

Doctoral Dissertation Theses

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**Pragmatics of Address Terms in Japanese-Hungarian Comparison
Investigation of the Translation of Japanese Appellative Forms of Address in
Hungarian Film Dialogue Texts**

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1. Dissertation Topic and Aim

The present research provides an analysis of the official Hungarian dubbed and fan subtitle translations of *appellative forms of address* occurring in the utterances in Japanese films. The reason for selecting this topic was twofold: 1) divergent forms of address in the Japanese-Hungarian language pair proved to be fertile ground, but up to now it has been considered as an untapped domain in pragmatically approached translation research; 2) in Hungary there is no translation standard relating to the translation of Japanese films to Hungarian (nor translation principles referring to forms of address), furthermore, translation-related viewer expectations are not known either. The purpose of the study is to fill this gap.

My earlier researches made on smaller corpora (Somodi 2009a, 2009b, 2013, 2014) led to the conclusion that forms of addresses in the Hungarian translations of the Japanese films are not standardized, often erroneous or sound odd for the practical usage of the Hungarian language.

Thus, I consider it important to examine the Hungarian translation of the Japanese films by using descriptive translation study tools and I do believe that the results of my efforts could be useful for the film translation market. This study is both a gap-filling and pioneering work, because such or similar analysis relating to the Hungarian-Japanese language pair has not been made so far.

The aim of the research is to reveal the typical procedures in translating forms of addresses in the Japanese-Hungarian language pair within the paradigm of descriptive translation studies by quantitative and qualitative examination based on a large number of source and target language examples taken from Japanese films and their Hungarian film translations. Beyond observing translator behaviour, I also search for principles of decision-making governing specific procedures of translation. The other aim of the research is to get to know the opinion of the domestic target audience of Japanese films about the translations and their respective expectations by implementing a large sample, online questionnaire.

2. Definition

The notion of appellative forms was introduced by Szarkowska (2012) and she applies it

as an alternative term for *vocative* based on the consideration, that in languages without cases similar to vocative, such as Hungarian, the use of the term *vocative* may be confusing, because it can lead to the confusion of the notions of vocative case and vocative function. In my paper, I consider forms of address as nominative, pronominal and adjectival units of address with appellative function. Both in Hungarian and Japanese, forms of verbal addresses are governed by normative rules, hence, they are irrelevant from the pragmatic aspect of analysis. Preliminary researches shed a light on the fact, that appellative forms can clearly be separated from the verbal part of the sentence which enables us to analyse them independently of verbal addresses. In my view, interjections do not come under appellative forms because they do not typify interpersonal relations between the interacting parties. On similar grounds, salutations and other forms of greetings were not covered by the subject matter of the research either.

Forms of address belong to those cases of language usage which require extralingual information for their translation (Klaudy 2005; Lakatos-Báldy 2012). The appropriate translation of these language units requires more than just checking the dictionary, viz., wider knowledge about the language and the culture. Beyond denoting who is the speaker addressing his or her words to, appellative forms also have a phatic function. At the same time, forms of address as language units also express the interpersonal relation between the parties in the communication.

From the translation point of view, they prove to be an exciting domain in many aspects. There are many differences between the Hungarian and the Japanese systems of appellative forms rooting in culture and practical use of the language, thus, bearing in mind genre specificities and the background knowledge of the target language audience, the translator should always ponder on whether to follow the source or the target language norms during translation. From the pragmatic point of view, it is interesting to examine, how the translation of the forms of address influence the development of interpersonal relations between the communicating parties.

Content communication is always accompanied with a sort of relational communication which pictures the relation between the speaker and the addressee. Accordingly, audio-

visual texts containing mimicry, gestures and intonation, which reveal the relation of the communicating parties, provide a more in-depth examination of forms of address.

3. Research Questions

In my paper, I have searched the answers to the following questions: 1) Can we observe deviation in *interpersonal relations* (Spencer-Oatey 2004, 2008) between the source and target language texts?; 2) Has the translator succeeded in achieving *functional or secondary functional equivalence*? (House 1997, 1981, 2001); 3) Does the illocutionary force-modulating role of appellative forms played in speech act compared to the source language text changes in the target language text due to interpersonal alterations (Austin 1997; Szili 2004)?; 4) Is *domestication* or *foreignization* (Venuti 1995) the typical procedure in translating forms of address?; 5) What principles can be detected behind translator decisions about inserting or omitting forms of address?; 6) What is the opinion of the domestic target audience about the Hungarian translation of Japanese films? What are the viewers' expectations of the film translations?

