

**NANYANG TECHNOLOGICAL UNIVERSITY  
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**



**TWO-STEP AUDIO-DESCRIPTION PROTOCOL:  
VERBALISING THE SCIENCE-FICTIONAL REALITY OF  
“SUMMER WARS”**

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Despite my best efforts to contact Mr Mamoru Hosoda, who directed the film *Summer Wars* – the source material of this project, for permission to reproduce and audio-describe his work, I did not receive a response. I acknowledge, however, as his intellectual property the battle segments extracted from *Summer Wars* reproduced here, for which he retains copyright.

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## Abstract

Audio description (AD), as a branch of Audiovisual Translation (AVT), has largely been studied separately from the wider field of Translation Studies (TS). Through an integrated exercise comprising of both intersemiotic and interlingual translations, this paper seeks to bring the two fields closer by highlighting the overlapping and interchangeable features between AVT and TS, and summarising the issues and probable strategies in working within a Bidirectional 2-Step Translational Process (B2STP). Representing a holistic manner of translation, this integrated model focuses on consistency and coherence resulting from the creation of both English (source text, ST) and Chinese (target text, TT) AD scripts undertaken by the same translator (i.e. the author of this paper), and legitimizes the process of reverse translation. Adopting a bottom-up approach to the analysis of battle segments from Mamoru Hosoda's award-winning Japanese animated film *Summer Wars*, starting with ST transmutation and transcription and not quite ending with TT translation and transmutation, the translational issues and specific techniques of deciphering the science fiction genre in the English-Chinese language pair are also discussed. The exploratory nature of this study sets the stage within TS for future empirical research into an integrated translational approach that may enhance the value of integrated translation and its practicability.

## I. Audio Description Script

For *Summer Wars* (Mamoru Hosoda, 2009)

The format used in this script is adapted from *Guidelines for Audio Description*, which is set by the American Council of the Blind.

- (Sound) Cues in CAPS are contained in “[ ]”
- Dialogues are indicated in italics
- Descriptions are preceded by “>>”
- The time codes (in / out) are noted for each paragraph of description, followed by an indication of timing in “( )” for the voicing of the following segment of description.
- Annotations are in the footnotes of the script

### Characters:

KENJI 健二	: Protagonist; Avatars – Mouse (stolen); Squirrel (temporary)
KAZUMA 佳主马	: a.k.a. King Kazma in the virtual world; Avatar – Rabbit
SAKUMA 佐久间	: Fellow Oz maintenance guy; Avatar – Monkey
NATSUKI 夏希	: Female lead; Fronts the <i>Hanafuda</i> battle
WABISUKE 侘助	: Natsuki’s uncle, creator of Love Machine
MANSUKE 万助	: Kazuma’s grandfather and <i>sensei</i>
TASUKE 太助	: Natsuki’s uncle, supplier of the supercomputer
RIICHI 理一	: Natsuki’s uncle, supplier of military equipment
SHOTA 翔太	: Natsuki’s cousin, the brash law enforcer
YUMI 由美	: Natsuki’s aunt, mother of baseball player, Ryohei
LOVE.M 乐机	: Villian, a.k.a “Love Machine”, AI tailored for hacking
KIDS/1/2 小孩	: Children of Jinnouchi clan
AUNT 舅母	: Any of the middle-age womenfolk of Jinnouchi clan
UNCLE 舅父	: Any of the middle-age menfolk of Jinnouchi clan
JINNOUCHIS 阵内家族	: Collective reference to the Jinnouchi clan

Source Text (ST <sup>1</sup> )	Target Text (TT <sup>2</sup> )
<i>Segment 1 – First Encounter, Taste of Battle</i>	
1	00:28:15 – 00:28:38 (6s)
<p>&gt;&gt; Kenji recalls the string of numbers from last night, and his avatar waving off with an email on the phone screen. With eyes shut and fingers to his face, he realizes the truth.</p> <p>KENJI: <i>Ahh ... I did it. That was me, afterall?</i></p> <p>SAKUMA: (off-screen) <i>Excuse me?!</i></p> <p>KENJI: <i>I just assumed it was some random math problem.</i></p> <p>SAKUMA: (off-screen) <i>So you went and solve it? You idiot!</i></p> <p>KENJI: <i>I'm sorry!</i></p> <p>KAZUMA: <i>No way!</i></p> <p>SAKUMA: <i>Anyhow, I got you a guest avatar on that phone number. No privileges, but it's better than nothing. Use it to figure out what's going on, okay?</i></p>	<p>&gt;&gt; 健二回想昨晚的数字题、虚拟分身挥别送信的样子，闭起双眼，瞬间恍然。</p> <p>健二：啊，是我解开的。我算出了那个暗号。</p> <p>佐久间：你说什么？！</p> <p>健二：我以为那是什么数学问题来着。</p> <p>佐久间：所以你就这样破解了密码？你这白痴！</p> <p>健二：对不起！</p> <p>佳主马：真厉害！</p> <p>佐久间：总之，我用你那只手机号码申请了暂用的虚拟分身。没权限，但总比什么都没有好。先用它来了解状况吧？</p>

<sup>1</sup> Source Text (ST) = AD (Intersemiotic translation) + Dialogue (Transcription)

<sup>2</sup> Target Text (TT) = Interlingual translation + Intersemiotic translation (AD may deviate slightly from English AD due to cultural considerations)

2	00:28:38 – 00:28:51 (3s)
<p>&gt;&gt; A sorry-looking creature with a big round head and small beady eyes pops up.</p> <p>KENJI: <i>I'm a ... squirrel?</i></p> <p>ANNOUNCER: <i>Greetings, citizens of Oz, due to unforeseen circumstances, many of our services are currently offline. We apologize for the inconvenience...</i></p>	<p>&gt;&gt; 荧幕出现外形憨憨，大圆头、小凸眼的鼠类。</p> <p>健二：我是只 ... 栗鼠？</p> <p>播报员：Oz 的民众，请注意。基于突发事件，我们多项服务暂时无法使用。对于所造成的不便，我们表示歉意 ...</p>
3	00:28:51 – 00:29:08 (11s)
<p>&gt;&gt; The winged centre of Oz now spots graffiti. Kenji's squirrel watches the floating traffic of buildings, furniture and vehicles. The back of a familiar set of Mickey Mouse ears catches his eyes. Poised in mid-air, his stolen avatar is banding avatars together.</p> <p>KENJI: <i>Umm, hey, pardon me, could you please stop using my avatar to cause trouble?</i></p>	<p>&gt;&gt; Oz 双翼中心已遭人涂鸦。栗鼠分身静观上空流动着的建筑、家具和车辆。栗鼠瞅见一个熟悉背影、一双米老鼠耳朵。被盗用的分身站立空中，正聚集许多分身，排成队形。</p> <p>健二：那、那个 ... 请不要用我的虚拟分身来恶作剧，好吗？</p>
4	00:29:08 – 00:29:17 (3s)
<p>&gt;&gt; The mouse avatar turns round to reveal fangs ... [HISSING] and laughs.</p> <p>KENJI: <i>This guy stole my Oz account. He's the one that ruined everything. I'm a victim of identity fraud.</i></p>	<p>&gt;&gt; 贼老鼠回过头，露出尖牙，发出嘶嘶笑声。</p> <p>健二：这家伙偷走了我的帐户。他是破坏一切的罪魁祸首。我的身份被盗用，我是受害者啊！</p>
5	00:29:17 – 00:29:29 (5s)

<p>&gt;&gt; The banded avatars also flash their fangs and spooky electronic laughs at Kenji, who breaks out in sweat.</p> <p>KENJI: <i>Who is this freak imposter anyway? You can't just go around doing whatever you like cause you are online. There are rules, you know.</i></p>	<p>&gt;&gt; 排成队的分身也露出尖牙，发出令人悚然的电子笑声。栗鼠吓出冷汗。</p> <p>健二：到底是谁冒充我？别以为在网络世界就可以为所欲为。这里还是有规则的。</p>
<p>6</p>	<p>00:29:29 – 00:29:57 (6s)</p>
<p>&gt;&gt; Amidst taunting laughter, the fanged mouse sends the squirrel flying with a tight punch to the cheek. Blood spews. Sakuma's pixelated Monkey appears beside falling Kenji.</p> <p>SAKUMA: <i>Battle mode? But this is a no-fighting area. [THREE BOUNCES] You've got trouble. Collision detection parameters have been reset for all the avatar sprites.</i></p> <p>KENJI: <i>Tell me that again, like a normal person.</i></p> <p>SAKUMA: <i>Oz just turned into one giant cage match. That normal enough for you, Kenji? Now, run!</i></p> <p>KENJI: <i>Hold on, we can talk this over. Let's talk it over.</i></p>	<p>&gt;&gt; 讥笑声中，尖牙贼鼠一记左直拳击中栗鼠脸颊，鼻血喷了出来。佐久间的猴子分身出现在被打飞的栗鼠旁。</p> <p>佐久间：战斗 PK 模式？这可是禁斗区啊！【蹦 3 下】大事不妙！攻击有效的判定规则被改写成全领域了。</p> <p>健二：可以像正常人那样再说一遍吗？</p> <p>佐久间：就是说，Oz 的所有区域都变成 PK 场了。这样懂了吗？快逃啊！</p> <p>健二：等、等等，我们可以谈谈，来谈谈吧！</p>
<p>7</p>	<p>00:29:57 – 00:30:06 (5s)</p>
<p>&gt;&gt; The hissing mouse, cape flying, lands</p>	<p>&gt;&gt; 嘶嘶做声的贼鼠，斗篷掀起，双脚</p>

