

Interpunctive analysis in the interlingual subtitles of *An*

(Kawase Naomi, 2015)

A comparison between Japanese and three European languages

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This contribution investigates punctuation in the Italian *prosubs* of the Japanese feature film *An* (Kawase Naomi, 2015) by comparing it with the English and French versions in order to trace trends and points of contact between the three European languages and Japanese; in particular, the subject of the investigation will be the use of the full stop, comma and ellipsis. Contrary to expectations, punctuation has not always been the subject of in-depth investigations in the context of audiovisual translation studies since the phenomenon has often remained linked to idiosyncratic uses that are not always shared and shareable by broadcasters, subtitles and clients.

Keywords: *prosubs*, interlingual subtitling, Japanese-Italian subtitling, punctuation

1. Punctuation in interlingual subtitles

This contribution intends to investigate the punctuation marks in the Italian *prosubs* of the Japanese feature film *An* (Kawase Naomi, 2015) by comparing them with the official ones in English and French in order to trace trends and any points of contact between the versions in the three European languages and the original text; in particular, the subject of the investigation will be the use of the comma, the ellipsis and the full stop. Contrary to expectations, punctuation has not always been the subject of in-depth investigations in the field of audiovisual translation studies because the phenomenon has often remained linked to idiosyncratic uses that are not always shared and shareable by broadcasters, subtitlers and clients. In the first studies by Díaz Cintas - Remael (2007), but also in more recent ones by Díaz Cintas (2014) and Díaz Cintas - Remael (2021), it is emphasized that punctuation must be able to ensure a mostly *fluent* reading to end users. On a theoretical level – the latter suggest – smoothness would manifest itself in the two principles of *legibility* (that is, the ease with which a text is read on the screen depending on the type and size of the characters, the contrast between fonts and images in the background, as well as the speed with which they appear), and *readability* (ease in recognizing the meanings and components of the text starting from the syntactic complexity, the information density

and the semantic load). Consequently, to be fluent, the text should be able to follow the *orthographic* rules of the target language, but still with some margin of freedom due to the intrinsic needs of the subtitles:

Specific subtitling guidelines should be drafted for each language [...] to better suit cultural and linguistic idiosyncrasies. Having said that, it is evident that different national subtitling practices share some conventions, at least at the European level. [...] However, punctuation rules in other languages can differ greatly to English ones, and subtitlers ought to avoid aping the punctuation used in the English template files or the dialogue lists provided by the clients (Díaz Cintas - Remael 2021: 119-120).

Ideally, therefore, due to the impossibility of relying on a *vademecum* shared between languages, each of these should be able to develop its own punctuation identity based on its own translation ‘practice.’ However – according to Mastrantonio - Ortore (2019) – also in the case of the Italian language, since the interlingual subtitles are influenced by the dialogues that develop on screen, the relationship with orality appears so decisive in setting the use of punctuation that it is now legitimate to affirm that these constitute a textual typology with its own linguistic dynamics produced by texts that are linked to brevity and clarity, but which appear at the same time permeable to the influences of other varieties of writing – such as English subtitling, new forms of typed communication, spoken language (ibid 2019: 239). This presupposes, therefore, that – compared to the standard uses of the written language – the frequency and variety of punctuation marks in interlingual subtitles present peculiarities that it is useful to analyse not only in order to arrive at any guidelines for each single language, but also to delineate more clearly the *qualitative* parameters of the translation (Cronin 2012; Orrego Carmona 2018, 2019; Orrego Carmona - Lee 2017; Pedersen 2019; Vitucci 2021) not always definable in absolute terms, especially in the case of *prosubs* distributed for the home video and streaming that still today disseminate, in a paid *one-to-all* mode, anonymous and careless translations in the less frequent language pairs (Vitucci 2019, 2020). Below we will proceed with illustrating the functions of the *interpunctive* marks in Italian in the context of the dedicated literature, analyzing secondly their actual use within the subtitles of the feature film *An* (Kawase Naomi, 2015).

1.1. The comma

In the Italian language, the comma indicates a subordination or information coordination between parts of speech having the same or different rank (Mortara Garavelli 2008) and often plays the role of delimiting the various information units within the syntax (Ferrari 2018a). In recent years we are witnessing curious phenomena of over-extension in which the comma (called, serial or *passe-partout*) replaces the higher-level marks such as the semicolon, the colon, and the full stop with the aim of representing long speech without interruptions, groupings, or hierarchies (ibid 2018a: 55-61). In

addition to suggesting the syntactic-interpunctive intonation of the text, the effect of this practice is the general flattening of the semantic hierarchies as a consequence of a thought (think of the flow of consciousness) without a real global structural design: neither from the point of intonation, nor semantic-pragmatic. In the context of subtitling, it is possible to distinguish uses that adhere to the standard of the written language, from others that deviate from it in the direction of trends promoted by word processing or stimulated by contact with any proto texts in English (Mastrantonio - Ortore 2019: 223). In the context of its standard uses it is often used to separate elements of a list or to isolate discursive signals, while in the context of subtitling one can often find it in proximity to circumstantial elements that precede the focus of the sentence (time complements, for example), with the *pass-partout* function in the act of separating different linguistic acts or two sentences which, normally, should be divided by a colon (for example, main and subordinate explanatory or causal sentence), or also with the purpose of introducing direct speech¹. In the written Italian language, Fornara (2011) also reports its presence during vocative expressions, parenthetical clauses and appositions just as happens in English subtitles, even if Díaz Cintas - Remael (2021) advise against their use at the end of a sentence (especially when changing frames).

1.2. The ellipsis

In the written language, the three consecutive dots occur during a textual suspension which can be followed by a resumption of the same topic or even a change of theme (Fornara 2011). It is even possible to find them at the end of lists (in this case, they eliminate the full stop). Thanks to the new forms of typed communication (email, sms, chat), in recent years there has been an important increase in the use of this mark: in the literary field, for example, it is often found in conjunction with pauses of silence within dialogues (ibid 2011: 93). In the context of interlingual subtitling, Díaz Cintas - Remael (2021) suggest inserting them where a sentence or a period is not concluded, in order to make them continue into the subsequent frames, emphasizing the following part of the sentence. The practice suggests not to insert capital letters in the next frames, even if some clients insert only two points instead of three². Mastrantonio - Ortore (2019) identify it as the most representative interpunctuation mark in subtitling as it can produce multiple mimetic relationships with speech and introduce interactive values (that is, they activate processes of inference). Among the most recurrent prosodic phenomena, Pecorari (2018) reports: retracting (also called “false departure”), interruptions (homo- and, above all, heterogeneous, due to the dialogic nature of audiovisual products)³, hesitations, and syllabic supports, not to mention

¹ The last two cases are often due to interference produced by prototexts written in other languages (interpunctive cast).