4. Research Hypotheses

The following hypotheses served as points of departure for analysis: 1) In view of *interpersonal relations*, a deviation between the source and the target language texts may be established due to the specificities of *overt and covert translation* (House 1997, 2001) and the differences in standards. The Japanese language belongs to the group of distancing cultures, while the Hungarian language puts in the fore politeness and familiarity (Szili 2004; Wierzbiczka 1991; Akutsu 2009), thus the translator will apply more forms of address fitting in the target language system of norms. Consequently, the Hungarian text will have more forms of addresses as language units indicating *positive rapport management strategy* (Spencer-Oatey 2008) than the Japanese text.; 2) In fan translations, where foreignization is in the forefront, functional equivalence does not always come true fully due to changes in interpersonal relations. The change in interpersonal relations also impedes the implementation of functional equivalence during translation.; 3) Prefix changes occurring in

the rapport management strategy intensify or weaken the illocutionary force of the source language speech act. In dubbed translations produced along different translation strategies and in fan translations, respectively, due to the rapport management strategy expressed by the source language appellative form of address, there are cases in which, in a given speech act, the same source language utterance has different illocutionary forces in both types of target language texts.; 4) The composition of the target audience of dubbed and fan translations is different. Furthermore, in dubbed translations, the spoken language is translated to spoken language, while in fan translations the spoken language is converted to written text by the translator. Due to the above differences, translators will follow dissimilar strategies during translating. *Domestication* is typical of dubbed translations made along covert translation strategies, while *foreignization* is more distinctive in fan translations targeted towards fans. Consequently, dubbed utterances will be closer to the real use of the Hungarian language; 5) The omission of appellative forms of address can originate in reductional techniques typical of audio-visual translations, while for insertion (especially in dubbed translations) the translator is motivated by isochronia; 6). In relation to the quality of fan translations, the Hungarian audience will be critical but at the same time, most of the respondents will support foreignization procedures applied in fan translations, such as, for example, the use of Hepburn romanization of the Japanese names, or the use of suffixes after personal names, the takeover of some titles (e.g. *sensei*) etc.

5. The Corpus

I had a parallel Japanese-Hungarian corpus at my disposal for analysis purposes while for evaluating translations I used a single language Hungarian corpus. I analysed the dubbed and fan translations of seven Japanese films of different genre in a total duration of 883 minutes which contained 402 appellative forms of addresses. (These films were: *Tokyo Sonata*; *Achilles and the Tortoise*; *Nana*; *Honey and Clover*; *The Twilight Samurai*; *My Neighbour Totoro*; *My Neighbours the Yamadas* and their official Hungarian dubbed translation and fan translation). My aim has been to select such dialogues which cover real elements of appellative forms used in everyday speech bearing in mind the age, sex and the

social and power relation between/among the parties participating in the interaction.

In the Hungarian original corpus I selected Hungarian films in a total duration of 722 minutes and their genre corresponded to the genres of the parallel corpus. These films contained 488 language examples (appellative forms of address).

(Barátok közt/Among Friends/; Jóban Rosszban /Through Thick and Thin/; Konyec - Utolsó csekk a pohárban/The End - The Last Check in the Cup/; A kőszívű ember fiai /The Sons of the Coldhearted Man/; Légy jó mindhalálig/Be Good Until You Die/; Üvegtigris 2 /Glass Tiger 2/; Hahó, Öcsi! /Hey, Junior/)

