's works, this paper examines the onomastic examples obtained from the EN and CH versions of the animated films. The names in English are obtained from the English dubbed version, while the Chinese equivalents are based on those appearing in the subtitles. The results are sorted into four categories — the protagonists, supporting human characters, non-human and anthropomorphic creatures, and location names. Results of the study show that (a) each screen translator used different approaches to the translation of names and (b) shared similarities with the source language and culture play a crucial role in the translation task. These and other findings are delved further in the ensuing sections.

3. Transferring name forms: a cross-linguistic comparison

3.1. Names of the protagonists

This section covers the names of protagonists, or principal characters, who occupy most of the screen time. Thus, they may not necessarily be the titular character (e.g., *Totoro*).¹

¹ Names of the films' protagonists are provided in Appendix 2. To note, Chinese onomastic examples in the appendixes are in traditional characters, and their phonetic realizations are provided in the discussion via the *Hanyu Pinyin* Romanization system.

The protagonist in *Spirited Away* is initially referred to by her given name *Chihiro*. Later, the bathhouse witch renamed Chihiro by removing all the *kanji* characters in her full name (荻野千尋) except 千, which is pronounced as *sen* in Japanese and *qian* in Chinese. While the EN version applies direct transfer (*Sen*), the Chinese equivalent of her name consists of a diminutive marker and the excluded character (*Xiao Qian*). In the CH version of *My Neighbour Totoro*, Sastuke and Mei are also generally referred to by their respective nicknames — *Xiao Yue* (lit. ‘Little Moon’) and *Xiao Mei* (‘Little Plum’). The diminutive marker *xiao* is often applied to children and used as a term of endearment.

On the other hand, *Princess Mononoke*, the titular character does not have a given-name at all (or in proper sense). San, otherwise known as *Mononoke-hime*, is the leader of the forest inhabitants threatened by the nearby Iron Town. The honorific suffix *-hime* means ‘princess’ and the word *mononoke* refers to mysterious spirits or “something highly elusive and intangible” [Takako, 2006]. Though San is human, she was raised by wolves and grew up among the forest spirits. Also used throughout the EN version, the name *San* is not a common Japanese name; it means ‘Three.’ In the CH version, she is referred to as *Shan*, or *You Ling Gong Zhu* (lit. ‘Phantom Princess’).

While most names in Miyazaki’s films are Japanese in origin, foreign borrowings can be found. For instance, Miyazaki modelled his heroine in *Nausicaä of the Valley of the Wind* on the Phaeacian princess in Homer’s *Odyssey*. The Chinese equivalent *Na Wu Xi Ka* does not deviate too much from the Japanese pronunciation. Viewers with knowledge of Greek mythology may catch the symbolic analogy: just as the Phaeacian princess in Homer’s *Odyssey* was instrumental in Odysseus’ rebirth, the princess Nausicaä of the Valley of the Wind serves as a restorative force.

In the CH version of *Spirited Away*, Haku is formerly addressed by the bathhouse employees as *Bai Xiansheng* (‘Mr. White’). At the onset, he tells Chihiro that his name is *Bai Long* ‘White Dragon,’ a name which is apt since in the film, he could exist in either dragon or human form. On the name *Ponyo*, Miyazaki explains that it is supposedly onomatopoeic, similar to a soft, squishy sound of bubbling water [Prokopy, 2009]. The EN version preserves this feature by not altering the name. The Chinese translation *Bo Niu* (lit. ‘Wave Girl’), on the other hand, provides clues about this character through semantics. Other names in the CH version of the films that are homophonous with the original Japanese pronunciation include *A Xi Da Ka* (Ashitaka), *Ba Lu* (Pazu), and *Xi Da* (Sheeta).

3.2. Names of supporting (human) characters

The translated names of supporting human characters further illustrate an array of linguistic strategies available to screen translators. Some onomastic examples are provided in Appendix 3.

With respect to the EN version of *Nausicaä*, the characters’ names are nearly identical to their respective Japanese pronunciation. More saliently, there is also a visible

absence of a surname. The Chinese translation also adopts a similar strategy for these cases. Examples include *A Si Bei Lu* (*Asbel* in English), *Ke Luo Duo Wa* (*Kurotowa*), *Ku Xia Na* (*Kushana*), *La Si Dai Er* (*Lastelle*), and *Mi Te* (*Mito*), which are “sinicizations” of the Japanese names *Asberu*, *Kurotowa*, *Kushana*, *Rasteru*, and *Mito*, respectively.² Similarly, in the film *Princess Mononoke*, some of the names of human characters such as *Gonza*, *Jiko*, and *Koroku* are not common Japanese names. Here, the pronunciation of these names in the EN and CH versions are phonetically equivalent to their Japanese counterparts.