<p>its feet on Kenji's face, pinning him to the ground, and bouncing up and down on him.</p> <p>KAZUMA: <i>Block, dummy! He's turning you into a punching bag. Get out of the way!</i></p>	<p>踩踏瘫倒在地上的栗鼠，在他身上脸部蹦跳着。</p> <p>佳主马：防御啊，笨蛋！都把你当出气包打了。让开！我来！</p>
<p>8</p>	<p>00:30:06 – 00:30:21 (13s)</p>
<p>&gt;&gt; Kazuma bumps Kenji away from the laptop. The mouse, with fiendish glee on its face, keeps bouncing on the Squirrel. A sudden punch from the left throws the mouse halfway across to a building. [CRASH] Before it can stand up, another blow knocks it over. A lanky creature appears amidst the settling dust. The monkey and squirrel huddle at the back.</p> <p>SAKUMA: <i>Why ... that's ...</i></p>	<p>&gt;&gt; 说完，将健二从电脑前弹开。贼鼠狞笑着，继续践踏栗鼠。突然，左侧飞来一拳，贼鼠被抛掷到远处大楼，【撞击声】还没能站起，又一脚被击倒。烟尘散去中出现高瘦身影。猴子和栗鼠挪到后面观战。</p> <p>佐久间：噢 ... 那是 ...</p>
<p>9</p>	<p>00:30:20 – 00:30:26 (5s)</p>
<p>&gt;&gt; Panning up the long legs, the creature sports red-white fingerless gloves, grey goggles and brown-tipped rabbit ears.</p> <p>SAKUMA: <i>... King Kazma!</i></p>	<p>&gt;&gt; 从下往上看这身影——一双长腿、红白色无指手套、灰色防风眼镜和褐色的兔子耳尖。</p> <p>佐久间：... 格斗王 Kazma!</p>
<p>10</p>	<p>00:30:26 – 00:30:51 (21s)</p>
<p>&gt;&gt; The virtual world instantly buzzes with his name! Fanged mouse recovers and shoots off into the still ordered part of Oz, an eerie smile fixed on its face. King Kazma zooms after it, cutting through space like a flying bullet. Fanged</p>	<p>&gt;&gt; 这名字立刻在网络世界引起骚动。贼鼠依然坏笑着飞向 Oz 未被破坏的商品区。格斗王像颗子弹，破空追逐。贼鼠扰乱次序，边抓边拉，设路障以拖慢格斗王。但大王矫捷闪躲，速度</p>

<p>mouse upsets the order, grabbing, pulling and setting roadblocks in the King's way. The King swerves and dodges, nimbly sidestepping the obstacle at the speed of ... [TYPING] Kazuma's furious typing. Kenji watches the boy with awe. [TYPING]</p> <p>KENJI: <i>Wow ... so you're ...</i></p> <p>KAZUMA: <i>Stop talking to me. I'm trying to concentrate.</i></p>	<p>之快 ... 【键盘打字声】仅受制于佳主马键盘上的疾速拍打。健二一脸惊叹在旁观战。【键盘打字声】</p> <p>健二：原来你是 ...</p> <p>佳主马：别和我说话，我不能分心。</p>
<p>11</p>	<p>00:30:51 – 00:31:11 (17s)</p>
<p>&gt;&gt; The block and chase continues around Oz's winged centre, disrupting more services and communities along the way. Fanged mouse changes direction and zips down. The King follows suit and bounces off a giant block too. The bystanding crowd on the ground watches them shoot down like meteorites, raising dust and knocking nearby avatars over. The King's arms are around the mouse's neck.</p> <p>KENJI: <i>You've got him now!</i></p> <p>KAZUMA: <i>This guy is nothing.</i></p>	<p>&gt;&gt; 如此绕着 Oz 双翼中心你追我赶，沿途扰乱许多服务和群体。贼鼠改道往下奔，大王紧随着撞上一块巨物，转身跃下。俩分身流星般坠落，着地时激起尘土，撞翻就近的围观群众。大王两臂环扣，紧紧勒住贼鼠。</p> <p>健二：抓住它了！</p> <p>佳主马：这家伙根本不是对手！</p>
<p>12</p>	<p>00:31:11 – 00:31:24 (2s)</p>
<p>&gt;&gt; The mouse hisses angrily.</p> <p>KID2: <i>Aha ... Sir, the criminal's been found.</i></p> <p>KID1: <i>Good work, let's get him!</i></p>	<p>&gt;&gt; 贼鼠愤愤嘶叫。</p> <p>小孩 1：啊 ... 报告，找到嫌犯了！</p> <p>小孩 2：很好，快抓住他！</p> <p>小孩：你准备坐牢吧！</p>

<p>KIDS: <i>You're going to jail.</i></p> <p>&gt;&gt; The kids gatecrashes the battle.</p> <p>["AHH", CRASHES, NOISY KIDS]</p> <p>KAZUMA: <i>Cut it out!</i> [GASP]</p>	<p>&gt;&gt; 小孩闯入战区。</p> <p>【“啊啊”，冲撞声，小孩喧闹】</p> <p>佳主马：快住手！【倒抽气】</p>
<p>13</p>	<p>00:31:23 – 00:31:48 (21s)</p>
<p>&gt;&gt; Distracted, the King's hold loosens, and the mouse frees itself and gobbles up a nearby avatar, [PANIC CRY] and then another. The King is stupefied. A red heart shape appears on its forehead and a golden wheel lights up behind it. Transformed into spots of light, the gobbled up avatars are absorbed into the golden wheel. Breaking into small bulging blocks, it soon reforms and grows into a giant creature, with black face, pointed chin, evil grin, horned crown and black streaks on its body.</p> <p>KIDS: <i>That guy got big!</i></p>	<p>&gt;&gt; 佳主马集中力被打断，大王跟着松开手。贼鼠挣脱跳开，抓住一个分身，将它吞噬，【惊呼】然后再吞一个。大王十分惊愕。贼鼠前额出现红色心形，背后亮起旋转金轮。被吞的分身化作点点光芒，被纳入金轮。贼鼠身躯分解成肿块，再重组成为巨型怪兽，黑面尖颏、头戴角冠、脸带邪笑、身着黑色条痕，貌似改版的阿修罗。</p> <p>小孩：这家伙变大了！</p>
<p>14</p>	<p>00:31:48 – 00:32:02 (9s)</p>
<p>&gt;&gt; It throws the first punch, no glove, and the King blocks. It jabs, hooks, rips and kicks, while the King parries, sways and evades. It pushes and the King cedes ground from the attack.</p> <p>KAZUMA: <i>Damn it, damn it, damn it!</i></p>	<p>&gt;&gt; 阿修罗展开攻势，空手挥拳、连勾带刺、拳打脚踢，逼退对手。格斗王握拳格挡，移步闪躲，一路防御，却被迫后退。</p> <p>佳主马：可恶、可恶、可恶！</p>
<p>15</p>	<p>00:32:02 – 00:32:18 (10s)</p>

<p>&gt;&gt; The King readies himself and jumps to meet it in the air. Despite the identical poses, it is quicker, and scores a kick on the King, throwing him off into the crowd. He lands standing with a look of disbelief.</p> <p>KAZUMA: <i>Who are you?</i></p> <p>KID1: <i>Hey, cool game!</i></p> <p>KID2: <i>Yah, I wanna play it.</i></p> <p>KAZUMA: <i>Don't touch anything!</i></p> <p>[GASP]</p>	<p>&gt;&gt; 大王蓄势跃起，空中迎战阿修罗。招式虽然相同，但阿修罗速度较快，一脚把大王踹飞到围观群众中。大王双脚着地，面露不可置信。</p> <p>佳主马：你到底是谁？</p> <p>小孩 1：好酷的游戏！</p> <p>小孩 2：我也要玩！</p> <p>佳主马：别乱碰！</p> <p><b>【倒抽气】</b></p>
<p>16</p>	<p>00:32:18 – 00:32:32 (8s)</p>
<p>&gt;&gt; While Kazuma wards off the kids, the King gets knuckled online, more than once. The evil creature thrusts its leg forward [HUH] and the King, unable to react, is knocked out!</p> <p>ANNOUNCER: <i>KO! Challenger wins.</i></p>	<p>&gt;&gt; 佳主马摆脱孩子纠缠时，格斗王倍受冲击。阿修罗迎面猛踢一脚，<b>【惶然】</b>大王不及回神，命中下巴，彻底被击倒。</p> <p>播报员：KO 击倒！挑战者获胜！</p>
<p>17</p>	<p>00:32:32 – 00:32:44 (9s)</p>
<p>&gt;&gt; The King lays motionless with legs splayed while the golden wheel lights up. Squirrel Kenji scuttles over, stares back at the creature, narrows his eyes and suddenly points to the left.</p> <p>KENJI: <i>Ah!</i></p>	<p>&gt;&gt; 格斗王呈大字型躺倒在地。金轮开始发出光芒。健二的栗鼠分身碎步凑到大王身旁，愣愣盯着阿修罗，瞄了瞄眼，突然指向左方。</p> <p>健二：啊！</p>
<p>18</p>	<p>00:32:44 – 00:32:54 (9s)</p>