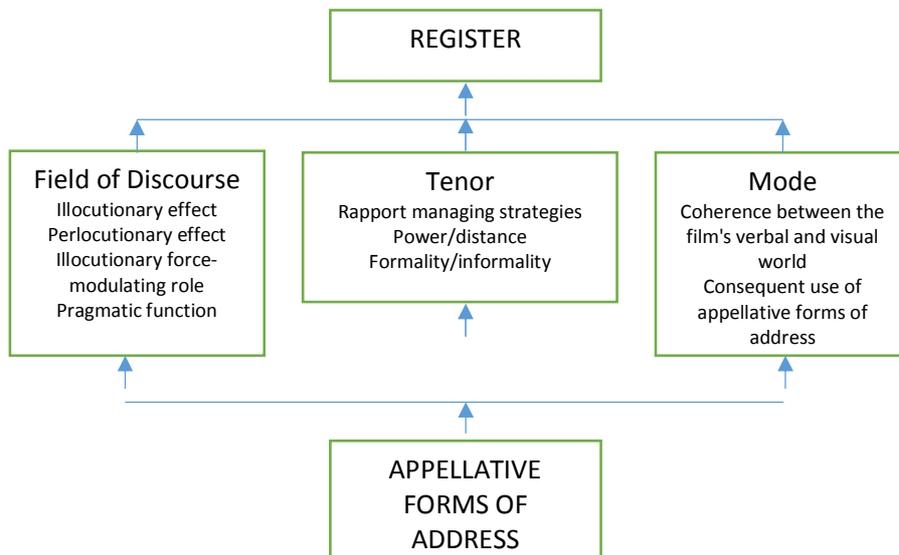
6. Theoretical Background

In evaluating translations I used House's (1997, 2001) functional pragmatic model adapted to appellative forms of address. House (1997) proposes a linguistic model and she was the first to draw the attention to the fact, that in evaluating translations, first and foremost, translation strategies and pragmatic aspects should be considered. She regards equivalence as a vital criterion for translation. She considers equivalence as the functional equality of the source and target language texts, thus, keeping the function of the source language text in the target language text is a fundamental requirement in translating (1997: 32).

In creating her system for translation evaluations, she points out the difference between *overt* and *covert translation*. Film subtitles (hence fan subtitles as well) belong to the category of overt translations, namely, they also provide access to the original text (Pérez-González 2009: 20). House argues that, in overt translation, full equivalence with the source language text cannot be a goal during translating and only *second-level functional equivalence* can be accomplished, because access to the original is provided by another language (e.g. in case of translating dialects or humour, it is difficult to find a target language equivalent). In dubbed translation the translator is invisible. The aim is to produce such translation by which the viewers do not notice that they are watching a foreign film, so, in this case, we speak about *covert translation*.

In House's interpretation *meaning* should be preserved in translation in order to achieve functional equivalence. With regard to translation, House emphasizes three important aspects of meaning: semantic, pragmatic (illocutionary force) and textual. (House 1997: 30). House takes Halliday's (1973) three register system and derives semantic systems from it: *the field of discourse*, *tenor*, reflecting interpersonal relations and *mode*, which expresses the textual function (House 1997: 107). Figure 1. shows the number of appellatives in the source text, respectively in the target texts.

Figure 1. House's functional-pragmatic model adapted to translating appellative forms of address



Social actions are in the *field of discourse*. Here I examine the speaker's intent expressed by the form of address, the illocutionary and perlocutionary act and the illocutionary force-modulating role of the form of address, respectively. Source and target language form of address can be considered equivalent, when, compared to the original, there is no such change in the illocutionary act, or the illocutionary force which would alter the speaker's intent.

I have examined the changes in interpersonal relations between the participants in the dimension of *tenor*. Here there is an opportunity to study *power and distance* between

the participants, to analyse *formality and informality* and to observe changes in *interpersonal rapport managing strategy* which have happened during translating. Source and target language forms of address can be considered equivalent, if, in the quality of interpersonal relations, there is no significant discrepancy or foreignism of such degree which would impose cognitive burden on the recipient or would cause foreignization.

In the dimension of *mode* I have examined coherence between the film's verbal and visual world. I have investigated whether a certain utterance coherently fits in the visual image of the film, or not. I have also analysed whether a certain appellative form of address is consequently used in similar speech events, between characters with same parameters regarding power and social distance.

House set her model for the comprehensive comparison and examination of source and target language texts. Based on register analyses of newspaper articles, Hatim and Mason (1990) concluded that the assumption that a certain situation requires a special register is far too general. If shorter text parts are analysed it will prove to be true that there are certain changes in the field, tone and mode of discourse, thus, the text can be characterized by four different registers. (Hatim and Mason 1990: 51-52). Consequently, the categories of the field, tenor and mode of discourse can be applied not only to full texts but to parts of a text as well (Polcz 2011, 2012).