² Another solution may be to completely abolish the three ellipsis (act by default) and not to insert any punctuation between the frames. In this case, the full stop will signal the completion of the period or sentence (Díaz Cintas - Remael 2021).

³ On the screen, interruptions can also be dictated by the closure of the communication channel (for example, when you abruptly end a phone call).

purely graphic functions that do not directly affect subtitles (for example, omissions within citations) (ibid 2018: 178-179). However, unlike theatrical and cinematographic scripts where the ellipsis gives indications for acting, the opposite occurs in the subtitles: that is, for the needs of intersemiotic cohesion (Taylor 2016; Vitucci 2018) it is the dialogue, the suprasegmental traits of the speech and the extraverbal codes (mimicry, gestures, eye contact) that inform the writing, especially when the translators have the original script available (Mastrantonio - Ortore 2019: 227). This happens, for example, when the ellipsis is linked to acting pauses in speech (suspended recitative) or are produced by ongoing acting (often of an extraverbal type); among the over-extensions compared to standard written Italian, it is worth noting the use of ellipsis instead of colon in the cataphoric-presentative function (specification) or in the introduction to direct speech with a clear imbalance in favour of prosodic rendering of the spoken language (ibid 2019: 236).

1.3. The full stop

In Italian it is the least problematic mark as it points out the conclusion of a sentence or an entire text (Fornara 2011:79). In contemporary writing, a repeated use is intercepted within the so-called *style coupé* characterized by short utterances typically juxtaposed without any indication of logical connection (Ferrari 2018b). Often, the use of the *style coupé* is useful both for the juxtaposition of autonomous syntaxes and for phrasal fragmentation. From the interpretative point of view, this solution produces a triple effect: it facilitates inferential pauses, erases the syntactic-pragmatic hierarchies, and broadly focuses the semantic component of the propositional content (ibid 2018b: 87). In the context of subtitling, the use of the full stop indicates the conclusion of the line by recalling the capital letter at the beginning of the following string or the next frame (Díaz Cintas - Remael 2021). In our opinion, even the practice of the aforementioned *style coupé* seems to be useful in the context of subtitling, because it facilitates translators to abandon connectives and to favor paratactic solutions in place of hypotaxis (also favored by the internal limits of the subtitles). In addition, it fits perfectly with the need to stage some prosodic aspects of speech (think of the broken utterance due to emotional states). If it is true that some distribution companies usually abolish the full stop, it must be admitted that this choice often creates disorientation in the viewer, since in the absence of the full stop it is not possible to understand whether the line is over or not; the reason for this choice is essentially linked to the need to save characters within the single line. However, in other areas both professional, NPS (*Non-professional Subtitling*) and *pro-am* (*professional-amateur*) the full stop is reconfirmed in its original function and is inserted at the end of the sentence precisely to overcome the aforementioned problems (Vitucci 2016, 2021).

1.4. Punctuation marks in the Japanese language

The use and analysis of punctuation, unlike Italian and other European languages, has not yet found an adequate place in Japanese audiovisual translation studies. Despite the presence of a vademecum for the English translation of Japanese punctuation (*The Japan Style Sheet*) provided by the *Society of writers* in 2018, it may be useful to report below some reflections on its intrinsic characteristics for the purpose of the comparative analysis presented in this study. As Wakabayashi (2021) suggests, the concept of a sentence as a formally delimited unit did not exist in Japan until the Meiji period (1868-1912), when the introduction of European languages prompted Japanese translators, writers, and scholars to introduce marks that separated sentences. In this regard, Nohara (2018) also remembers how:

Translating English [...] has inevitably introduced the stricter, more solid concept of the sentence, and officially authorized Japanese grammar accordingly came to recognize the *bun*, a unit equivalent to the sentence. The ambiguity of the sentence boundaries, however, remains a characteristic of Japanese today.

And it is precisely because of the aforementioned syntactic ambiguity that subtitlers, as well as translators and interpreters who find themselves mediating between the Japanese language and contemporary European languages, are often forced to join sentences, or - paradoxically - to split them into several units in order to be effective (Hasegawa 2012; Sato-Rossberg & Wakabayashi 2012). In this regard, in Japanese the end of the syntax is normally indicated by the round dot (。), called *maru* まる or 句点 *kuten*. However, according to Wakabayashi (2021), the use of punctuation marks often appears to be dictated by the writer's idiosyncratic choices, rather than by the actual links that develop with the grammar or prosody of the sentence. This is the case of the comma (*tōten*, 読点), for example, whose structural marker functions appear weaker than in English (ibid 2021: 71). Citing the studies of Maynard (1998) and Ikeda (1982), Wakabayashi recalls how the comma often occurs to highlight the topic when it is not immediately followed by the predicate, to separate adjacent expressions or sentences of the same hierarchy, to open and close parenthetical clauses, after phrases that express limitation, cause or condition. Again, in case of omission of postpositions, to isolate and accentuate terms within the sentence, in case of phrasal alterations that postpone the subject, to introduce direct and indirect speech, after the connectives, to indicate reading pauses, or after expressions of time or place that modify the entire meaning of the sentence (ibid 2021: 71). Similarly, the ellipsis (*tensen* 点線) – as also happens in English – in Japanese signals the change of theme, sudden interruptions of syntax, silences within dialogues, omissions in the case of citations and, finally, introduces interactive values by activating inference processes in the case of implicit clauses and unspoken.

2. Subtitle dataset

In order to trace the trends and characteristics of the *interpunctual* marks object of this survey, the official DVDs of the feature film *An* (2015, Kawase Naomi) were analysed in the following versions:

1. Japanese: distributed by Pony Canyon Inc. Japan including 113 minutes of audiovisual text, n. 1127 lines of captions⁴ with optional audio description for the visually impaired (no interlingual subtitles in other languages);
2. English (*Sweet Bean*): distributed for the United States by Kino Lorber Inc., including 113 minutes of audiovisual text, 941 lines of interlingual English subtitles (audio descriptions for the visually impaired and English dubbing are absent);
3. French (*Les délices de Tokyo*): distributed by Haut and Court Distribution including 108 minutes of audiovisual text and 1108 lines of interlingual subtitles in French (audio descriptions for the visually impaired and dubbing in French are absent, but one can find the names of the two subtitlers: one of French nationality, one Japanese);
4. Italian (*Le ricette della signora Toku*): distributed by Cinema s.r.l., including 108 minutes of audiovisual text and 1013 lines of interlingual subtitles in Italian (there are no audio descriptions for the visually impaired, but there is dubbing in Italian and the name of the subtitler and the company for which the translation was carried out).