<p>&gt;&gt; As it looks away, Kenji drags the King away into the crowd and they fall off the edge. With its golden wheel spinning, it glances after them.</p> <p>[RETRACTION] Retracting the wheel, it flies off.</p>	<p>&gt;&gt; 栗鼠趁阿修罗回头看时，赶忙拖着大王钻入群众，直奔格斗区界线，并往下跳。阿修罗背着旋转金轮，眼睁睁看着俩人消失，【缩回声响】便缩回金轮，飞离现场。</p>
<p><b><i>Segment 2 – Second Battle</i></b></p>	
<p>19</p>	<p>01:10:01 – 01:10:41 (30s)</p>
<p>&gt;&gt; Kazuma readies his fingers on the keyboard. 10 more seconds to 12 noon... 6, 5, 4, 3, 2 ... King Kazma stands alone in the battle arena as the seconds tick by, ears peeled and watchful. Sakuma's Monkey, the eye in the sky, hovers near the clock, scanning the area for the target.</p> <p>[ELECTRONIC SOUND, TICKING] A distant object approaches. Love Machine shoots out of nowhere, kicking up a storm as it lands and going on the offensive as the cloud disperses.</p> <p>SAKUMA: <i>He's showed up!</i></p>	<p>&gt;&gt; 佳主马十指摆在键盘上，已准备就绪。离正午倒数 10 秒 ... 6, 5, 4, 3, 2 ... 格斗王 Kazma 只身伫立在格斗场中央。时间一秒一秒过去，大王竖起耳朵，目光警惕。佐久间的猴子分身，宛若“天空之眼”，盘旋在世界时钟的就近位置，扫视四周。【电子声音，钟声】体格像人工智能版洛基的 Love Machine 乐机，极速冲下，落地时掀起尘暴。烟尘散去，乐机先发制人，展开攻势。</p> <p>佐久间：他来了！</p>
<p>20</p>	<p>01:10:42 – 01:11:00 (15s)</p>
<p>&gt;&gt; Round 1. The King is on the defense, swaying and dodging the Machine's swinging blows. The King seems to be pushed back, but the Machine has not landed any clean punches. It's too close to call, and the ringside crowd is on the edge. Seizing a gap, the King stops it with a spinning kick. Round 2. The</p>	<p>&gt;&gt; 第一回合。大王防守，移步闪躲，避开强劲攻击。大王好像被逼后退，但其实乐机也没能击中对手。双方旗鼓相当，胜败难分。观众席上，气氛紧张。大王抓住破绽，回旋腿还击，踢飞乐机。第二回合，乐机学着回旋腿进攻。大王猛烈的正踢腿再次击倒</p>

<p>Machine learns fast and strikes with spinning kicks. Again, the King knocks it down with a hard front kick.</p> <p>[CHEERING CROWD]</p> <p>KENJI: <i>Good job! Go get him!</i></p> <p>SAKUMA: <i>Oh man, that kid is fast!</i></p>	<p>对手。</p> <p>【群众喝采】</p> <p>健二：干得好！制住它！</p> <p>佐久间：哇 ... 这小子动作好快！</p>
<p>21</p>	<p>01:11:00 – 01:11:19 (13s)</p>
<p>&gt;&gt; Round 3. The Machine starts off with a series of punches. The King intercepts a kick, locks its leg, palms it in the chest and face, and with a flying kick to its head, knocks it far and down. The Machine flies out like a ragged doll, landing face down on the ground.</p> <p>KAZUMA: <i>Focus!</i></p>	<p>&gt;&gt; 第三回合。乐机先使出连环拳。大王截住对手的踢腿，锁住了乐机的脚，转守为攻，挥掌击打对方胸口、脸部，最后一个飞踢，命中头侧。乐机像断线的人偶，飞得老远，面朝下瘫倒在地。</p> <p>佳主马：顶住！</p>
<p>22</p>	<p>01:11:19 – 01:11:33 (10s)</p>
<p>&gt;&gt; Round 4. The Machine gets up on its knees, cricking its neck from side to side. The King is gesturing to bring it on. The Machine leaps back and shoots into the air instead of attacking. The King gives chase.</p> <p>SAKUMA: <i>Don't lose him.</i></p> <p>KENJI: <i>Stick to the plan, Kazuma!</i></p> <p>KAZUMA: <i>I can take him. Just you watch!</i></p>	<p>&gt;&gt; 第四回合。乐机跪爬起身，扭了扭脖子。大王转转手腕，示意对手放马过来。乐机往后跳，不进攻，反倒直飞而上。大王立刻追上去。</p> <p>佐久间：别让它跑了。</p> <p>健二：佳主马，别改变计划！</p> <p>佳主马：等着瞧，我能干掉它！</p>
<p>23</p>	<p>01:11:33 – 01:12:08 (30s)</p>

<p>&gt;&gt; The duo zooms towards the winged centre, knocking the crowd off the edge like falling dominoes. The Machine grabs passing avatars as shields, but the King still manages to throw it backwards with a resounding kick. [CRASH] It crashes into the virtual department store, and the goods fall out. It tosses stationery items at the King, but misses the target. The Machine then sends a car, a bus, but both are kicked aside by the King. A train driven by an unknown avatar sweeps the King across the screen. Yet another avatar speeds another train towards the King from behind. [CRASH]</p> <p>TASUKE: <i>Oh no! He's controlling stolen avatars!</i></p> <p>RIICHI: <i>Love Machine can do that?</i></p> <p>[FALLING DEBRIS]</p>	<p>&gt;&gt; 大王和乐机往双翼中心疾驰，把途中遇上的民众像骨牌般连环推倒。乐机挟持身旁的分身作人盾，但大王不偏不倚，一脚踢开乐机，释放人质。</p> <p>【碰撞声】乐机撞倒在网络商店，把商品打落。乐机随手拉过文具，丢向大王，但都投不中目标。接着，一辆汽车、一台巴士纷纷而至，也都给大王踢开。由陌生虚拟分身驱动的一列火车向大王正面横扫而至。又一个莫名分身推动另一列车厢从背后夹攻。</p> <p>【碰撞声】</p> <p>太助：糟糕！它在操纵偷来的虚拟分身！</p> <p>理一：连这种事都办得到？</p> <p>【掉落瓦砾声】</p>
<p>24</p>	<p>01:12:08 – 01:12:15 (4s)</p>
<p>&gt;&gt; The King tries to pull out from the crumble, while the train drivers are absorbed into the Machine's golden wheel. The Machine is now stronger.</p> <p>KENJI: <i>Kazuma, get out of there now! Run away!</i></p>	<p>&gt;&gt; 大王试着从废墟中挣脱站起。驱动火车的分身被纳入金轮。乐机更强大。</p> <p>健二：佳主马，快逃！</p>
<p>25</p>	<p>01:12:15 – 01:12:45 (17s)</p>
<p>&gt;&gt; The King, still trapped by the debris, tenses up as the Machine approaches</p>	<p>&gt;&gt; 眼见乐机不怀善意地逼近，被困在残垣败壁中的大王神经紧绷起来。</p>

<p>menacingly. [LOW-PITCHED CRY] Suddenly, a dark-clothed avatar zips over and tips the Machine off course. Ricocheting back with his sword drawn, the newcomer crosses swords with the Machine. [SWORD CLINKS] KAZUMA: <i>Sensei!</i> MANSUKE: <i>Run while I get him occupied!</i> KAZUMA: <i>Sensei!</i> MANSUKE: <i>Don't worry about me! Just lure him to the spot!</i></p>	<p>【低音呼喝】一个头套黑布的虚拟分身呼啸而至，把乐机顶开，回旋折返时拔出了剑，和乐机兵刃相见。【刀剑交锋的叮当声】 佳主马：师父！ 万助：趁现在快逃！ 佳主马：师父！ 万助：别担心我！快把它引到定点！</p>
<p>26</p>	<p>01:12:45 – 01:13:05 (15s)</p>
<p>&gt;&gt; The King scans the virtual horizons and locates the hidden spot amongst the departmental stores. The brick gate of the old-style mansion lays open and the King flies into the darkness behind it, with the Machine at his heels. Once the Machine zooms through the gate, the King, who is waiting by the door, quickly exits ... RIICHI: <i>He took the bait.</i> KENJI: <i>Sakuma!</i> SAKUMA: <i>Got you now!</i></p>	<p>&gt;&gt; 大王环视上空，找到了隐藏在商品店中的定点。古建筑城堡的砖砌大门已经敞开，大王飞穿入内，乐机紧跟在后，双双消失在黑暗中。乐机进入城堡的一刹那，躲在门旁的大王立即跳到门外。 理一：它中计了！ 健二：佐久间！ 佐久间：这次跑不掉了！</p>
<p>27</p>	<p>01:13:05 – 01:13:55 (48s)</p>
<p>&gt;&gt; The supercomputer hums into action as Sakuma hits the “ENTER” button, and the brick gate closes, trapping the</p>	<p>&gt;&gt; 佐久间一按下“Enter”键，超级电脑便开始运转。城堡大门立即关闭，把乐机困在程控的城墙内。乐机使劲</p>