Based on the above model, Polcz (2011, 2012) applies House's model to examine the nature of equivalence between speech acts. If House's model can be applied to the examination of a specific utterance, it should also be applicable to the determination of equivalence phenomena in forms of address.

7. Mode of Examination

I have analysed dialogues in Japanese films and Hungarian translations. Bearing in mind the principles of representativeness, I have taken as a basis the works of different translators, thus I have avoided to treat individual specificities of translators as general solutions in translating.

Contrary to meticulously prepared situations of the sociolinguistic researches, with the help of film dialogues, forms of address can be examined within a context in a more natural

linguistic environment.

Using a parallel corpus of film dialogue texts and their Hungarian translations I have examined the translation of appellative linguistic units. Since my paper discusses forms of address from a pragmatic approach, it is not my aim to examine differences between dialects. This research puts emphasis on the modern, standard Japanese language. Linguistic examples taken from the parallel corpus have been uploaded in a computer database with coordinated source language and target language data. I selected utterances containing appellative forms manually from the Japanese original and the two target language dialogue lists, then I have arranged source language and target language examples in a parallel table.

Examination results have been collated with appellative forms applied in the original Hungarian corpus. I have evaluated translations with the help of House's (1997, 2001) functional pragmatic model adapted to the translation of appellative forms which was adapted to the examination of forms of addresses.

The paper also examines principles present in translating appellative forms, likewise translator strategies. In order to get to know the expectations of the domestic target audience of Japanese films relating to Hungarian film translations, I implemented a country-wide online survey using questionnaires.

8. Research Results

a) Equivalence relations in dubbed translations and fan versions

It turned out from the examinations, that functional equivalence requirements were met in the Hungarian dubbed translation of the Japanese films. Appellative forms of address were regarded as impaired, if the pragmatic function of the target language utterance has altered in such way, that it had an impact the coherence of the text, or it caused feeling of foreignism that has entailed cognitive load to the target viewers. For a more exact evaluation of the translations, the appellatives found in the translated utterances were compared with the appellatives used in the Hungarian corpus.

Among the films with dubbing examined within the corpus, there was only one film in which functional equivalence had not come to effect because the translator had followed the strategy of foreignization (altogether four appellatives, 0.87% of the appellatives present

in dubbed versions). The form of address used in the film is not common to Hungarian language norms, hence the target language utterance presents foreignism to the reader.

Fan subtitles preferring foreignization procedure contained 26 examples (6.77% of the translated appellatives present in fan translations) in which secondary functional equivalence did not come true. In the fan translation of the drama, which takes place in the 19th century Japan (*The Twilight Samurai*, Chart 1.) due to the use of direct verbal forms in addresses with appellative addresses in dialogues between men and women, equivalence relations were impaired in tenor and mode of discourse alike. Namely, the form of address applied in translation diverges from both the norm of the Japanese language of the period and within the Hungarian corpus, from the practice of using addresses in films made in the same period.

The serial number in the chart shows the place of the utterance in the corpus, the code refers to the title of the film from which the example has been taken. In the third column we can see the participants of the interaction, then in the fourth column the source text utterance comes, followed by the two target texts in the fifth and sixth columns. “D” stands for dubbed version, while “F” expresses fan translation. The last column expresses the exact time, when the certain example was uttered in the film.

Chart 1. An example for impaired equivalence relation (a)

Serial nr.	Code	Participants in the interaction	ST	TT 1 (D)	TT 2 (F)	Time
463	TwS	close friends	あ、朋江さんでしたか。まったく分かりませんでした。 /A, Tomoe san deshita ka? Mattaku wakarimasen deshita.	Óh, Miss Tomoe ! I totally did not recognize you.	Óh, Miss Tomoe ! /I did not recognize you.	00:30:19

In the fan translation of *Anata kyûkyûsha!//Honey, call the ambulance!* in the film drama *Tokyo Sonata* (Chart 2.), equivalence is impaired at two points: 1) the modification of the illocutionary act and illocutionary force have been impaired in the field of discourse to such an extent, that the translated text presents foreignism for target language audience. In the original utterance the speaker's intent is to instruct the addressee and the appellative form expressed by 2nd person personal pronoun intensifies the illocutionary force of that

utterance, while in the target language text, the applied endearing address affixed with possessive personal suffix, contrariwise, weakens the speech act force of the instruction. Thus, equivalence relations have been impaired in the field of discourse; 2) The coherence between the film's verbal and visual world has been impaired in the field of discourse, in a scene depicting a family row, a polite, endearing address sounds rather discordant.