None of the above versions contain subtitles for the hearing impaired. After a quick search on the Internet, it was possible to observe that - apart from Japanese captions - the interlingual subtitles in the aforementioned languages have been uploaded to various sharing sites such as *Opensubtitles* (www.opensub-titles.org), *Subtitlesbank* (www.subtitles-bank.com), *Subscene* (www.subscene.com), *Subtitledb* (www.subtitledb.org) and *Sottotitolicc* (<https://www.sottotitoli.cc/title/tt04298958>) as well as on private forums such as *Avistaz* (<https://avistaz.to>). In the search it was also possible to come across versions slightly modified in the number and internal subdivision of the lines, as in the case of the English language which presents a case of text practically identical to that of the official subtitling of Kino Lorber Inc., but with a difference of 81 excess lines produced, most likely, by amateur subtitlers.

⁴ It should be noted that the Japanese captions perfectly trace the dialogues of the feature film.

3. An: synopsis

An (あん) by Kawase Naomi - based on the novel by Durian Sukegawa⁵ - was released in Japanese cinemas on May 31, 2015 and was also hugely successful outside Japan, so much so that it was selected to inaugurate the Cannes Film Festival in the same year in the *Un certain regard* section, also participating in the Contemporary World Cinema category at the Toronto International Film Festival 2015. The film is also the first of Kawase's films to be screened in Italian cinemas, under the title of *Le ricette della signora Toku*, and distributed in DVD format for the home video market. The story focuses on the vicissitudes of Sentarō (Nagase Masatoshi), manager of a *dorayaki* kiosk, and the elderly Tokue (Kirin Kiki), who suddenly appears in front of him asking to be allowed to work. After an initial refusal, Sentarō tastes the red bean jam she has prepared and decides to take it. Thanks to his collaboration with the woman, sales increase exponentially and the *dorayaki* of the kiosk become particularly popular in the neighbourhood. Sometime later, however, Sentarō learns that Tokue is actually leprous and the rumour spreads until the collapse in sales forces the man to close the kiosk.

4. Interlingual analysis of punctuation

Two scenes selected from the feature film are presented below with their subtitles in English, French, and Italian. For each scene there will be two tables: the first with Japanese captions, the second with English, Italian, and French⁶ in comparison. The comparison of the subtitles with the original captions, as well as highlighting the translation solutions, intends to intercept the uses of the three punctuation marks within the Italian subtitles by comparing them with the other two European languages. The two scenes were selected by contrasting a dialogue with a monologue in order to analyse interpunctuation.

4.1. Scene 1. Mrs. Tokue shows up at the *dorayaki* shop (min. 07:04 – 09:23).

- *Description*: the protagonists of the scene are Sentarō and Tokue. The two meet for the first time and the woman asks him if she can work at the kiosk. Surprised, the man tells her that the job is not suitable for her and that the pay would be extremely low. After receiving a free *dorayaki*, Tokue walks away admiring the beauty of the cherry trees that grow in the area.
- *Quantitative analysis*: as can be seen in Table 1, the interpunctual analysis of Japanese captions immediately highlights the elimination of the comma and the full stop by the subtitler in favour of an investment in the ellipsis used both to signal short interruptions to the internal speech (lines 2,

⁵ In Italy, the novel is published by Einaudi (2018) with the title *Le ricette della signora Toku*.

⁶ The total of the two scenes examined is approximately five minutes and twenty seconds. Two minutes and twenty seconds the first, three minutes the second.

14), and to demarcate the hesitation in the final position through the suspended recitative (lines 2, 5, 19, 23, 27). On the other hand, the comparison between the three European languages highlights a tendency to maintain the three interpunctual marks with the following percentage: comma (3.2% in English, 9.6% in Italian, 9% in French); full stop (58% in English, 54.8% in Italian, 48.4% in French); ellipsis (19.3% in English, 22.5% in Italian, 18.1% in French)⁷. From a very first analysis, the English and Italian languages certainly appear more inclined to use the full stop, whereas the ellipsis, on the other hand, is more present in the Italian version. The comma, on the other hand – albeit with a percentage lower than the full stop – appears relatively more common in Italian. Below we will try to understand the reasons.

- *Qualitative analysis*: on an intralingual level, as observed by Mastrantonio and Ortole (2019), the Japanese captions confirm the statement that the ellipsis is often identified as the most representative punctuation mark in subtitling. However, as indicated in Table 2, at the interlingual level it is indicative that in the analysis of this scene the most recurring punctuation mark in the three European languages is the full stop, used to demarcate the alternation of lines between characters (especially in the case of short exchanges, as in lines 1, 2, 4, 8, 11, 12, 20, 21, 22, 34) or to favour the fluency of the text through the parataxis when the speaker himself continues the speech by juxtaposing independent syntaxes in an additional modality, or to signal the change of the speech act (12-13, 15-16, 25-26, 28-29). This use also follows the *style coupé* practice, previously mentioned in this study (Ferrari 2018). However, by comparing the captions with the three subtitles (Table 1), it is indicative to note how the ellipsis has been kept only in the case of hesitations (lines 5, 19, 27) revealing a tendency towards the translation cast especially between Italian and English, which is demonstrable through the specular use of the full stop (lines 1, 2, 8, 10b, 11, 12, 13, 15, 15b, 20, 21, 22, 25, 26, 28, 29, 34), and the comma in these two languages, completely absent in the Japanese captions (line 34). Among the various phenomena that could have influenced the punctuation of the interlingual subtitles (any previous translations, new forms of typed communication, spoken language) it is clear that, in this case, it is the previous subtitling (English language) that determines the punctuation in Italian. This statement can be supported by the analysis of the French subtitles which show, unlike the English-Italian pair, a relative ‘interpunctive independence.’ This can be seen in Table 1, for example in the maintenance of lines 2 and 3 on two separate strings (mirroring the Japanese subdivision) indicated in French by the use of the comma at the end of line 2 to isolate the complement of place (*Pour ce petit boulot,*), where in

⁷ The percentages take into account the actual number of subtitle lines for each language.