<p>Machine within its programmed walls. The Machine pounds on the gate to get out, but to no avail. It seeks out every other open window, which appears as a bright dot in the darkness, but all outlets slam shut when the Machine approaches. The entire winged centre that is encircled with department stores instantly self-fortifies with brick gates and walls. Old-style mansions mushroom to completely plaster Oz's centrepiece and beyond. [CONSTRUCTION SOUNDS] The bright spots around the Machine vanish as one by one, the windows on the newly sprouted mansions close. The Machine rushes up to the last of the bright spots, but the King is right outside and shuts the window. [SLAMMING] The Machine is completely trapped.</p> <p>[APPLAUSE]</p>	<p>敲打，想破门而出，但门就是不开。黑暗中，仍敞开的窗户似寥落星光，向乐机指引出口，可乐机一靠近，窗户便纷纷被关上。砖砌墙门自动加筑在环绕双翼中心而建的商店上，春笋般出现的旧式城堡很快地完全覆盖了 Oz 的中央区。【建筑声】随着新兴城堡的门窗一一闭上，乐机周围的光点变得越来越少。乐机加速赶往最后的出口，但大王已等候在外，双手把窗户推上。【“砰”】乐机被彻底困住了。</p> <p>【掌声雷动】</p>
<p>28</p>	<p>01:13:55 – 01:14:16 (4s)</p>
<p>&gt;&gt; Cheering loudly, the free avatars hover around the fortified centrepiece.</p> <p>MANSUKE: <i>We did it, Granny! And all thanks to Kazuma.</i></p> <p>KENJI: <i>Now, Yurihiko! Go for it!</i></p> <p>JINNOUCHIS: <i>Yeah! Just leave it to us. Those 30 years of video games are gonna come in handy. I haven't been playing much lately, but I'm gonna burst out</i></p>	<p>&gt;&gt; 漂浮在设防后的中央台的虚拟分身高声欢呼。</p> <p>万助：奶奶，我们成功了！都是佳主马的功劳！</p> <p>健二：赖彦，该你们出动了！</p> <p>阵内家族：好，就交给我们。玩了 30 年的电动游戏，今天派上用场了。虽然近来少玩，但我们今天一定要大显身手。</p>

<i>some slick moves for old times' sake.</i>	
29	01:14:16 – 01:14:58 (21s)
<p>&gt;&gt; The 3 Jinnouchi avatars, armed with tools, break into the fire sprinkler system and connect the thick suction hoses, drawing water from a virtual lake. In the darkness, the Machine reacts to the spots of sudden brightness, looking up to see water flooding in through the holes.</p> <p>[SPLASHING] Fighting valiantly to rise against the water pressure, the Machine eventually collapses into the rising water.</p> <p>TASUKE: <i>Yeah!</i></p> <p>RIICHI: <i>Right on!</i></p> <p>KID 2: <i>Wow, is that Daddy's avatar?</i></p> <p>MANSUKE: <i>Yeah!</i></p> <p>KID 1: <i>I want that avatar too.</i></p> <p>KID 3: <i>Daddy's cool, isn't he?</i></p> <p>KID 4: <i>Daaddy!</i></p> <p>[LAUGHTER, TV NOISES]</p> <p>AUNT: <i>Yumi, please.</i></p> <p>SAKUMA: <i>Got trapped like a rat! Scurry all you want, but it's over!</i></p> <p>[COMPUTER BEEP]</p>	<p>&gt;&gt; 阵内家仨兄弟的虚拟分身，带上了工具，敲开防火栓盖、把消防水龙接到洒水系统，然后从一个虚拟湖泊汲水。黑暗中突然出现光电，乐机猛抬头，只见多处洞孔涌入大量的水。</p> <p>【“哗啦”】乐机奋力对抗水势想往上升，但渐渐不敌，最后被冲下去，沉入不断上升的水池。</p> <p>太助：耶！</p> <p>理一：太好了！</p> <p>小孩 2：哇，那是爸爸的分身吗？</p> <p>万助：是啊！</p> <p>小孩 1：我也要那样的分身。</p> <p>小孩 3：爸爸好酷，是吧？</p> <p>小孩 4：爸 ... 爸 ...</p> <p>【笑声，电视声音】</p> <p>舅妈：由美 ...</p> <p>佐久间：老鼠被困住了，乱窜也没用，逃不出来的！</p> <p>【电脑“哗哗”声】</p>
30	01:14:58 – 01:15:03 (2s)
>> Error messages fill up Sakuma's	>> 错误讯息充斥佐久间的荧幕。

screen. SAKUMA: <i>Huh, what's going on?</i>	佐久间：嗯，怎么了？
31	01:15:03 – 01:15:25 (14s)
>> In Oz, the brick mansions and walls covering the winged centre begin to crack and crumble, breaking off in concentric layers. Whole houses are being uprooted and left floating in the air. [COMPUTER BEEP] KENJI: <i>What? The trap's coming apart!</i> TASUKE: <i>No, that shouldn't be possible.</i> SAKUMA: <i>Tasuke, behind you!</i> [HUH]	>> 加盖在 Oz 双翼中心的砖砌城堡和城墙开始龟裂坍塌，洋葱般地层层脱落。城堡老房纷纷被连根拔起，任由着漂浮在空中。 <b>【电脑“哔哔”声】</b> 健二：怎么回事？陷阱被拆解了！ 太助：那是不可能的事。 佐久间：太助，看你后面。 <b>【“啊啊”】</b>
32	01:15:25 – 01:15:28 (1s)
>> Tasuke opens the shoji screen. KENJI: <i>What?</i> TASUKE: <i>What is it?</i> [SHOUTS OF DISTRESS]	>> 太助拉开纸门。 健二：什么？ 太助：什么事？ <b>【惨叫】</b>
33	01:15:28 – 01:15:41 (2s)
>> Red heat floods out and engulfs Tasuke. TASUKE: <i>The mother board's frying!</i> KENJI: <i>It's what?</i> TASUKE: <i>What happened to all the ice? It was a freezer in here before!</i>	>> 火红热气涌出，将太助包围。 太助：母板烧坏了！ 健二：什么？ 太助：放在这里的冰块呢？之前还跟冷藏室一样的啊！

<p>KID: <i>Cousin Shota carried it away.</i></p> <p>MEN: <i>What?</i></p>	<p>小孩：被翔太哥搬走了。</p> <p>男人们：什么？</p>
<p>34</p>	<p>01:15:41 – 01:16:03 (3s)</p>
<p>&gt;&gt; Shota heaves and drops the last of the ice blocks around Granny.</p> <p>SHOTA: <i>Here we go. Nice and cool for you, Granny. They're saying this is the hottest day we've had all year.</i></p> <p>COMMENTATOR: <i>Bottom of the 9<sup>th</sup>! 2 outs and Ueda's pitcher Jinnouchi is having a meltdown on the mound. I do not envy this kid right now.</i></p> <p>YUMI: <i>Ryohei!</i></p> <p>[TV SOUNDS, LIGHT CLATTER]</p>	<p>&gt;&gt; 翔太喘着气，把最后一块冰摆在奶奶周围。</p> <p>翔太：好嘞，奶奶，这下子就清凉多了。听说今天是全年最热的一天。</p> <p>评论员：第 9 局下半场了！投手阵内上场投出两出局，现在乱了阵脚。上田队陷入危机，这孩子肯定是压力山大。</p> <p>由美：了平！</p> <p>【电视声音，“呱呱”轻声】</p>
<p>35</p>	<p>01:16:03 – 01:16:10 (3s)</p>
<p>&gt;&gt; The women pack Granny's stuff, while Natsuki stares listlessly outside.</p> <p>AUNT: <i>Natsuki dear, help me write up this list of guests for the funeral.</i></p>	<p>&gt;&gt; 女人们正收拾奶奶衣物。夏希则面朝外、放空着。</p> <p>舅妈：夏希，帮我整理丧礼客人名单，好吗？</p>
<p>36</p>	<p>01:16:10 – 01:16:19 (5s)</p>
<p>&gt;&gt; Natsuki seems troubled as she looks down at the phone in her hand, wondering what password to try next.</p> <p>AUNT: <i>Natsuki?</i></p> <p>NATSUKI: <i>Ok.</i></p>	<p>&gt;&gt; 夏希心事重重看着手机，不知道接下来应该试着输入什么密码。</p> <p>舅妈：夏希？</p> <p>夏希：好。</p>
<p>37</p>	<p>01:16:19 – 01:17:06 (41s)</p>