In both versions of *Ponyo* and *My Neighbour Totoro*, personal names, for the most part, also conform to the exact syllable-by-syllable transfer of those in the source language. Specific examples include *Koichi*, *Noriko*, *Sosuke*, *Tatsuo*, and *Yoshie*. The main difference between those in the aforementioned action-fantasies (*Nausicaä* and *Princess Mononoke*) and the names here is that the latter are common Japanese given names. As such, native speakers can readily recognize the gender of these character names. In addition, *Fujimoto* and *Kusakabe* are bona-fide Japanese family names.

Where the EN and CH versions differ saliently is in the use of familial terms. In East Asian societies, specific linguistic terms or markers may be used to confer respect to the elderly. In *Spirited Away*, the wrinkly witch-like owners of the bathhouse — *Yubaba* (*yu* ‘hot water’ + *baba* ‘granny’) and *Zeniba* (*zeni* ‘money’) — are referred to as *Tang Popo* and *Chien Popo*, with the Chinese reduplicative term *popo* commonly used to refer to an elderly woman or husband’s mother. Interestingly, the granny-type figure is present in several Miyazaki’s films. In the CH version of *My Neighbour Totoro*, the old woman who befriended the Kusakabes is known simply as *Popo*. Another “granny” figure with mystical power is *Lao Popo* ‘Elderly Woman’ (*Obaba*) in the CH version of *Nausicaä*. When the blind but wise *Obaba* cries out that the “air is saturated with anger,” she is essentially in tune with the negative energy that pervades the wasteland. On the other hand, *Nainai* specifically refers to maternal grandmother and is the address form for the old woman comforting *Sheeta* in the film *Castle in the Sky*.

As the above examples illustrate, the Chinese have different terms for maternal and paternal grandparents. Moreover, these terms can be used affectionately to address a close elderly acquaintance. Even the half-human, half-spider *Kamaji* is addressed by *Chihiro* as *Guo Lu Yeye* (lit. ‘Boiler Grandpa’). Despite his gruff manner, he is kind and helpful to the little girl. In *Castle in the Sky*, the elderly coal miner with white hair and bushy mustache is known as *Uncle Pom* and *Pom Ji-san* in the English and Japanese film versions, respectively. In the CH version, however, he is addressed by the young protagonists as *Bo Mu Yeye* ‘Grandpa Bo Mu.’ On a related note, terms of endearment for children were observed in the Chinese film version: *Xiao Kai* (*Kanta*), *Xiao Man* (*Michiko*), *Xiao Lin* (*Rin*), and *Bao Bao* ‘Baby’ (*Bo*). In addition, Chinese nicknames in the vocative *Ah-X* form are commonly used with family members and

²Note that Japanese words generally end in vowels and the lateral /l/ is not phonemically realized.

close acquaintances. An instance of such nickname form is *Ah-Shi (Toki)*, in the CH version of *Princess Mononoke*.

Titles conferring official status could also be found in both screen translations. For example, in *Castle in the Sky*, Muska, Muoro, Dola, and Daffi are often addressed simply by their title — ‘Colonel,’ ‘General,’ ‘Captain,’ and ‘Boss,’ respectively. These designations provide additional information about the characters. In the CH version of *Nausicaä* and *Princess Mononoke*, the title *Da Ren* ‘Lord’ is found in *You Ba Da Ren* ‘Lord Yupa’ and *Hei Mao Da Ren* ‘Lord Black Hat,’ respectively. The latter is in reference to Lady Eboshi and the descriptive term ‘Black Hat’ is semantically related to the Japanese word *eboshi*, which refers to a priest’s headgear. The contrast is interesting; whereas the Chinese substitute includes a title (*Da Ren* ‘Lord’) that is normally marked masculine, the English translation confers the feminine courtesy title ‘Lady’.

3.3. Names of non-human or anthropomorphic characters

The fantastical and magical world of Miyazaki is filled with nonhuman and anthropomorphic characters. Their names are provided in Appendix 4. Unlike those in the other categories, translated samples are shown more likely to be denotative and descriptive.