the English-Italian version the same two lines are merged into a single syntax ending with a full stop (*I see your notice for part-time work./ Ho visto l'annuncio per un lavoro part-time.*). The same happens in line 6 where the comma isolates the personal pronoun in the French language (*Moi,*) from the actual question (*vous ne m'accepteriez pas?*), while in the English-Italian language pair one passes to a direct interrogative mode without the use of any pronoun in the head (*Do you suppose I could? / Pensa che potrei farlo?*). A similar phenomenon is also repeated in line 13 where the French subtitle, while dividing the original Japanese line into two separate strings (13, 13b), inserts the comma after the time complement (*De nos jours,*) before the main statement (*c'est 600 yens de l'heure.*)⁸ in order to stimulate inferences and support the sense of expectation in the viewer: once again, in the English / Italian pair the interpunctual solution appears to be completely specular (*Just 600 yen. / Solo 600 yen.*). In line 16, on the other hand, we note how the French language version aims to preserve the integrity of the original text while introducing the ellipsis (300 yens...), while the English-Italian language pair completely erases the line. Finally, in line 24 it is significant that in French the solution always aims at greater interpunctual and stylistic independence, since the original line is split into two successive strings (24 and 24b) characterized by the maintenance of the ellipsis as happens in the others two languages, but with a duplication of the same line (*On n'imagine pas*) which is useful for completing the syntax in the next string without using any punctuation marks (*le travail physique que ça représente.*). On the other hand, there is once again a specular solution in the English-Italian language pair in line 25 through the use of a single independent sentence, rather than the hypotaxis (*It's harder than it looks. / Più faticoso di quanto sembri.*).

Line	Captions and transcriptions	English prosubs	Italian prosubs	French prosubs
1	いらっしやい <i>Irasshai</i>	Hello.	Salve.	Bienvenue.
2	これ...アルバイト これ... <i>Kore...arubaito kore...</i>	I see your notice for part-time work.	Ho visto l'annuncio per un lavoro part-time.	Pour ce petit boulot,
3	本当に年齢不問なの? <i>Hontōni nenrei fumon nano?</i>	- Is there really no age limit?	Davvero non ci sono limiti d'età?	Vous acceptez tous les âges?
3b		- Yeah	-	-
4	はあ <i>Haa</i>	-	Sì.	Oui.
5	私... <i>Watashi...</i>	I...	Io...	Moi...
6	あのね 私 ダメかしら <i>Ano ne watashi dame kashira</i>	Do you suppose I could?	Pensa che potrei farlo?	Moi, vous ne m'accepteriez pas?
7	はあ? <i>Haa?</i>	-	-	Quoi?
8	こういう仕事一度してみたかったの <i>Kō iu shigoto ichido shitemitakattano</i>	I've always wanted to do this kind of work.	Ho sempre desiderato un lavoro del genere.	J'ai toujours rêvé de faire ce genre de travail.

⁸ At the translation level, in this case one can note that the French is more precise than the original text: it translates, in fact, the temporal adverb *imadoki* → *De nos jours*.

9	フッフ (laugh)	-	-	-
10	おいくつですか? <i>Oikutsu desuka?</i>	- How old are you?	Quanti anni ha?	Quel âge avez-vous?
10b		- I'm 76 this year.	-	-
11	満で76 <i>Mande 76</i>	-	Vado per i 76.	J'ai 76 ans.
12	うち 安いんですよ <i>Uchi yasui ndesuyo</i>	We don't pay much.	Non paghiamo molto.	Le salaire est très bas.
13	今時 600円なんですよ <i>Imadoki 600en nandesuyo</i>	Just 600 yen.	Solo 600 yen.	De nos jours,
13b		-	-	c'est 600 yens de l'heure.
14	あら...あのね <i>Ara...ano ne</i>	-	-	-
15	時給 300円でいいのよ <i>Jikyū 300en de ii noyo</i>	300 yen an hour is plenty.	Oh, 300 yen l'ora è più che sufficiente.	300 yens me suffiraient.
15b		300 yen is fine.	300 yen va bene.	-
16	300円で <i>300en de</i>	-	-	300 yens...
17	300円? <i>300en?</i>	- 300 yen?	300 yen?	300 yens?
17b		- Yes!	-	-
18	はい <i>Hai</i>	-	Sì!	Oui!
19	いや... <i>Iya...</i>	Well...	Be'...	-
20	でも ちょっと無理だと思うんで <i>Demo chotto muri da to omounde</i>	I don't think it's possible.	Non credo sia possibile.	Mais je crois que c'est impossible.
21	私 吉井徳江といいます <i>Watashi Yoshii Tokue to iimasu</i>	My name is Tokue Yoshii.	Mi chiamo Tokue Yoshii.	Je m'appelle Tokue Yoshii.
22	腰 悪くしちゃいますよ <i>Koshi waruku shichaimasuyo</i>	You'd hurt your back.	Le verrebbe il mal di schiena.	Vous auriez mal au dos.
23	(徳江) うーん... <i>Mmh...</i>	-	-	-
24	案外ね <i>Angai ne</i>	It's harder...	È faticoso...	On n' imagine pas...
24b		-	-	On n' imagine pas
25	案外 力仕事なんですよ <i>Angai chikarashigoto nandesuyo</i>	It's harder than it looks.	Più faticoso di quanto sembri.	le travail physique que ça représente.
26	(千太郎) どうぞ <i>Dōzo</i>	Have one.	Ne prenda uno.	Je vous en prie.
27	あっ あの... <i>A ano...</i>	Ah...	Ah...	-
28	お金 大丈夫です <i>Okane daijōbu desu</i>	It's on me.	Offro io.	Vous ne me devez rien.
29	どうぞ <i>Dōzo</i>	Please.	La prego.	Je vous en prie.
30	(徳江) あのね <i>Ano ne</i>	Do you know...	Sa...	Dites...
31	この桜 <i>Kono sakura</i>	this cherry tree...	questo ciliegio,	Ce cerisiers...
32	誰が植えたの? <i>Dare ga ueta no?</i>	who planted it?	chi lo ha piantato?	Qui les a plantés?
33	ここで育ったわけじゃないんで <i>Koko de sodatta wake janainde</i>	I'm not from around here.	Non sono della zona...	Je n'ai pas grandi ici.
34	また来るわね <i>Mata kuru wane</i>	Thanks, I'll come again.	Grazie, tornerò.	Je reviendrai.
35	お兄さん <i>Onīsan</i>	Sonny.	Figliolo...	Jeune homme...