Chart 2. An example for impaired equivalence relation (b)

Serial nr.	Code	Participants in the interaction	ST	TT 1 (D)	TT 2 (F)	Time
248	TS	wife-husband	あなた、救急車。 / Anata , kyûkyûsha.	Call the ambulance!	Honey , call the ambulance!	00:13:31

Equivalence has also been impaired in a number of other fan translations of films covered by the corpus. Those cases can be considered the most problematic, when the translator leaves such source language forms of address in their original form which create a feeling of foreignism even in those target language viewers, who acquired some proficiency in the Japanese language. The form of address applied in the fan subtitle of the utterance from the film *Honey and Clover* creates foreignism (Chart 3.). The word *korobbukuru* (or, in another pronunciation: *koroppukuru*) in the Ainu folklore indicates small, short people and its dubbed translation as *kismanó* ("itsy-bitsy") seems to be the adequate Hungarian word for that notion. In the fan translation - we don't know for what reason, by mistake or deliberately - the original Japanese appellative form of address has been taken over, but it may not be known to the average target fan audience, hence it creates foreignism in the text.

Chart 3. An example for impaired equivalence relation (c)

Serial nr.	Code	Participants in the interaction	ST	TT 1 (D)	TT 2 (F)	Time
398	HC 4. r.	friends	いた、ころぼっくる発見。 /Ita, korobokkuru, hakken.	So, you are here, itsy-bitsy!	So, you are here, Korobokkuru!	00:07:57

b) Pragmatic Shifts

There is another phenomena, which has risen to view during analysing the corpus, viz., that beyond equivalence relations there are other pragmatical difference in the source

and target language utterances. Due to translation, it happens that the original pragmatic features of the appellative form change but not to an extent which would impair equivalence relation, however they have an impact on the quality of interpersonal relations. These are called *pragmatic shifts*. In the case of appellative forms of address, pragmatic shifts are such lexical changes, which more or less, modulate the illocutionary force of utterances, the illocutionary and perlocutionary act and influence rapport management (i.e. lead to *interpersonal shift*).

There are two types of pragmatic shifts: 1) changing *positive rapport strategy* to negative one during translating; 2) changing *negative rapport strategy* to positive one during translating. In dubbed translations changing positive rapport strategy into negative was typical only in 1,68% of the cases, while in fan subtitles this proportion was 0,41%. The share of changing negative rapport strategy into positive in dubbed translations is 9,98% while it is 1,66% in fan subtitles. Approaching source language standards can be behind the decisions of translators observing domestication procedure. Since dubbed translations follow the strategy of domestication, while fan versions the strategy of foreignization, we can detect interpersonal relationship differences in the two target language texts. Differences in interpersonal relationships occurred in official and fan translations are illustrated in Chart 4.

Chart. 4. An example of pragmatic shift difference in interpersonal relationship between dubbed and fan translation

Serial nr.	Code	Participants in interaction	ST	TT 1 (D)	TT 2 (F)	Time
270	N 1.r	Tenant-Real estate Agent	ありがとう、安藤さん。 Arigatô, Andô san.	Thank you very, very much, Uncle Andô	Thank you very much, Andou san	00:19:28

The fan translation of the utterance in chart 4. applies foreignization strategy and keeps the original form of *surname+san*, which does not indicate the closeness expressed by the relation marker *uncle* in the official version.

During analysis I have concluded, that 25% of the appellative forms changing their prefixes, beyond the changes in interpersonal relations, also modulate the illocutionary force of speech acts.