Chief among these wonderfully imaginative characters is the face of Ghibli Studio and the titular character in *My Neighbour Totoro*. The charm of this film can be largely attributed to bunny-like grey white creatures called *Totoros*; the largest of the three is called *O-Totoro* (‘Great Totoro’). The name *Totoro* comes from Mei mispronouncing the word *totoru*, which in Japanese means ‘troll.’ When Mei says she saw Totoro, her sister Satsuki asks, “You mean the troll in our storybook?” The EN version faithfully conforms to the original. The CH equivalent, on the other hand, is an entirely new coinage: *Da Long Mao* ‘Great Dragon Cat.’ Serving as a bus for Totoro is Catbus (*Neko no Basu*), a large male cat with a hollow inside, a bushy tail, and a big grinning smile. The EN translation is derived from the exact meaning of the Japanese name, while the CH version adopts a different strategy, through the idea of possession: *Mao de Gong Che* ‘Totoro’s Bus.’ Both Totoro and Catbus represent many things associated with cats, including mystery, supernatural power, and guardianship. On the other hand, the EN translation *Soot Sprites* and the CH equivalent *Hui Chen Jin Ling* ‘Soot Fairies’ are close to the meaning of the original Japanese *Susuwatari*.

In *Spirited Away*, Chihiro takes a job working in Yubaba’s bathhouse with the help of a mysterious boy named *Haku*. Towards the end of the film, it is revealed that Haku is actually a river spirit named *Ngihayami Kohaku Nushi* ‘Ngihayami, God of the Amber River’ (*kohaku* ‘amber’ + *nushi* ‘god’). After the Kohaku River was drained and paved over to build an apartment complex, the spirit found its way into the spirit world. Both EN and CH screen translators adopt direct transfer — *God of the Amber River* and *Hu Po Zhu* (lit. ‘Amber River Master’), respectively. Another “godly” creature that Chihiro encountered while working in the bathhouse was the *Kawa no Kami* (*kawa*

'river' + *kami* 'spirit, god'), a stinky creature with the appearance of a mud monster. Chihiro cleans him (or 'river') by washing away the grime and hauling out the junk (metals, garbage) stuck inside him. The EN and CH translations for his name are denotative — *River Spirit* and *He Shen* 'River God,' respectively. Finally, the Chinese equivalent for the name *Kaonashi* (lit. 'Faceless') differs from the English version's *No-Face* in that the former includes an explicit gender marker: *Wu Lian Nan* (lit. 'No Face Man'). In either case, the translations fully capture the essence of this character.

The film *Princess Mononoke* is abounding with strange, mystical creatures, including the god of the wolves *Moro no Kimi* and the leader of the boars *Okkoto-nushi*. The English screen translator simplified the names by applying linguistic reduction and deriving thus *Moro* and *Okkoto*. The name *Tatarigami* and *Shishigami* are translated to *Boar God* and *Forest Spirit* in English, and descriptively to *Xie Mo Shen* ('Demon God') and *San Shou Shen* ('Mountain Beast God') in the Chinese subtitles.

In *Nausicaä*, the wise Obaba compares the *O-mushi* ('Great Insect') to the earth: "<Their> anger is the anger of the earth." They only respond aggressively when provoked. (The enraged stampede was initiated by the capture of a baby Ohmu.) The EN translated name *Ohmu* is a shortened form of *O-mushi*, while the CH translation *Wang Chong* 'King Insect' is faithful to the original meaning. Moreover, in line with the plot, the symbolic meaning is one of death and renewal as insects are often associated with metamorphosis.

3.4. Location names

Miyazaki incorporated meaningful and symbolic location names that contributed to the theme of destruction and hope, which figured prominently in some of his films. The Valley of the Wind, or *Kaze no Tani* (*kaze* 'wind' + *tani* 'valley') is the name of one of the small settlements near Fukai, a thick jungle swarming with giant mutant insects and plants poisonous to humans. The Japanese *Fukai* is the result of two characters: *fu* 'decay' and *kai* 'sea.' The Chinese translation *Fu Hai* differs slightly from the *kanji* pronunciation but nevertheless is still similar in meaning. The "Toxic Jungle" emerged after an apocalyptic war that destroyed human civilization. While *Fu Hai* connotes death and despair, *Feng zhi Gu* (lit. 'Wind of Valley') connotes hope and the living. The reverence for the wind is echoed especially in the request of a mother who asks Nausicaä's father to name her newborn. In preserving the denotative place name, the symbolism is not lost in either translation, as it is known that in many cultures (e.g., Native American), the wind is a symbol of life, a living force in and of itself. Where there is wind, there is a possibility of life.