Table 1. Japanese captions and European prosubs

Line	Speakers	English prosubs	Italian prosubs	French prosubs
1	Sentarō	Hello.	Salve.	Bienvenue.
2	Tokue	I see your notice for part-time work.	Ho visto l'annuncio per un lavoro part-time.	Pour ce petit boulot,
3	Tokue	- Is there really no age limit?	Davvero non ci sono limiti d'età?	vous acceptez tous les âges?
3b	Sentarō	- Yeah	-	-
4	Sentarō	-	Sì.	Oui.
5	Tokue	I...	Io...	Moi...
6	Tokue	Do you suppose I could?	Pensa che potrei farlo?	Moi, vous ne m'accepteriez pas?
7	Sentarō	-	-	Quoi?
8	Tokue	I've always wanted to do this kind of work.	Ho sempre desiderato un lavoro del genere.	J'ai toujours rêvé de faire ce genre de travail.
9	Tokue (laughing)	-	-	-
10	Sentarō	- How old are you?	Quanti anni ha?	Quel âge avez-vous?
10b	Tokue	- I'm 76 this year.	-	-
11	Tokue	-	Vado per i 76.	J'ai 76 ans.
12	Sentarō	We don't pay much.	Non paghiamo molto.	Le salaire est très bas.
13	Sentarō	Just 600 yen.	Solo 600 yen.	De nos jours,
13b		-	-	c'est 600 yens de l'heure.
14	Tokue (discursive signal)	-	-	-
15	Tokue	300 yen an hour is plenty.	Oh, 300 yen l'ora è più che sufficiente.	300 yens me suffiraient.
15b	Tokue	300 yen is fine.	-	-
16	Tokue	-	300 yen va bene.	300 yens...
17	Sentarō	- 300 yen?	300 yen?	300 yens?
17b	Tokue	- Yes!	-	-
18	Tokue	-	Sì!	Oui!
19	Sentarō	Well...	Be'...	-
20	Sentarō	I don't think it's possible.	Non credo sia possibile.	Mais je crois que c'est impossible.
21	Tokue	My name is Tokue Yoshii.	Mi chiamo Tokue Yoshii.	Je m'appelle Tokue Yoshii.
22	Sentarō	You'd hurt your back.	Le verrebbe il mal di schiena.	Vous auriez mal au dos.
23	Tokue (discursive signal)	-	-	-
24	Sentarō	It's harder...	È faticoso...	On n'imagine pas...
24b	Sentarō	-	-	On n'imagine pas
25	Sentarō	It's harder than it looks.	Più faticoso di quanto sembri.	le travail physique que ça représente.
26	Sentarō	Have one.	Ne prenda uno.	Je vous en prie.
27	Sentarō	Ah...	Ah...	-
28	Sentarō	It's on me.	Offro io.	Vous ne me devez rien.
29	Sentarō	Please.	La prego.	Je vous en prie.
30	Tokue	Do you know...	Sa...	Dites...
31	Tokue	this cherry tree...	questo ciliegio,	Ce cerisiers...
32	Tokue	who planted it?	chi lo ha piantato?	Qui les a plantés?
33	Sentarō	I'm not from around here.	Non sono della zona...	Je n'ai pas grandi ici.
34	Tokue	Thanks, I'll come again.	Grazie, tornerò.	Je reviendrai.

Table 2. European prosubs

4.2. Scene 2. Mrs. Tokue leaves a message (min. 1:40:40 – 1:43:44).

- *Description:* the protagonist of the scene is Tokue, who before dying records a message addressed to Sentarō and to the young Wakana, a student she met at the *dorayaki* kiosk. The recording represents the woman's final greeting to her two friends and contains a message of hope and encouragement that fits perfectly into the finale of the movie.
- *Quantitative analysis:* as can be observed in Table 3, the analysis of the Japanese captions once again highlights the almost total abandonment of punctuation marks, except for the double quotation marks used to introduce direct speech (lines 10, 20, 31, 32) and for a vowel lengthening indicated by a dash to reproduce the length of the original spoken sound (line 16). On the other hand, the analysis of the three European languages (Table 4) highlights a tendency to maintain the three interpunctive marks with the following percentage: comma (60.7% in English, 41.3% in Italian, 31.7% in French); full stop (64.2% in English, 65.5% in Italian, 43.9% in French); ellipsis (absent in English, 3.4% in Italian, 4.9% in French). Also in this case, the highest percentage shows the clear presence of the full stop in the English and Italian versions, as well as in the significantly greater use of the comma in English, a more agile mark to be used within a monologue, focused more on hypotaxis. Some passages of the scene are analyzed below.
- *Qualitative analysis:* as shown in Table 4, at the interlingual level the alternation of the full stop and comma in the English and Italian versions is particularly indicative. In fact, the calm rhythm of the elder Tokue's speech allows the subtitlers to establish an almost mimetic relationship with the soundtrack by privileging the actor's pauses with the full stop, and respecting the hypotactic structure of the text by means of the comma. This can be seen, for example, in the almost mirror-like relationship of lines 6, 7 and 8 where the first statement of apology is marked by the dot (*I have to apologise to you./ Devo scusarmi.*) whereas, after a recitative pause, the following line introduces a period containing the main and subordinate contrastive phrase interspersed with a comma (*I promised to take care of Marvy, but in fact I quickly let him go./ Avevo promesso di prendermi cura di Marvy, e invece l'ho liberato quasi subito.*) Although consistent with the standard uses of the comma, also in this case, in the Italian subtitling there is a clear tendency to utilize the interpunctive cast that contrasts with a completely different management in the French language. Here the translation involves the discursive signal contained in line 5 followed by a comma (*D'abord, Wakana,*) and then