Chart 5. Illocutionary Force Modulation

Serial nr.	Code	Participants in Interaction	ST	TT	Time
237	TS (D)	Father-son	たかし、家を出て行くのはいい、でもアメリカやめておけ。/Takashi, ie wo dete iku no wa ii, demo Amerika yamete oke.	My son ./ I don't care if you leave us./ but don't go to America.	00:53:26

In the example of Chart 5, instead of the form of address by the *given name* (*Takashi*) from the source language dialogue, the address in the target language (dubbed version) is a relationship-marking *my son* affixed with possessive personal inflection in the Hungarian translation. The original address by the given name also serves to intensify the speech act's illocutionary force, but the form indicating closeness applied in the translation further bolster the strength of the intensifying force.

c) Pragmatic Gains/Surplus

In the translation of appellative forms of address, besides pragmatic shifts, there are also significant *pragmatic losses* and *pragmatic gains/surplus*, respectively. These two phenomena are in close relationship with the omission and insertion of appellative forms. Chart 6. shows the number of appellatives in the source, respectively the two target texts.

Chart 6. Number of appellative forms of address in Japanese films and their Hungarian translations

Films	ST	TT 1 (dubbed)	TT 2 (fan transl.)
TS (Tokyo Sonata)	37	57↑	30↓
N (Nana)	49	65↑	54↑
AT (Achilles and the Tortoise)	29	33↑	24↓
HC (Honey and Clover)	54	50↓	54
TwS (The Twilight Samurai)	83	97↑	67↓
T (My Neighbour, Totoro)	80	75↓	78↓
Y (The Yamadas)	70	84↑	77↑
Altogether	402	461↑	384↓

If we look at the number of appellative forms in the parallel corpora, we can see, that

there are for 14,67% more appellative forms in dubbed translations than in the source language text. This points to the fact that the translators inserted elements of addresses in their translations. Fan translations show an opposite tendency. In four of the seven films analysed, the number of appellative forms is less in translations and there is for 4,47% fewer appellative address in target language text than in the original. Consequently, there is a difference between dubbed, i.e. translating spoken language to another spoken language and fan translation, i.e. translating spoken language to written language.

As far as known, the notion of *pragmatic gains/surplus* is used for the first time by the author of this paper and in my interpretation it means, that during translating the appellative form inserted in the utterance enriches the pragmatic functions of the original utterance. Pragmatic gains/surplus can lead to changes in rapport management. Inserting an endearing address in translation, for example, intensifies affection or empathy between the characters, or modulates the illocutionary force of the utterance or can even change the illocutionary act.

Based on the analysis of the inserted appellative forms of address, it can be concluded that the inserted elements are positive rapport strategy addresses, such as endearing addresses with possessive personal affixes (*honey, baby, darling*), relation markers with possessive personal affixes and sometimes with attributes (*sir, my good sir, my lord*), words indicating kinship with personal inflections (*my son, my girl/daughter*) and addresses by the given name. The insertion of these elements already strengthens the interpersonal relationship between the dyads, intensifies their mutual affection and familiarity. Furthermore, their link to speech acts plays a role in modulating the illocutionary act and the illocutionary force of the speech act.

Chart 7. shows such utterances in which the official translation contains an inserted appellative form of address, but there is no such appellative form in fan translation. The element of address inserted in dubbed translations modulates the illocutionary force of the target language utterance and, on top of that, causes change in the rapport management. The literal translation of the sentence is given in brackets after the Japanese sentence.

Chart 7. An example for pragmatic surplus

Serial nr.	Code	Participants in the interaction	ST	TT 1 (D)	TT 2 (F)	Time
262	N	Real estate agent-tanent	見にいってみる？/Mi ni itte miru? (Megnézzük?)	Let's look at it, dear!	Would you like to look at it?	00:15:22

The utterance from Chart 7. is going on between the old real estate agent and the 19-year-old Nana, who moved to Tokyo. The verb of the original Japanese sentence *Mi ni itte miru?* stands in a direct form and has six syllables and in Hungarian it goes like this: *Megnézed?! Megnézzük?* (Want to see for yourself?/Shall we have a look at it?) The Hungarian equivalent without a form of address is only a three-syllable word, but the number of syllables in the version with an address equals the number of syllables in the original utterance. However, the translator could have opted for a sentence without a form of address (e.g. *Would you like to look at it?*), so we can rightly presume, that the translator was governed in his/her decision to fit in the customary Hungarian language use, which frequently applies endearing addresses.

There are no precise information about translator decisions behind inserting appellative forms of address in the source language text, but the possibilities are as follows: 1) adjusting the target language utterance to the actor's lip movement; 2) adjusting source language salutation form to customary target language usage; 3) first appearance of the actor (for identifying purposes); 4) turning bound form into free form in the translated text.