Besides wind, water, an essential element of life, serves as a powerful symbol in mythology and religion. In *Spirited Away*, the significance of water is embodied through "The Bathhouse" (*Aburaya*). In Japan, bathhouses are very much a part of daily living. They are not only places to cleanse the body thoroughly but also to rest and rejuvenate physically and mentally.

The town name *Tataraba* is associated with the word *tatara*, which refers to the traditional process of making steel developed in Japan. The ruler of Tataraba is Lady Eboshi, whose goal is to clear the forest. The EN and CH translations are *Iron Town* and *Lian Tie Chang* (lit. ‘Smelt Iron Factory’), respectively. The town emphasizes the tension between the human and the natural worlds.

Viewers with knowledge of western classics may be quick to recognize the reference in *Tenkū no Shiro Rapyuta*. Since the letter *l* is not phonemically realized in Japanese, *Rapyuta* became the substitute of the fictional name *Laputa*, an allusion to the flying island described in Jonathan Swift’s *Gulliver’s Travel*. In particular, it has drawn similarities to Swift’s *Laputa*, where the technological superiority of the castle in the sky is used for political ends [Loi, 2010].

4. Concluding remarks

As names are an integral component in the storytelling, this study provides insights into the naming practices of screen translations by drawing onomastic examples from Miyazaki’s animated classics. Though his films present a very different culture and way of seeing the world, their imaginative plots and engaging characters are universally appealing. As shown, the translation of names in Miyazaki’s animated films manifests in various forms. In some cases, screen translators found terms that faithfully express the meaning of certain names. In others, translated names are homophonous with the original Japanese pronunciation or completely made-up. In studying the different approaches or various strategies to name translations, one finds that shared similarities with the source language and culture indeed play a crucial role in the translation task. Specifically, the shared similarities are those between written Japanese and Chinese.

Particularly in Taiwan, a Japanese colony during the early 20th century, and with the popularity of Japanese products and aesthetics, the sound and form of Japanese names are relatively familiar to the native Taiwanese. It is also common to come across members of the older generation who also possess a Japanese name or Japanese-based nickname alongside a Chinese name. Indeed, names like *Noriko*, *Tatsuo*, and *Fujimoto* are easily identified by a Chinese speaker as Japanese names; just as the name *Svetlana* is clearly Russian or *Pierre* is French to an English speaker.

The “shared familiarity effect” can also be seen in the ostensible contrast between the two translations in terms of address forms. The incorporation of kinship address forms found frequently in the CH version could be attributed to the deep-rooted Confucian belief in the respect for elders in East Asian societies. Consider also the title of the film *Spirited Away* in Chinese, wherein the translator retained the core concept of *kamikakushi* (神隱), which is derived from the word *kami* ‘spirit, god’ and *kakushi* ‘hidden,’ and refers to “the sudden and mysterious disappearance of individuals attributed to their abduction by some supernatural being” [Staemmler, 2005, 341]. Accordingly, coming back to the world from *kamikakushi* is akin to resurrection, though

not exactly in the Judeo-Christian sense. While this is a familiar Eastern concept rooted in Buddhist beliefs, it may have been lost for Western viewers. These examples thus illustrate the ways in which translators diverge when they enter the source language elements, namely, the translator comes nearer to the source culture or the text in question continues to be foreign.

Occasionally, screen translators attempt to preserve the symbolisms that serve as critical elements in the storytelling by not deviating from the original name (in particular, place name), which may have universal symbolic meaning. For instance, it is known that in many cultures, the wind is a symbol of life, a living force in and of itself. In Native American culture, the wind is a carrier of messages from spirits or gods. The element of wind is also crucial in *Feng Shui* (lit. 'Wind Water'), the traditional Chinese art and science of designing a harmonious environment. Overall, the restorative qualities and nurturing aspects of nature are fully conveyed in the translated names, whether denoting wind, river, spirits, or even a cuddly feline creature.