evolves towards the main speech act contained in line 6 (*je dois te demander pardon.*). French interpunctual independence certainly aims to privilege the *readability* (Díaz Cintas - Remael 2021), that is, the recognition of semantic contents in compliance with the syntactic complexity typical of spontaneous speaking: it is also found in the different phrasal and interpunctive articulation of the strings 7, (*Je t'avais promis de m'occuper de Marvey*), 8 (*mais en fait,*) and 8B (*je l'ai rapidement lâché dans la nature.*). Still in French, the original rhythm of the speech is also respected in line 13 (*Watashi gozorji noyōni kodomo ga inakattanone*) which is divided into three distinct moments to better accord with the time of the narration: 13 (*Moi,*) with a focus on the personal pronoun at the top followed by a comma, 13b (*comme vous le savez,*) with a parenthetical clause always followed by a comma, and 13c (*je n'ai pas eu d'enfant.*) containing the main clause ending with the full stop. Also in this case, the Italian-English pair offers a single phrasal solution that, even though it remains in line with the Japanese string (*As you know, I didn't have any children. / Come sapete, non ho avuto figli.*), appears weaker in terms of speed and camouflage with the soundtrack⁹. The lively relationship with orality also emerges in the French language from the use of ellipses which, not surprisingly, appears more frequently than in the other two European languages. Ellipsis occurs to suspend speech and stimulate inferential processes: this is the case of lines 27 (*Si j'avais pu...*) and 27b (*mettre cet enfant au monde,*) that introduce the hypothetical subordinate, or of 29 (*Vous savez, patron...*), which introduces a discursive signal. Also in this case, in the continuation of the monologue, one can trace a tendency towards the interpunctual cast by comma from English to Italian: in fact, in lines 27- 28 (*If my child had been born, it would now be about your age, boss./ Se il mio bambino fosse nato, ora avrebbe all'incirca la sua età, principale.*) there is not only the insertion of the hypothetical sentence with a final comma, but also the introduction of the same noun at the end of the sentence indicated by the comma (*, boss./, principale.*). On the other hand, in our opinion, the almost total reorganization of the French language that splits the two original lines (*Moshimo watashi ni ano toki no kodomo ga itara/ Tenchō san anata gurai no nenrei ni natteiru darō natte...*) in four separate strings is peculiar: 27 (*Si j'avais pu...*), 27b (*mettre cet enfant au monde,*), 28 (*patron,*) and 28b (*il aurait le même âge que vous.*). The effect is to promote immersion in film diegesis while remaining in sync with the soundtrack. In this case, the insertion of the noun *patron* takes place by means of a parenthetical clause (delimited by commas) and no longer in the final position. What, on the other hand, unites all four languages are the double quotes that introduce direct speech, used with the exact same purpose in lines 31 (*“Omae ni mite hoshikatta ndayo” / “I wanted you to see me”. / “Volevo che mi guardassi”. / “Je*

⁹ In our opinion, there would have been plenty of time to invest more at the intersemiotic level in translation.

voulais que tu me regardes.”) and 32 (“*Dakara hikatteita ndayo*” tte/ “*That’s why I was shining.*”/ “*Per questo brillavo*”./ “*C’est pour ça que je brille.*”).

Line	Captions and transcriptions	English prosubs	Italian prosubs	French prosubs
1	(徳江の声) これで録れてるのかな? <i>Korede toreteru no kana?</i>	Is it recording?	Sta registrando?	Est-ce que ça enregistre?
2	動いてる はい <i>Ugoiteru hai</i>	It seems to be.	Pare di sì.	Ça fonctionne, oui.
3	これが届くことになるのかどうか <i>Kore ga todoku koto ni naru no kadōka</i>	I'm not sure that this will get to you, but I hope so.	Non so se riceverete questo, ma lo spero.	Je ne suis pas certaine que ce magnétophone
4	私には自信がないんですけど <i>Watashi ni wa jishin ga naindesu kedo</i>	-	-	arrive entre vos mains.
5	まず ワカナちゃん <i>Mazu Kawana chan</i>	First, Wakana.	Innanzitutto, Wakana.	D'abord, Wakana,
6	あなたには謝っておかないといけないんです <i>Anata ni wa ayamatteokanai to ikenaindesu</i>	I have to apologise to you.	Devo scusarmi.	je dois te demander pardon.
7	私 マーヴィーちゃんを飼うと約束したのに <i>Watashi Māvī chan wo kau to yakusoku shita noni</i>	I promised to take care of Marvy,	Avevo promesso di prendermi cura di Marvy,	Je t'avais promis de m'occuper de Marvey
8	実は早くに放してしまいました <i>Jitsu wa hayakuni hanashite shimaimashita</i>	but in fact I quickly let him go.	e invece l'ho liberato quasi subito.	mais en fait,
8b		-	-	je l'ai rapidement lâché dans la nature.
9	マーヴィーちゃんの声を受けているうちに <i>Māvī chan no koe wo kīte iru uchini</i>	As I listened to him sing,	Sentendolo cantare,	Quand je l'entendais chanter, je comprenais:
10	“ここから出してよ”と <i>“Koko kara dashite yo” to</i>	I realised he was telling me, “Let me go.”	ho capito che mi diceva:	“Fais-moi sortir d'ici.”
10b		-	“Lasciami andare”.	-
11	言われていることに気づいたんです <i>Iwarete iru koto ni kizuitandesu</i>	-	-	J'avais le sentiment d'entendre ça.
12	ごめんなさい <i>Gomen nasai</i>	Forgive me.	Mi dispiace.	Pardonne-moi.
13	私 ご存知のように子供がいなかったのね <i>Watashi gozonji noyōni kodomo ga inakattanone</i>	As you know, I didn't have any children.	Come sapete, non ho avuto figli.	Moi,
13b		-	-	comme vous le savez,
13c		-	-	je n'ai pas eu d'enfant.
14	授かったのに産むことを許されなかったの <i>Sazukatta noni umu koto wo yurusarenakattano</i>	I became pregnant, but I wasn't allowed to have the baby.	Rimasi incinta, ma non mi permisero di avere il bambino.	J'ai été enceinte
14b		-	-	mais on m'a interdit de mener ma grossesse à terme.
15	私が店長さんを初めてお見かけしたのは <i>Watashi ga tenchō san wo hajimete omikake shitano wa</i>	When I first saw you, boss,	Quando l'ho vista la prima volta, principale,	Patron, la première fois que je vous ai vu,
16	甘い匂いに誘われたー <i>Amai nioi ni sasowaretā</i>	it was on my weekly walk, drawn by the sweet fragrance in the air.	facevo la mia passeggiata settimanale, e mi ha attirata l'aroma dolce nell'aria.	j'avais été attirée par la bonne odeur sucrée
17	週に一度の散歩の日でした <i>Shū ni ichido no sampo no hi deshita</i>	-	-	alors que je faisais ma promenade hebdomadaire.
18	そこにあなたのお顔がありました <i>Soko ni anata no okao ga arimashita</i>	There I saw your face.	Poi l'ho vista in volto.	À cet instant,
18b		-	-	j'ai vu votre visage.