We do not know if it was a conscious insertion, or what governed the translator during insertion, but whatever was behind the translator's decision, the insertion made the interpersonal relationship between the interacting parties more intensive in the text of the dubbed translation.

d) Pragmatic Loss

We talk about pragmatic loss in such cases when, due to the omission of the appellative form of address from the target language text, the original pragmatic features of the utterance disappear. Pragmatic loss can affect the decrease of the utterance's illocutionary force, rapport management, etc. Principally, pragmatic loss is typical in fan translations. In dubbed translations, pragmatic loss can be established only in 4,28% of the forms of address in target language texts. This proportion is 6,43% in fan translations.

In the example from Chart 8., in the source language utterance the address is *surname+san* and in its dubbed version the relation marker is *surname+sir*, while the fan translation contains no appellative address.

Chart 8. An example for pragmatic loss

Serial nr.	Code	Participants in the interaction	ST	TT 1 (D)	TT 2 (F)	Time
206	TS	Head hunter-company-job seeker	佐々木さん、申し上げにくいんですが以前と同じ条件というのは100%あり得ません。/ Sasaki san , môshi age nikui n desu ga, izen to onaji jôken to iu no wa 100% ariemasen.	Mr. Sasaki , I'm sorry to say,/but it is 100% sure that you can't get your earlier position back.	I'm sorry to have to say but it's almost impossible that you get back your earlier position.	00:15:32

In the field of discourse, the source language appellative form has a role to intensify the illocutionary force of the speech act of regret likewise the element of address in the dubbed translation. There is no form of address in the fan translation, hence we can speak about pragmatic loss with regard to the modulation of the illocutionary force. The appellative address' pragmatic function in the original text is to manage conversation and within that to identify the actor. The appellative address of the dubbed version has similar pragmatic functions. Yet again, we can speak of *pragmatic loss* in the fan translation.

The original *surname+san* suffix and the relation marker of the appellative address in dubbed translation, *Surname+ sir*, both mark negative rapport managing strategy. And

again there is a pragmatic loss in the fan translation. Formal style prevails in both corpora.

In the corpus, omitting appellative forms of address was typical in the following cases: 1) adjusting the number of syllables in translation to the length of the original verbal utterance; 2) adjustments in the use of personal pronouns to the customary use of the Hungarian language; 3) owing to the specificities of the Hungarian language, the original appellative address is implicitly integrated in the target language text in the form of personal markers and personal inflections.

e) Domestication and Foreignization in the Dubbed and Fan Translations

As a conclusion it can be stated, that in line with the results of the preliminary researches, the dubbed versions of the analysed Japanese films are aimed at the translator's invisibility. The translators seek equivalents along the principle of domestication for a given Japanese appellative form of address, keeping in mind all the time the standards of the target language. Contrarily, fan translations are mostly characterised by foreignization. This phenomenon occurs in the translation of personal pronoun suffixes, personal pronouns, titles, and formal appellations, where the Japanese origin appellations were represented in the analysed corpus in high proportions. In fan translations, foreignization can be detected in 20% (77 cases) of the appellatives.

f) Survey in the Hungarian Audience Expectations of Film Translations

In order to get to know the demand for Japanese films in Hungary, we should be aware of the domestic audience's expectations of the Japanese films. Since no comprehensive survey has been made on the acceptance of the Japanese film translations, I undertook to examine the translation-related expectations and needs of the domestic audience of Japanese films by implementing a large sample, nationwide, online questionnaire. The results are based on the data from the received 219 filled in questionnaires. The research shows, that most domestic viewers of the Japanese films (66%) are in the age group of 19-29 years, and there are a fewer representatives of the youngest and the oldest generation. Animes and TV series (dorama) have the most populous audience

and 55% of the respondents marked these two categories.

From the answers given to questions relating to certain sub-types of audio-visual translation, we learned that most of those domestic viewers (30%) who watch the films in translation and not in original, get closer to the world of Japanese films with the help of fan translation, while dubbed translation is less popular and only 3% of viewers use that solution.