As is the case in many works of English fantasy literature (e.g., works by J. R. R. Tolkien and Ursula K. Le Guin), the use of names of characters and places in a fictional work often helps to stir up a sense of exoticism or a sentiment of faraway enchantment. With respect to translations of Miyazaki's films, screen translators utilized various linguistic strategies to produce onomastic substitutes that are acceptable to the local audience. Concurrently, they strived not to deviate too much from the original character names, in form and meaning. To some degree, screen translators have succeeded in preserving the sense of magic associated with Miyazaki's animated classics.

Appendix I

Six animated films written-directed by Hayao Miyazaki

(Romanized) Japanese	English	Chinese
<i>Kaze no Tani no Naushika</i> 風の谷のナウシカ (1984)	Nausicaä of the Valley of the Wind	風之谷 lit. 'Wind Valley'
<i>Tenkū no Shiro Rapyuta</i> 天空之城ラピュタ (1986)	Laputa: Castle in the Sky	天空之城 lit. 'Sky City'
<i>Tonari no Totoro</i> となりのトトロ (1988)	My Neighbour Totoro	龍貓 lit. 'Dragon Cat'
<i>Mononoke-hime</i> もののけ姫 (1997)	Princess Mononoke	魔法公主 lit. 'Magic Princess'
<i>Sen to Chihiro no Kamikakushi</i> 千と千尋の神隠し (2001)	Spirited Away	神隱少女 lit. 'Mysteriously Missing Girl'
<i>Gake no Ue no Ponyo</i> 崖の上のポニョ (2008)	Ponyo	崖上の波妞 lit. 'Wave Girl on the Cliff'

Names of the protagonists

Japanese (Romanized Form)	English	Chinese (in subtitle) ³
Nausicaä		
ナウシカ (<i>Naushika</i>)	<i>Nausicaä</i>	娜烏西卡
My Neighbour Totoro		
サツキ (<i>Satsuki</i>)	Satsuki	小月
メイ (<i>Mei</i>)	Mei	小梅
Castle in the Sky		
パズー (<i>Pazu</i>)	Pazu	巴魯
シータ (<i>Sheeta</i>)	Sheeta	希達
Princess Mononoke		
アシタカ (<i>Ashitaka</i>)	Ashitaka	阿席達卡
サン / もののけ姫 (<i>San / Mononoke-hime</i>)	<i>San / Princess Mononoke</i>	珊 / 幽靈公主
Spirited Away		
荻野千尋 / 千 (<i>Chihiro Ogino / Sen</i>)	<i>Chihiro / Sen</i>	千尋 / 小千
ハク (<i>Haku</i>)	Haku	白龍
Ponyo		
ポニョ (<i>Ponyo</i>)	Ponyo	波妞
宗介 (<i>Sosuke</i>)	Sosuke	宗介

Names of (human) supporting characters

Japanese (Romanized Form)	English	Chinese (in subtitle)
Nausicaä		
ユバ (<i>Yupa</i>)	Lord Yupa	猶巴大
アスベル (<i>Asberu</i>)	Asbel	阿斯貝魯

³ Romanization of Chinese characters provided in the discussion.

Japanese (Romanized Form)	English	Chinese (in subtitle)
クシャナ (<i>Kushana</i>)	Kushana	庫夏娜
クロトワ (<i>Kurotowa</i>)	Kurotowa	克羅托瓦
ミト (<i>Mito</i>)	Mito	米特
大ババ (<i>Obaba</i>)	Obaba	老婆
ラステル (<i>Rasteru</i>)	Lastelle	拉絲黛兒
ペジテ市長 (<i>Pejite Shicho</i>)	NA (“Sir”)	市長
My Neighbour Totoro		
草壁タツオ (<i>Tatsuo</i>)	Tatsuo	草壁達郎
カント (<i>Kanta</i>)	Kanta	小凱
おばあちゃん (<i>Obajan</i>)	Granny	婆婆
ミチコ (<i>Michiko</i>)	Michiko	小滿
Castle in the Sky		
ドーラ (<i>Dola</i>)	Dola	朵拉 / 船長
ムスカ (<i>Muska</i>)	Muska	穆斯卡 / 長官
モウロ (<i>Muoro</i>)	NA (“General”)	將軍
ポムじいさん (<i>Pom Jisan</i>)	Uncle Pom	波姆爺爺
ダッフィー (<i>Daffi</i>)	NA (“Boss”)	師傅
Princess Mononoke		
カヤ (<i>Kaya</i>)	Kaya	卡雅
ヒイさま (<i>Hi-sama</i>)	NA (“Wise Woman”)	巫女大人
エボシ御前 (<i>Eboshi Gozen</i>)	Lady Eboshi	黑帽大人
ゴンザ (<i>Gonza</i>)	Gonza	權三
甲六 (<i>Kohroku</i>)	Koroku	甲六
トキ (<i>Toki</i>)	Toki	阿時
ジコ坊 (<i>Jikobo</i>)	Jigo	疙瘩和尚
Spirited Away		
湯婆婆 (<i>Yubaba</i>)	Yubaba	湯婆婆
錢婆 (<i>Zeniba</i>)	Zeniba	錢婆婆
釜爺 (<i>Kamaji</i>)	Kamaji	鍋爐爺爺
リン (<i>Rin</i>)	Lin	小玲
坊 (<i>Bo</i>)	Baby	寶寶