19	その目がとても悲しそうだった Sono me ga totemo kanashisō datta	Your eyes were very sad.	Aveva degli occhi tristissimi.	Dans vos yeux, il y avait une peine immense.
19b		-	-	Votre regard était si triste
20	“何そんなに苦しんでの”って聞きたく なるような “Nani sonnani kurushinderuno” tte kikitakunaru yōna	It was a gaze that made me want to ask you,	Tanto che avrei voluto chiederle	que j’ai failli vous demander
21	眼差しをさせていました Manazashi wo sarete imashita	““Why do you suffer so?”	cosa la tormentasse.	ce qui vous faisait souffrir à ce point.
22	それはかつての私の目です Sore wa katsute no watashi no me desu	Because I once had a gaze like that.	Perché anch’io una volta avevo uno sguardo così.	Vos yeux
22b		-	-	ressemblaient aux miens.
23	垣根の外に出られないと覚悟した時の Kakine no soto ni derarenai to kakugo shita toki no	It was the look I had when I thought I’d never go outside the fence.	Era lo sguardo che avevo quando pensavo che non sarei mai uscita dal recinto.	Lorsque je me suis résignée
24	私の目でした Watashi no me deshita	-	-	à ne plus jamais franchir la haie, j’avais ce regard.
25	だから私は吸い寄せられるように Dakara watashi wa suiyoserareruyōni	It was as if I was drawn to your shop,	Era come se fossi stata attirata nel suo negozio,	C’est pour cette raison
25b		-	-	que j’ai été attirée jusqu’à votre boutique.
26	店の前に立っていたのだと思います Mise no mae ni tatteita no da to omoimasu	when I found myself standing there.	quando mi ritrovai lì davanti.	-
27	もしも私にあの時の子供がいたら Moshimo watashi ni ano toki no kodomo ga itara	If my child had been born,	Se il mio bambino fosse nato,	Si j’avais pu...
27b		-	-	mettre cet enfant au monde,
28	店長さん あなたぐらいの年齢になって いるだろうなって... Tenchō san anata gurai no nenrei ni natteiru darō natte...	it would now be about your age, boss.	ora avrebbe all’incirca la sua età, principale.	patron,
28b		-	-	il aurait le même âge que vous.
29	ねえ 店長さん Nee tenchō san	You know, boss,	Sa...	Vous savez, patron...
30	あの日の満月は私に こうつぶやきまし た Ano hi no mangetsu wa watashi ni kō tsubuyakimashita	the full moon whispered to me that day,	quel giorno la luna piena mi ha sussurrato:	ce jour-là, la pleine lune
30b		-	-	m’a murmuré ceci:
31	“お前に見てほしかったんだよ” “Omae ni mite hoshikatta ndayo”	“I wanted you to see me”.	“Volevo che mi guardassi”.	“Je voulais que tu me regardes.”
32	“だから光っていたんだよ”って “Dakara hikatteita ndayo” tte	“That’s why I was shining.”	“Per questo brillavo”.	“C’est pour ça que je brille.”

Table 3. Japanese captions and European prosubs

Line	Speakers	English prosubs	Italian prosubs	French prosubs
1	Tokue	Is it recording?	Sta registrando?	Est-ce que ça enregistre?
2	Tokue’s friend	It seems to be.	Pare di sì.	Ça fonctionne, oui.
3	Tokue	I’m not sure that this will get to you, but I hope so.	Non so se riceverete questo, ma lo spero.	Je ne suis pas certaine que ce magnétophone
4	Tokue	-	-	arrive entre vos mains.
5	Tokue	First, Wakana.	Innanzitutto, Wakana.	D’abord, Wakana,

6	Tokue	I have to apologise to you.	Devo scusarmi.	je dois te demander pardon.
7	Tokue	I promised to take care of Marvy,	Avevo promesso di prendermi cura di Marvy,	Je t'avais promis de m'occuper de Marvey
8	Tokue	but in fact I quickly let him go.	e invece l'ho liberato quasi subito.	mais en fait,
8b	Tokue (laughing)	-	-	je l'ai rapidement lâché dans la nature.
9	Tokue	As I listened to him sing,	Sentendolo cantare,	Quand je l'entendais chanter,
10	Tokue	I realised he was telling me, "Let me go."	ho capito che mi diceva:	je comprenais:
10b	Tokue	-	"Lasciami andare".	"Fais-moi sortir d'ici."
11	Tokue	-	-	J'avais le sentiment d'entendre ça.
12	Tokue (discursive signal)	Forgive me.	Mi dispiace.	Pardonne-moi.
13	Tokue	As you know, I didn't have any children.	Come sapete, non ho avuto figli.	Moi,
13b	Tokue	-	-	comme vous le savez,
13c	Tokue	-	-	je n'ai pas eu d'enfant.
14	Tokue	I became pregnant, but I wasn't allowed to have the baby.	Rimasi incinta, ma non mi permisero di avere il bambino.	J'ai été enceinte
14b	Tokue	-	-	mais on m'a interdit de mener ma grossesse à terme.
15	Tokue	When I first saw you, boss,	Quando l'ho vista la prima volta, principale,	Patron, la première fois que je vous ai vu,
16	Tokue	it was on my weekly walk, drawn by the sweet fragrance in the air.	facevo la mia passeggiata settimanale, e mi ha attirata l'aroma dolce nell'aria.	j'avais été attirée par la bonne odeur sucrée
17	Tokue	-	-	alors que je faisais ma promenade hebdomadaire.
18	Tokue	There I saw your face.	Poi l'ho vista in volto.	À cet instant,
18b	Tokue	-	-	j'ai vu votre visage.
19	Tokue	Your eyes were very sad.	Aveva degli occhi tristissimi.	Dans vos yeux, il y avait une peine immense.
19b	Tokue	-	-	Votre regard était si triste
20	Tokue	It was a gaze that made me want to ask you,	Tanto che avrei voluto chiederle	que j'ai failli vous demander
21	Tokue	"Why do you suffer so?"	cosa la tormentasse.	ce qui vous faisait souffrir à ce point.
22	Tokue	Because I once had a gaze like that.	Perché anch'io una volta avevo uno sguardo così.	Vos yeux
22b	Tokue	-	-	ressemblaient aux miens.
23	Tokue	It was the look I had when I thought I'd never go outside the fence.	Era lo sguardo che avevo quando pensavo che non sarei mai uscita dal recinto.	Lorsque je me suis résignée
24	Tokue	-	-	à ne plus jamais franchir la haie, J'avais ce regard.