<p>&gt;&gt; In Oz, the demolition continues. Debris rain on the avatars as they scatter and flee for cover. The King remains in the air, staring intently upwards as the winged centre sheds its layer of brick mansions. [CRASH] Suddenly, a giant black hand bursts out from the centre building, melting away the white exterior of the centrepiece to reveal a faceless dark monster with burning red eyes and a fiery heart between them. Formed by numerous avatars, it straightens up and rises above the head of the winged centre, with the brick mansions dripping off its body. [FALLING DEBRIS] The King and the avatars behind him watch the creature grow with terror.</p> <p>SAKUMA: <i>Wow, those are all the accounts Love Machine stole! Over 400 million.</i></p>	<p>&gt;&gt; Oz 的中央区持续爆裂崩塌。瓦砾如雨下，分身们四处遁逃，奔向安全避雨处。大王悬挂空中，专注仰视双翼中心正在脱落的又一层城堡。【破裂碰撞声】一只巨大黑色手臂突然冲破中心城墙，从里而外地不断延伸。双翼中心本来洁白的外墙不断熔化，揭露了一只由无数颗虚拟分身组成的巨型黑怪，面目模糊、双眼火红，眉头间还烙印上透着红光的心形。它伸直站立，砖砌城堡像砂子泥浆般从它身体渗出、滴落。【落下的碎石瓦砾】怪物直立，个头高过双翼中心之顶，看得大王和身后的分身是惊恐万状。</p> <p>佐久间：天啊，Love Machine 乐机竟然吸纳了所有偷来的帐户！数量超过 4 百万。</p>
<p>38</p>	<p>01:17:06 – 01:17:24 (15s)</p>
<p>&gt;&gt; Love Machine stretches its dark, amorphous mass of a hand towards the King, its open palm growing as it prepares to grab him. Avatars flee in every direction, but the King stays put.</p> <p>KENJI: <i>Run, Kazuma! Get out of there. Go!</i></p> <p>[GASP]</p>	<p>&gt;&gt; 黑怪乐机把它那支无定形的手臂伸向大王，五指张开，作势欲擒。尽管周围分身四处窜逃，大王始终立在地。</p> <p>健二：跑啊，佳主马！快逃！快！</p> <p>【倒抽气】</p>
<p>39</p>	<p>01:17:24 – 01:17:41 (17s)</p>

<p>&gt;&gt; Kazuma, petrified, seems unable to move the King out of danger's way. Love Machine seizes the King and with a wide swing, tosses him out like a frisbee. The King lands hard against the boulder, his head bowed and face marked by little red scars. The King is still.</p>	<p>&gt;&gt; 震惊惶恐的佳主马似乎没法让大王逃离险境。乐机像掷飞碟那样，手臂大幅度摆动，猛力抛出手中的大王。大王重重地撞上远处巨石，垂着头、脸上多了斑斑的细小红疤。大王一动也不动。</p>
<p><b><i>Segment 3 – The Final Showdown</i></b></p>	
<p>40</p>	<p>01:31:10 – 01:31:16 (3s)</p>
<p>&gt;&gt; Love Machine finds its surroundings transformed to the bright neon lights of the casino mode.</p> <p>NATSUKI: <i>Hey you! You really want accounts that badly?</i></p>	<p>&gt;&gt; 乐机四周染上赌城的霓虹光彩。</p> <p>夏希：喂，你就那么想要帐户吗？</p>
<p>41</p>	<p>01:31:16 – 01:31:40 (6s)</p>
<p>&gt;&gt; Love Machine towers over Natsuki's avatar – dressed in a red kimono top with folded up sleeves and blue kendo pants.</p> <p>NATSUKI: <i>Fine then, help yourself to mine! Take it! If you can beat me at a game of my choosing!</i></p> <p>ANNOUNCER: <i>Japanese Hanafuda selected. Player 1, please make your wager.</i></p> <p>NATSUKI: <i>My wager's going to be my whole family.</i></p>	<p>&gt;&gt; 夏希身着卷袖红和服、蓝色剑道裤的娇小分身出面挑战参天黑怪。</p> <p>夏希：好，我的可以给你！拿去！不过，你得先在我选的游戏里打败我！</p> <p>播报员：您选择了日本花牌。玩家 1，请下赌注。</p> <p>夏希：赌注是 ... 我的家人。</p>
<p>42</p>	<p>01:31:40 – 01:31:45 (2s)</p>

<p>&gt;&gt; The avatars of the Jinnouchi clan appear behind Natsuki.</p> <p>NATSUKI: <i>I bet the Jinnouchi clan, all of us.</i></p>	<p>&gt;&gt; 阵内家的分身出现在夏希身后。</p> <p>夏希：我赌上阵内家族的所有人。</p>
<p>43</p>	<p>01:31:45 – 01:31:52 (2s)</p>
<p>&gt;&gt; In the house, the clan grips their phones.</p> <p>NATSUKI: <i>Alright, is everyone ready? Our accounts are all in my hands.</i></p> <p>AUNT: <i>Please, Granny, watch over Natsuki.</i></p>	<p>&gt;&gt; 家人紧握手机，各就各位。</p> <p>夏希：大家准备好了吗？所有人的帐户都托付给我了。</p> <p>舅母：奶奶，请保佑夏希。</p>
<p>44</p>	<p>01:31:52 – 01:32:20 (2s)</p>
<p>&gt;&gt; Kenji and Wabisuke work on the side.</p> <p>WABISUKE: <i>Of course this family would bet its lives on Hanafuda.</i></p> <p>KENJI: <i>Come on, focus. You need to be looking for ways to dismantle him.</i></p> <p>TASUKE: <i>We don't even know if he's gonna accept the bet. With Sakuma, there is only 20 of us. He might not care for a prize as paltry as that.</i></p> <p>MANSUKE: <i>Hey, watch your mouth! Paltry or not, those are our lives you are talking about.</i></p> <p>SHOTA: <i>Take the bet! Come onnn!</i></p> <p>[BOISTEROUS]</p>	<p>&gt;&gt; 健二和侘助在旁拆解。</p> <p>侘助：把性命压在花牌上？倒是符合我们这家人。</p> <p>健二：集中精神！你必须找出拆解乐机的方式。</p> <p>太助：它会接受赌注，和我们较量吗？加上佐久间，我们只有 20 人。赌注太小，他可能毫无兴趣。</p> <p>万助：你闭嘴！再怎么微不足道，也都是我们的性命。</p> <p>翔太：来吧，接受赌注啊！</p> <p>【一片喧闹】</p> <p>侘助：我能肯定，它会接受的！</p>

<p>WABISUKE: <i>It will accept. I know it.</i></p> <p>KAZUMA: <i>Definitely.</i></p> <p>ANNOUNCER: <i>A challenger has appeared.</i></p>	<p>佳主马：一定会。</p> <p>播报员：有挑战者出现了。</p>
45	01:32:20 – 01:32:41 (1s)
<p>&gt;&gt; Love Machine accepts the bet.</p> <p>NATSUKI: <i>Here we go!</i></p> <p>MANSUKE: <i>The fate of the world is in your hands, Natsuki! Show this thing what you are made of.</i></p> <p>ANNOUNCER: <i>Casino rules are in full effect in this area. The pot is doubled each time Koi-Koi is declared. The last player able to score gains all points from that hand. Determining order of play. Natsuki has drawn the better card and will go first. Now, let the game begin.</i></p>	<p>&gt;&gt; 乐机接受赌注。</p> <p>夏希：来了！</p> <p>万助：夏希，世界的命运掌握在你手里！给这家伙颜色看。</p> <p>播报员：本区游戏根据赌场规则进行。每叫一次“来来”，得分就会加倍，最后获胜的玩家可以得到“来来”那一手的全部分数。现在决定游戏顺序。夏希抽的牌较好，作为“庄家”先出牌。游戏正式开始。</p>
46	01:32:41 – 01:32:48 (6s)
<p>&gt;&gt; The system deals 8 cards to the centre, and both sides begin to draw and match. The game moves very quickly and they each have 5 cards left in hand.</p> <p>[BOISTEROUS]</p>	<p>&gt;&gt; 电脑发 8 张场牌到赌台中间。双方开始抽牌配对。游戏节奏很快，双方手上只剩 5 张牌。</p> <p><b>【七嘴八舌】</b></p>
47	01:32:48 – 01:32:52 (2s)
<p>&gt;&gt; Although fronted by Natsuki, the rest of the family is very much into the game.</p> <p>NATSUKI: <i>Everybody shut up!</i></p>	<p>&gt;&gt; 说是夏希冲锋，但她家人也极其投入。</p> <p>夏希：别吵了！</p>