End of Appendix 3

Japanese (Romanized Form)	English	Chinese (in subtitle)
Ponyo		
耕一 (<i>Koichi</i>)	Koichi	耕一
フジモト (<i>Fujimoto</i>)	Fujimoto	藤本
トキさん (<i>Toki-san</i>)	Toki	辰婆婆
ヨシエさん (<i>Yoshie-san</i>)	Yoshie	芳江婆婆
のり子 (<i>Noriko</i>)	Noriko	紀子

Appendix 4

Names of nonhuman or anthropomorphic characters

Japanese (Romanized Form)	English	Chinese (in subtitle)
Nausicaä		
王蟲 (<i>O-mushi</i>)	Ohmu	王蟲
巨神兵 (<i>Kyoshinhei</i>)	NA (“Giant Warriors”)	巨神兵
My Neighbour Totoro		
トトロ (<i>Totoro</i>)	Totoro	龍貓
ネコバス (<i>Neko no Basu</i>)	Catbus	貓的公車
ススワタリ (<i>Susuwatari</i>)	Soot Sprites	灰塵精靈
Princess Mononoke		
モロの君 (<i>Moro no Kimi</i>)	Moro	莫娜 / 山犬神
乙事主 (<i>Okkoto-nushi</i>)	Okkoto	乙事主
タタリ神 (<i>Tatari-gami</i>)	Boar God	拿各 / 邪魔神
シシガミ (<i>Shishi-gami</i>)	Forest Spirit	山獸神
Spirited Away		
カオナシ (<i>Kaonashi</i>)	No-Face	無臉男
おしら様 (<i>Oshira-sama</i>)	Radish Spirit	NA
河の神 (<i>Kawa no Kami</i>)	River Spirit	河神
ニギハヤミコハクヌシ (<i>Nigihayami Kohakunushi</i>)	Kohaku River	琥珀主

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**ПЕРЕДАЧА ИМЕН СОБСТВЕННЫХ
В ПЕРЕВОДАХ МУЛЬТФИЛЬМОВ ХАЯО МИЯДЗАКИ:
СОПОСТАВИТЕЛЬНЫЙ АСПЕКТ**

В статье обсуждаются способы передачи имен собственных на языки, принадлежащие разным языковым семьям. На примере шести анимационных фэнтези японского режиссера Хаяо Миядзаки автор исследует методы и стратегии перевода имен в английском и китайском прокате. Анализ онимов, распределенных по четырем группам, показывает, что при наличии разных переводческих стратегий элементы сходства переводных эквивалентов с исходными играют решающую роль. К первой группе относятся имена главных героев фильмов, для которых в китайском переводе используются уменьшительные формы (в английском переводе этой стратегии нет). Вторая группа включает в себя имена второстепенных персонажей: здесь китайские переводчики применяют несколько стратегий, включая прямой фонетический перевод и добавление специфических гоноративных элементов в имена некоторых персонажей. Перевод имен антропоморфных и неантропоморфных фантастических существ зачастую имеет описательный характер. Автор демонстрирует, какие стратегии перевода позволяют переводчикам избежать смысловых потерь при передаче символической семантики топонимов. В статье показано, что избираемые переводчиками пути адаптации ономастического фонда фильмов Миядзаки связаны с культурно-обусловленными ожиданиями англо- и китаезычной публики.

К л ю ч е в ы е с л о в а: личные имена, именование, аудиовизуальный перевод, кинономастика, диминутив, японская анимация, Хаяо Миядзаки.

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