Respondent opinions about translation strategies lead to the conclusion, that the target audience of Japanese films in Hungary prefer the foreignization translation strategy in the transliteration of realia, forms of address and Japanese-origin words alike. The popularity of fan translations can be traced back to that as well, since most of the respondents emphasized the translators' attitude applied in fan translations as positive. As it was underlined by students of the Japanese language, who are more familiar with the dissimilar use of the Japanese and the Hungarian languages and the intercultural differences, in selecting a specific translation strategy, the genre, the target audience and the text type are to be taken into consideration. However, in the transliteration of Japanese origin words it would be useful to set and follow a transliteration norm, which could, in time, serve to eradicate inaccurate pronunciation in dubbed translations and wrong transliteration and inversed sequence of names in subtitles.

The opinion of the domestic target audience is in accordance with the expert opinions presented in the theoretical part of the paper, i.e. they do appreciate translator proficiency in Japanese culture, professional knowledge and maintaining elements of culture in translation.

However, it is important to note, that this survey does not cover “ad hoc viewers”, who happen to “pop in” to watch a Japanese film owing to their friends, who study Japanese.

9. The Relevance of the Research

The most important results of the paper may be resumed as follows:

The paper provides a detailed, synthesized description about the system of appellative forms and appellation norms in the Japanese language. The theoretical part of the paper gives an in-depth review about the types of Japanese appellative forms of address and

separately emphasizes features deviating from Hungarian forms.

The paper presents major pragmatic researches made in the field of Japanese forms of address. Combining the systems of Brown and Levison (1987), Spencer-Oatey (2008) and Takiura (2008) I devised a theory which forms a base to classify rapport management strategies expressed by the Japanese appellative forms of address. Based on House's functional pragmatic model (House 1997, 2001) and Polcz's (2012) model adapted to the translation analysis of speech acts, I devised a method by which equivalence relations can be examined in translating appellative forms of address.

My paper presents the features of the Japanese and Hungarian systems of forms of address comparatively, with special focus on similarities and differences which are significant for pragmatically motivated translation studies analyses. It can be considered as a pioneering work, since no such in-depth analysis has been issued in this domain in Hungarian so far.

With a large sample, nationwide, online survey I mapped the views of the domestic target audience about the Hungarian translations and dubbed translations of Japanese films likewise their translation-related expectations. This is important, because no survey has been made so far about the opinion of the domestic target audience about the Hungarian translation of the Japanese films. The results of the questionnaire used in the survey within this research shed a light on the audience's expectations and based on that, later, a translating norm applicable in the Hungarian translation of the Japanese films can be worked out.

I created a parallel Japanese-Hungarian corpus for the analysis of the translation of appellative forms of address which contained seven Japanese films of different genre in a total length of 883 minutes, which contained 402 appellative forms. The relevance of the study is that, besides official dubbed translations, it examines fan translations as well. The research provides a comparison of translation procedures applied in the Hungarian dubbed translations and the fan subtitles of the Japanese appellative form elements, revealing the principles hiding behind certain phenomena and the possible motivators of translator decisions.

I created a single language, Hungarian corpus of seven films in a total duration of 722 minutes which contained 488 linguistic examples, and it provided an opportunity to compare customary forms of address used in Japanese, applied in the translation and the ones from the original Hungarian text.

Based on the results I reached the conclusion, that, contrary to the results of the preliminary research, Hungarian dubbed translations of Japanese films are not characterized by the omission of forms of address, but, on the contrary, by their insertion, and because of that interpersonal relations in the target language get a new charge. To describe this phenomenon I introduced the notion of pragmatic gain/surplus.

Furthermore I established that, in view of the issue of domestication - foreignization, the results of the present research are in accordance with earlier observations, i.e. that dubbed translations prefer the domestication procedure, while fan subtitles prefer foreignization translation strategies.

Not addressing the analysis of subtitled films can be indicated as a defect of the research. In this paper I dealt with translation-related issues of appellative forms of address in dubbed and fan translated Japanese films. It is, therefore, necessary to implement a similar examination in the domain of subtitled films in the future.

At present, the Hungarian translations of Japanese films for dubbed translations and for subtitles, except for a few examples, are not made by professional translators, while fan translations are produced by amateur translators. Hopefully, the observations and the results of this research could be utilized in the education of translators and would be useful for the translators of Japanese films. Furthermore, there is no translating norm which would govern the Hungarian translators of the Japanese films. The remarks from this paper, the conclusions of the online questionnaire survey and the theoretical background will, hopefully, be useful for professional and amateur film translators alike.

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