48	01:32:51 – 01:33:20 (2s)
<p>&gt;&gt; In Oz, Natsuki has the first yaku. She can end the turn or go on.</p> <p>ANNOUNCER: <i>Will you declare Koi Koi?</i></p> <p>JINNOUCHIS: <i>Koi Koi!</i></p> <p>NATSUKI: <i>Koi Koi!</i></p> <p>ANNOUNCER: <i>Natsuki declares Koi Koi. Dry 3 bright. Will you Koi Koi? Tanzaku. Will you Koi Koi? Natsuki has won the hand.</i></p> <p>[NOISY CHEERS]</p> <p>UNCLE: <i>This thing is an amateur. Maybe we will survive.</i></p> <p>AUNT: <i>Granny taught us to play this when were kids. You can't score Jinnouchi style.</i></p> <p>ANNOUNCER: <i>Transferring 26 accounts to Natsuki.</i></p> <p>WABISUKE: <i>26 down, 412 mil to go.</i></p>	<p>&gt;&gt; 夏希率先组成“役”，可以选择结束或继续。</p> <p>播报员：您要“来来”吗？</p> <p>阵内家族：来来！</p> <p>夏希：来来！</p> <p>播报员：夏希选择“来来”。凑成“三光”，您要“来来”吗？凑成“短册”，您要“来来”吗？这局由夏希获胜。</p> <p>【欢呼声】</p> <p>舅父：这家伙是菜鸟。我们应该能挺过去。</p> <p>舅母：奶奶从小就教我们玩牌。你的技术不能和我们比。</p> <p>播报员：26个帐户现在转移给夏希。</p> <p>侘助：收回26，还有412万户。</p>
49	01:33:20 – 01:33:55 (1s)
<p>&gt;&gt; Natsuki heaves in relief.</p> <p>NATSUKI: <i>Again!</i></p> <p>ANNOUNCER: <i>Establish your bet, Natsuki. You will begin play. Dry 3 bright. Viewing the cherry blossoms. Dry</i></p>	<p>&gt;&gt; 夏希松口气。</p> <p>夏希：再来！</p> <p>播报员：庄家夏希，请下赌注。您先发牌。获得“三光”、“花见酒”、“四光”、“雨四光”、“种”、“猪鹿蝶”。夏</p>

<p><i>4 bright. Rainy 4 bright. 5 tens. Boar, deer, butterfly. Natsuki has won the hand. Natsuki has increased the game's ante.</i></p> <p>NATSUKI: <i>Koi Koi! Koi Koi! Koi Koi!</i></p> <p>SAKUMA: <i>Un-be-lievable! You guys, she's already won back over 300,000 avatars. But he still has whichever one is controlling the probe's GPS!</i></p> <p>KENJI: <i>Wabisuke, hurry!</i></p>	<p>希获胜。夏希提高赌注。</p> <p>夏希：来来！来来！来来！</p> <p>佐久间：不可思议！夏希学姐已经救回超过 30 万个虚拟分身，但是还没抢回那个控制探测机 GPS 的帐户。</p> <p>健二：侘助，快点！</p>
<p>50</p>	<p>01:33:55 – 01:34:14 (8s)</p>
<p>&gt;&gt; Round 49, the bet is increased to 10,000 avatars. Natsuki steals a glance at the ticking clock – only 32 minutes left before the probe hits. [BEEPING] She shifts her focus back to the game.</p> <p>[THUD]</p> <p>ANNOUNCER: <i>Viewing the cherry blossoms.</i></p> <p>NATSUKI: <i>Oh no!</i></p> <p>ANNOUNCER: <i>Unknown does not declare Koi Koi. Natsuki has lost the hand.</i></p> <p>JINNOUCHIS: <i>No!</i></p> <p>ANNOUNCER: <i>Transferring the accounts to unknown.</i></p>	<p>&gt;&gt; 第 49 局，赌注增加到每分 1 万帐户。夏希瞥一眼世界时钟，倒数计时只剩 32 分钟。【“哔”】她把集中力转回游戏。</p> <p>【“砰”】</p> <p>播报员：“花见酒”。</p> <p>夏希：糟糕！</p> <p>播报员：无名氏放弃“来来”。夏希输了。</p> <p>阵内家族：不 ...！</p> <p>播报员：帐户转移给无名氏。</p>
<p>51</p>	<p>01:34:14 – 01:34:37 (4s)</p>
<p>&gt;&gt; The avatars and scoreboard moves.</p>	<p>&gt;&gt; 分身和记分板同时移动。夏希的累</p>

<p>Natsuki's horde falls rapidly from over 300,000 to 74 accounts.</p> <p>ANNOUNCER: <i>Natsuki currently holds 74 accounts.</i></p> <p>SAKUMA: <i>30 minutes to go. Do something!</i></p> <p>ANNOUNCER: <i>Insufficient funds. You cannot place the minimum bet. Do you choose to quite the game? Insufficient funds. You cannot place the minimum bet. Do you choose to quite the game? ...</i></p>	<p>计帐户从 30 万多狂掉到 74 户。</p> <p>播报员：夏希拥有 74 个帐户。</p> <p>佐久间：只剩 30 分钟。快想办法！</p> <p>播报员：筹码不足。您不能下最低赌注。您是否选择结束游戏？ ...</p>
52	01:34:37 – 01:35:17 (35s)
<p>&gt;&gt; With beads of sweat lining her face, Natsuki stares intently at the blinking 74 on her scoreboard. She can't quit, not now, yet she can't go on with 74 avatars. She needs more than 74. Is this the end? Her breath quickens as her distress grows. 74 looms bigger and louder. Suddenly but slowly, the number turns ... [BLEEP] to 75. Natsuki turns in surprise – who has joined her? A small white avatar appears in a distance, silently communicating via a speech bubble, “To Natsuki – Please use my account”.</p> <p>JINNOUCHIS: <i>It's from a boy in Germany. But why? Is he one of your fans, Kazuma?</i></p> <p>KAZUMA: <i>I don't know him.</i></p>	<p>&gt;&gt; 额头渗出豆大汗珠的夏希，目不转睛盯住记分板上闪动着的 7-4。她不能放弃，还不是时候，但只有 74 户又怎么继续呢？得比 74 多。难道游戏结束了？陷入痛苦挣扎的夏希，呼吸变得急促。74 这数字越闪越大，越闪越响。突然，数字慢慢转成... 【“哔”】75。夏希诧异地转过身。到底谁加入她的阵营？远处出现一个矮小的白色分身，通过对话框与夏希无声沟通。他说：“夏希，请使用我的帐户。”</p> <p>阵内家族：是来自德国的小男孩。可为什么呢？佳主马，他是你的粉丝吗？</p> <p>佳主马：我不认识他。</p>
53	01:35:17 – 01:35:33 (14s)

<p>&gt;&gt; More accounts start to pop up alongside the German boy avatar, filling the screen with messages in different languages. Real people around the world, of all colour and creed, wherever they are, whatever they are doing, are now all plugged to their devices, showing solidarity by pledging their accounts to Natsuki.</p> <p>SAKUMA: <i>No way!</i></p>	<p>&gt;&gt; 德国小子的身旁出现更多分身，含各国语言的信息充斥电脑荧幕。真实世界里各个种族信仰的人们，不管在哪儿或在做什么，此时此刻竟都团结一致，同时上网把帐户托付给夏希。</p> <p>佐久间：好厉害！</p>
<p>54</p>	<p>01:35:33 – 01:35:55 (8s)</p>
<p>&gt;&gt; With the force of a tsunami, a growing mass of avatars floods towards the games arena, descending upon the dumbstruck Jinnouchi clan.</p> <p>SAKUMA: <i>It's 13.837% of all OZ accounts worldwide! We're looking at 150 million avatars right now!</i></p> <p>AUNT: <i>Why'd they all come?</i></p> <p>UNCLE: <i>Natsuki being pretty certainly doesn't hurt.</i></p>	<p>&gt;&gt; 阵容不断强大的分身团正以海啸之势涌入游戏区，全面覆盖阵内家族阵营的上空。阵内族人震惊不已。</p> <p>佐久间：这里聚集了全世界所有 Oz 帐户的百分之 13.837，相等于至少 150 万户。</p> <p>舅母：他们怎么都来呢？</p> <p>舅父：可能也因为夏希长得漂亮吧。</p>
<p>55</p>	<p>01:35:55 – 01:36:59 (53s)</p>
<p>&gt;&gt; A message pops up from one of the million avatars, saying, "I'm giving my account to you, Natsuki. Please protect our family." Tears welling up in her eyes, Natsuki breaks into a smile and covers her face with unsuppressed emotions.</p> <p>[CRIES] A pair of pink and blue whales</p>	<p>&gt;&gt; 百万分身中上传了这个信息：“夏希，我把我的帐户交给你。请你保护我的家人。”眼眶泛着泪，夏希露出笑容，感动地双手捂着脸。【哭泣】一对粉色和蓝色的巨鲸游荡过来，头顶呼吸孔射出白色光柱。两道白光交织</p>

<p>floats over, white light shooting up from their blowholes, intertwining until the combined force of brightness hits [BANG] and transforms Natsuki's avatar. Her hair lengthens as her red-blue getup falls away, replaced with a full kimono of majestic white and undergirded by dark red tones and light flower motifs. Shining gold stars adorn her ears, infusing an air of delicate power to her aura. Ethereal wings of yellow luminescence spread out from behind Natsuki and bright phoenix feathers appear underfoot.</p> <p>UNCLE: <i>What just happened there?</i></p> <p>RIICHI: <i>Oz's guardian angels granted Natsuki an auspicious rare item.</i></p> <p>UNCLE: <i>I have no idea what that means, but thank you!</i></p>	<p>上升，最后合二为一，笼罩夏希。</p> <p>【“砰”】无限光芒中，她变了身。随乌溜长发越飘越长，原来的红蓝战袍也开始凋落。取而代之的一袭和服，镶上浅色花样的枣红内袍搭配素白外衣，更衬托出庄雅气息。有星星点缀双耳的夏希，散发出柔和有力的气场。夏希背后展开一双金光闪闪、超凡脱俗的翅膀，脚下亦衍生五彩凤凰羽。</p> <p>舅父：这是怎么一回事？</p> <p>理一：Oz 的守护天使赐给夏希一件吉祥宝物。</p> <p>舅父：我不知道那意味什么，但是，谢谢！</p>
<p>56</p>	<p>01:36:59 – 01:37:14 (3s)</p>
<p>&gt;&gt; Blessed with a power boost by the twin whales, Natsuki returns to the game with light and fire.</p> <p>ANNOUNCER: <i>Unknown has increased the game's ante. Each point is now worth 10 million avatars.</i></p> <p>AUNT: <i>10 million?</i></p> <p>SHOTA: <i>He's making this the last hand.</i></p> <p>ANNOUNCER: <i>Now let the game begin.</i></p>	<p>&gt;&gt; 有了双鲸赐予的力量，升级版的夏希斗志重燃。</p> <p>播报员：无名氏提高赌注。每一分等同于 1 千万帐户。</p> <p>舅母：1 千万？</p> <p>翔太：它想一决胜负了。</p> <p>播报员：游戏开始。</p>
<p>57</p>	<p>01:37:14 – 01:37:37 (4s)</p>