25	Tokue	It was as if I was drawn to your shop,	Era come se fossi stata attirata nel suo negozio,	C'est pour cette raison
25b	Tokue	-	-	que j'ai été attirée jusqu'à votre boutique.
26	Tokue	when I found myself standing there.	quando mi ritrovai lì davanti.	-
27	Tokue	If my child had been born,	Se il mio bambino fosse nato,	Si j'avais pu...
27b	Tokue	-	-	mettre cet enfant au monde,
28	Tokue	it would now be about your age, boss.	ora avrebbe all'incirca la sua età, principale.	patron,
28b	Tokue	-	-	il aurait le même âge que vous.
29	Tokue	You know, boss,	Sa...	Vous savez, patron...
30	Tokue	the full moon whispered to me that day,	quel giorno la luna piena mi ha sussurrato:	ce jour-là, la pleine lune
30b	Tokue	-	-	m'a murmuré ceci:
31	Tokue	"I wanted you to see me".	"Volevo che mi guardassi".	"Je voulais que tu me regardes."
32	Tokue	"That's why I was shining."	"Per questo brillavo".	"C'est pour ça que je brille."

Table 4. European prosubs

5. Final remarks

The interpunctual comparison of the Italian prosubs with the English and French ones, and with the Japanese captions of the two above-mentioned scenes provided some useful insights into the use of the comma, the full stop and the ellipsis in interlingual subtitling. First, what emerges from this analysis is the exclusive use of Japanese punctuation which – unlike European languages – almost completely disinvests in the rendering of punctuation marks in the subtitled texts: in the feature film *An*, the almost total lack of the comma and the full stop contrasts with a scant use of ellipsis, and with a by now standardized use of quotation marks to introduce only direct speech. This disinvestment can certainly be traced back to the late entry of punctuation marks in Japanese writing (Wakabayashi 2021), as well as an unusual development of these within Japanese interlinguistic subtitles (Nakamura 2013; Ōta 2007). On the other hand, the three European languages analysed here seem to express themselves through an interpunctual identity that inevitably links them to the practice of subtitling, as emerges from recent professional audiovisual translations. Nonetheless, distribution policies of audiovisual products in Europe seem to have pushed even the subtitlers of *An* towards rather specular interpunctual practices that do not contribute to the development of distinct identities for each single language. The risk, already reported in the research by Díaz Cintas - Remael (2021), is also confirmed in this study. In fact, regardless of the textual genre analysed (be it dialogic or monological), it was possible to trace a somewhat sustained interpunctual dependence by the Italian prosubs on the English ones, whereas – on the other hand – the French ones show a very marked independence, produced by a more articulated textual segmentation which appears often in sync with the prosodic development of the original soundtrack.

In our opinion, the reasons for this discrepancy are not to be found in the internal causes of the translation (Díaz Cintas 2012; Von Flotow & Josephy-Hernández 2018) such as, for example, the space and time of subtitles, but rather in external ones, including the conditions under which the various subtitles were produced (the French version was developed by two people, while the Italian version by only one), the hypothetical experience of the subtitlers in the translation of feature films from the Japanese area, as well as the source texts provided by clients. In particular, this latter element - in our opinion - seems to produce a deep impact in quantitative and qualitative terms on the interpunctual practice of Italian. In fact, although the occurrence of each interpunctual mark is different in the three languages and in the two textual genres analyzed here¹⁰, the practice of the translation cast between Italian and English raises problems at a stylistic, but also at an ethical and qualitative level (Díaz Cintas 2012; Dwyer 2019; Vitucci 2021)¹¹.

Regarding the interpunctual marks presented here, the analysis of the first dialogue shows that the most common mark in the Italian version is not the ellipsis, but rather the full stop, used to demarcate the succession of lines between the characters, to facilitate the fluency of the text through the parataxis (when the same speaker approaches independent syntax in an additional modality), or to signal the change of the speech act. As for the monologue, however, there is a very high frequency of the full stop with an exponential increase in the comma, used to signal parenthetical clauses, circumstantial elements that precede the focus of the utterances, or to separate the subordinate sentences before the frame change. As regards the ellipsis, on the other hand, this study shows how Italian more often resorts to the full stop to express the suspended recitative. This aspect would disavow part of a previous study conducted by Mastrantonio - Ortore (2019) in which they state that Italian subtitles show a greater tendency than English to express the suspended recitative through the ellipsis. In our opinion, the reason for this contradiction could be precisely the practice of the interpunctual cast.

As recalled at the beginning of this study in the quote from Díaz Cintas - Remael (2021), the rules of punctuation differ considerably from one language to another and the subtitles - for the purposes of fluency and readability - should avoid imitating punctuation practices that do not belong to the target languages. Above all, by aping the punctuation of the captions or relying on presumed vademecum

¹⁰ As already reported, in the first dialogue, English and Italian opt more for the full stop, while the comma is represented with a much lower percentage in all three languages. The ellipsis, on the other hand, is the second most represented mark in the Italian subtitled version, where French is the language with less occurrences. On the other hand, in the case of the monologue, a clear presence of the full stop in the English and Italian versions is reconfirmed, together with an exponential increase in the comma in English and Italian, whereas the ellipsis is more represented in the French subtitle.

¹¹ In the case of the film analyzed here, the author, after asking the Italian distributor and only after the drafting of this essay, was confirmed that the Italian subtitles were produced on the basis of the English ones.

shared between languages drawn up by the clients¹². In our opinion, subtitling that does not start from the original source texts and that – while respecting the translation practice – refuses to make use of punctuation, assuming that what must be translated is the mere syntactic-semantic content of the texts, is not sustainable. The almost mirror-like practice of punctuation of Italian subtitles found in this study also raises the problem of training in the field of audiovisual translation, often debated among the scholars of this sector (Pedersen 2019; Orrego-Carmona 2018, 2019; Orrego-Carmona & Lee 2017; Vitucci 2021). In our experience, the subtitling from Japanese, for example, appears still qualitatively poor in Italy. Probably due to an endemic lack of training not only in interlingual subtitling, but in particular in this source language. In conclusion, punctuation, in addition to having to guarantee the fluency of the text, should be able to preserve in each target language the taste for diegetic immersion which is itself the result of the semiotic interaction between written texts and images. The fact that the subtitles render a pseudo-spontaneous speech constructed by the scriptwriters in such a way as not to be redundant and to always keep the information density and effectiveness high (think of the so-called *illusion of orality* cited by Bruti in her bibliography), should help us to reflect on the importance of the diamesic dimension of subtitling, and on the consequent repercussions in the interpunctual rendering. However, further research in the field of Asian audiovisual translation and the collaboration of all the actors involved during the translation process will be necessary to further investigate this issue.

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