<p>&gt;&gt; Natsuki makes the first match. [GRUNT]</p> <p>ANNOUNCER: <i>Dry 3 bright.</i></p> <p>&gt;&gt; And takes yet another yaku. [GRUNT]</p> <p>ANNOUNCER: <i>Boar, deer, butterfly.</i></p> <p>PEOPLE: <i>Koi!</i></p> <p>ANNOUNCER: <i>Red Tanzaku.</i></p> <p>PEOPLE: <i>Koi!</i></p> <p>ANNOUNCER: <i>Rainy 4 bright.</i></p> <p>PEOPLE: <i>Koi! Koi! Koi! Koi!</i></p>	<p>&gt;&gt; 夏希率先组成一“役”。</p> <p>【“哼”】</p> <p>播报员：“三光”。</p> <p>&gt;&gt; 夏希再凑一“役”。</p> <p>【“哼”】</p> <p>播报员：“猪鹿蝶”。</p> <p>人们：来来！</p> <p>播报员：“赤短”。</p> <p>人们：来来！</p> <p>播报员：“雨四光”。</p> <p>人们：来来！ 来来！</p>
<p>58</p>	<p>01:37:37 – 01:37:52 (4s)</p>
<p>&gt;&gt; Her supporters have spoken, and Natsuki raises her hand to throw her final card.</p> <p>JINNOUCHIS: <i>Yeah! Take him down, Natsuki! Finish him!</i></p> <p>KENJI: <i>Natsuki, end it!</i></p> <p>WABISUKE: <i>Hit him hard!</i></p> <p>[DETERMINED CRY]</p>	<p>&gt;&gt; 夏希遵循民意，高举最后一张手牌，准备投下。</p> <p>阵内家族：上吧，夏希！打倒它！干掉它！</p> <p>健二：夏希，终结它！</p> <p>侘助：不能手软！</p> <p>【坚定呼喝】</p>
<p>59</p>	<p>01:37:52 – 01:38:09 (3s)</p>
<p>&gt;&gt; With a long determined cry, Natsuki ends with another yaku.</p> <p>ANNOUNCER: <i>Dry 5 bright. Natsuki</i></p>	<p>&gt;&gt; 夏希一声长啸，打出手牌，再凑一“役”。</p> <p>播报员：“五光”。夏希获胜。帐户转</p>

<i>has won the hand. Transferring the accounts to winner.</i>	移给获胜者。
60	01:38:09 – 01:39:21 (70s)
<p>&gt;&gt; Round 50, as Love Machine’s score plummets to 2 accounts, its dark form begins to disintegrate. Fiery light shines through the widening cracks on the Machine’s body, and the golden wheel behind it breaks and shatters, returning the accounts trapped in its body. [BEEP] Love Machine stretches its palm unsteadily towards Natsuki, making a grab for her. It captures Natsuki, but seems unable to hold on to her. Its hand, starting from the clenched fist, deforms and breaks into sand-like particles, dissolving into nothingness. As its limbs vanish, Love Machine’s body begins to shatter, slowly and surely torn apart by the fiery light from within. [BEEP] The clock is ticking down to 14 minutes. [BEEP, EXPLOSION] Love Machine implodes in blinding yellow-white light, radiating a searing luminescence that turns the entire virtual world white.</p>	<p>&gt;&gt; 第 50 局。分数狂掉到 2 户时，乐机的黑暗身躯开始分裂瓦解。变宽变深的裂缝透着熊熊火光，背上的金轮也断裂破碎，释放出被盗用的帐户。</p> <p>【“哔”】乐机摇摇晃晃，五指张开，伸手去抓夏希，可人到了手，乐机却似乎无法握紧。握着的拳头开始扭曲变形，逐渐延伸到整个手臂，最后化成沙砾，消失空中。四肢没了，乐机的身体接着碎裂，慢慢彻底地被体内的烈火红光给摧毁。【“哔”】时间倒数，只剩 14 分钟。【“哔”，爆炸声】白黄光芒极其耀眼，乐机刹那间内爆，发散出铺天盖地的灼热冷光，将整个虚拟世界染成白昼。</p>

TT Word Count (Includes AD, effects and dialogues only) = 5000 characters

## II. Commentary

### 1. Introduction

Audio Description (AD) has invariably been explored as the creation of vivid images in the “theatre of the mind” (Crook, 1999: 61) through verbalisation. In translating the appeal of the eye into that of the ear, theories and strategies from Translation Studies (TS) have been adapted to guide Audiovisual Translation (AVT). Yet, although the study of interlingual and intersemiotic translations (Jakobson, 1959) overlap, AD remains a much differentiated branch of AVT within the wider field of TS that is dominated by interlingual translation.

The significance of this study is in attempting to bring these two branches closer through an integrated exercise of AD writing (intersemiotic) and AD translation (interlingual). Adopting a bottom-up approach, this paper “depart[s] from one common input” (Maszerowska et al, 2014), i.e. the film *Summer Wars*, to explore the challenges of audio-describing for the science fiction (SF, Sci-Fi) genre, and propose strategies that may be undertaken in a Bidirectional 2-Step Translational Process (in short, B2STP) comprising of intersemiotic and interlingual translations. When the creation of Source Text (ST) and Target Text (TT) are undertaken by the same person, the translational process becomes bidirectional as although the ST precedes TT, the ST may be adjusted while working on TT to include new insights and achieve greater consistency (or equivalent effect). Specifically, while ST fits squarely within the ambit of AVT, the TT is examined for AVT influence on conventional interlingual translation strategies. Ultimately, this B2STP concept represents a holistic approach to translation, with the issues and challenges demonstrated through this integrated exercise supplementing the body of work thus far produced within the TS field.

#### 1.1. Relevance of *Summer Wars*

Mamoru Hosoda’s visually imaginative *Summer Wars* (2009) set up Kenji, a veritable math nerd, against Love Machine, a hacker AI (Artificial Intelligence) in an

unexpectedly protracted battle that roiled the parallel universes of reality and virtual reality. Boasting a “near-perfect blend of social satire and science fiction” (Sevakis, 2009), this animated film received critical and commercial success.

Besides the value of analysing an award-winning film, *Summer Wars* was chosen for its “sharp social insight[s]” (Sevakis, 2009) and thematic relevance to life in the digital age. The blurring of boundaries between the world we live in and an alternate universe of Oz that we are plugged into via our avatars presents a clear and arguably present danger to both humankind and the (audiovisual) translation society. Navigating rapid and rampant scene changes while juggling multiple identities (real, virtual or stolen) complicates translation and implicates transcreation.

Additionally, the film title promises fights and battles. Far from being a flat concept of action and gore, the battle of worlds is also a strategic and emotional affair that threatens and can destroy real lives and ideologies. In a nod to the age of the internet and online communities, the film eschewed traditional warfare for contemporary wargames, setting the stage for varied combat styles and vivid strategies. Such multifacetedness represents a creative but challenging space for translators.

Consequently, three battle scenes featuring frequent, and sometimes rapid, movement between the real and virtual realms were selected for this exercise. These scenes traced the characters’ evolution, presented naming challenges, unfolded through unusual battle modes and required easy comprehensibility for a diverse audience operating at markedly different linguistic registers and (domain) knowledge bases.

Finally, Japanese animation or *anime* is a “pure pleasure product” (Bouissou, 2006) with global appeal. Cooper-Chen (2012) outlined the exponential growth of *anime* exports that enabled leading studios to profit significantly from foreign markets, and supported with data the proposition of Asia being the “#1 manga market” (Cooper-Chen, 2012:53) (China is the biggest group of Asian consumers). Yet interestingly, her research corroborated with the view of Japanese cartoons being created exclusively for the domestic market, wherein lies the alien, or even exotic,

appeal of *anime* to foreign audiences. The assured popularity of *anime* and its rich palette of cultural elements made *Summer Wars* a suitable source material to explore translatorial issues.

## **2. Literature Review**

### **2.1. The AD Translation Protocol**

The unavailability of an official AD necessitated first an intersemiotic translation (=ST), and then an interlingual rendering to Chinese (=TT). Jakobson (1959:233) determined the former as *transmutation* or “an interpretation of verbal signs by means of signs of nonverbal sign systems”. Diaz-Cintas (2005:4) reversed the order and qualified AD as intersemiotic translation, characterising it as “the conversion of non-verbal signs into words”. Additionally, Diaz-Cintas (2009:13) explained that AVT practitioners “engage with elaborate multisemiotic texts”, essentially interpreting and gatekeeping meanings and information on various levels (aural, visual, verbal, non-verbal). Given the polysemiotic nature of films and AD requirement to render virtually every nonverbal cue into verbalised auditory information, translators are encouraged to attend to both the visuals and entire movie soundscape, rather than just focus on the former during translation.

Since AD is a form of translation, common translation strategies and TS theories can be adapted for AD purposes. The approach to any source material is considered a strategy and can be further classified as “global strategy” and “local strategies”, which refer to the overarching general approach and subsequent individual decisions respectively (Jaaskelainen, 1993; cited in Mazur, 2014:186). In the current context, it is also important to consider that the TT is essentially an AD, albeit a translated version, and therefore will firstly be subjected to the same AD constraints and requirements, followed by the application of interlingual translation theories and strategies. The global strategy defers primarily to limitations of the medium, while the local procedures represent the translation techniques (for audiovisual or interlingual) that can be employed within the AD framework.

### *2.1.1. Global Strategy on Equivalence and Domestication*

The conundrums of equivalence and foreignization-domestication inevitably present themselves in the discussion of strategy, yet this need not be an exercise in arguing for binary opposites. Rather, Nida's (1964) formal (word-for-word) and dynamic (sense-for-sense) equivalence can be posited as two ends of a continuum, and depending on the specific conditions, translators are allowed to deviate from extreme positions. That AD translation is "doubly subordinated" to the silences and audio cues of the film (Posadas, 2010:196) is one limiting factor, while the fact that only one channel of communication (auditory) is available to the visually-impaired constitutes another restriction. Therefore, in this exercise, dynamically-oriented ADs seem more practical and logical.

Similarly, although Venuti's (1995:20) vigorous argument for the inclusion of foreign cultural elements in the TT with every intention of "sending the reader abroad" has its strength, i.e. maximum cultural enrichment to supplant the vision loss in an audiovisual spectacle *sans* visuals, there is still the risk of the reader getting *lost* abroad. Given the constraints of the medium and onerous duty to avoid confusing and overburdening listeners unnecessarily, domestication, which may trigger quicker comprehension or even instant recognition, appears to be the more practical and effective method.

In this exercise, the principles of dynamic equivalence and domestication guided the creation of ST and TT. The ST crystallized the meaning(s) drawn from the full sensory experience, while the TT relayed the auditory information as completely as possible. Both texts are also akin to verbal shortcuts that quickly trigger the intended mental images. It is only in the excess of time that foreignising elements may be retained to enrich the storytelling.

### *2.1.2. Bidirectional Two-Step Translational Process (B2STP)*

AD work does not operate in isolation, as subtitlers and dubbers can double up as audio-describers. In contemplating the new way forward for AD scripting, Lopez

Vera (2006) found that adapting an existing AD script to another language takes less time than creating one from scratch. Besides the commercial viability of an integrated describer-translator role, greater consistency and quality of the products (i.e. different scripts for the same movie) was also discussed.

On the other hand, Posadas' (2010) proposed AD protocol (see Appendix 1) based on the translation stages designed by Hanna Risku in 1998, illustrated that AD production is a complex, multi-stage process, which overlaps with the wisdom and discipline of interlingual translation.

The current exercise combined transcription, transmutation and interlingual translation in an overlapping, bidirectional process (see Appendix 2). Within an integrated B2STP model, AD and translation strategies will most certainly overlap. In fact, it may be asserted that AD principles precede and override translation strategies. Building on this framework, this paper seeks to examine:

RQ1:

What are the general issues faced by AD scriptwriters and translators working within the bidirectional two-step translatorial process?

## **2.2. Science and Fiction**

The Sci-Fi genre defies simple definition and almost seems like an oxymoron, comprising the paradoxical concepts of *science* (verifiably factual) and *fiction* (benign fabrication). In fact, it was argued that “science fiction has been an umbrella under which any kind of estrangement from reality is welcome” (Hartwell, 1984; cited in Telotte, 2001:4). A more realistic, though simplistic, definition suggested that SF is “manifestly about science and scientific possibility – even a probability” and involves “extrapolating from the known in order to explain the unknown” (Telotte, 2001:3).

The intention is not to place *Summer Wars* in neat categories as sound AD writing and translation do not rest upon exacting definitions. Rather, by modelling after the same method of creation employed by scientists and SF authors alike,

translators can similarly draw from their *known* experiences and worldviews to paint images of the *unknown* realms. As the strange SF world may not be easily comprehended, the gaps of *unknown* are possibly big, further challenging translators already limited by the medium of expression.

Cinematic Sci-Fi leverages on the broad category of “special effects” to give shape and life to the imagination, and in using technology to visualise different worlds and beings, SF films also reflect our attitudes towards reality (Telotte, 2001:59). Grasping the motivations behind narratives can equip translators with contextual information, enabling the visibility of authorial intent while catering to the needs of blind audiences.

To help ST and TT audiences comprehend the SF world, the following related questions will be explored.

RQ2a:

What are the specific issues faced by AD scriptwriters and translators in describing a science-fictional reality?

RQ2b:

What are the strategies employed in overcoming these specific issues?

### **2.3. Local Procedures of Integrated Translation**

AD guidelines mostly advocate the objectivity principle of “describing only what can be objectively seen” (Caro, 2016:606) or as the American Council of the Blind (ACB) puts it, “faithfully relaying the facts” (2010 version 3.1:10). Yet, as AD writing is fundamentally a human activity, subjectivity cannot be completely avoided. Furthermore, cinema offers a powerful emotional experience, and the description of emotions always implies some interpretation. Consequently, while every effort is made to objectively observe and understand the audiovisual stimulus, integrated translators, in prioritising the content and emotions to highlight within limited time, necessarily retain some autonomy for subjective interpretation.

The battle scenes selected were emotionally-charged, high-stakes events that inevitably required subjective interpretation. If the global strategy seems primed towards the target audience, designed to inform and convey sense-for-sense, then the specific local strategies basically consider the narrativity of films (entertainment products) and may depart momentarily from the overarching principles.

### 2.3.1. Narrativity

*Anime* “merits serious consideration as a narrative art form” (Napier, 2001:10) with three expressive modes: apocalyptic, festival and elegiac (Napier, 2001:12). *Summer Wars* falls into the first category.

Narrative films create narrative tension via storytelling, while narrativity refers to the “narrative quality or force” of the narrative (Vandaele, 2012:88). Vandaele (2012:88) emphasised the importance of narrativity by advocating for ADs to be assessed in terms of “similar narrative effect”, which can be construed as the engendering of *equivalent* narrative states, echoing somewhat the tenets of dynamic equivalence.

Vandaele (2012:89) argued compellingly for the use of narrative mechanism as a content selection tool:

[...] the first specific challenge for audio describers of narrative films lies not primarily in cross-modal conversion *per se*. Instead, it lies in learning to *select* the visual information that is narratively relevant, i.e. that creates gaps and suggests hypothetical and real courses of action. Selection (and learning to recognize that selection) is the core activity of an audio describer of narrative film; selection oriented towards realised and hypothesized action [...] [and asking] what visual information co(creates) *realized* and *hypothesized* action?

In investigating the emotional (disgust, fear, sadness) reception of films, Caro (2016) experimented with 2 types of stimulus – a normal descriptive AD, and a more subjective audio narration (AN). Overall, ANs were generally well-received and better facilitated comprehension and imagination of scenes. For more visual emotions such as disgust, which may not be easily inferred from the soundtrack, describing the visual content was important, while language had more relevance in narrative scenes,

such as those of fear. Nevertheless, AN was concluded as a viable option that should not be fully discarded.

### *2.3.2. Intertextuality and Coherence*

Venuti (2009:157) perceived intertextuality as central to the production and reception of translations, asserting that:

Every text is fundamentally an intertext, bound[ed] [...] to other texts which are somehow present in it and from which it draws its meaning, value, and function. These intertextual relations may take well-defined forms, such as quotation, allusion and parody [...] [or] be more subtle, implicit, and generalised, such that a speech act can [...] refer to previous patterns of linguistic use and a literary work to previous works written in the same genre.

Intertextuality is thus akin to borrowing (of language, words, style, setting, etc), always present, but “needs the active participation of both parties to achieve total meaning exchange” (Taylor, 2014:34). For ADs, forging intertextual links facilitated general coherence, drawing on audience’s knowledge and attitudes to make sense of the context. ADs generally feature verbal and nonverbal intertextuality, representing the efforts of translators to ensure that “nothing of importance escapes the audience through missed links” (Taylor, 2014:37). Again, time constraints and an uncertain reception to a foreign theme (sci-fi, social networking) may prompt translators to view intertextuality as a valuable shortcut. However, a fine line separates beneficial mediation and unnecessarily overreaching, and mindfulness is needed to avoid the misrepresentation trap.

### *2.3.3. Character Names, Description, Expressions and Gestures*

Naming and describing characters is almost always a question of how and when (and at what length) (Benecke, 2014), as not everyone can be named at first appearance. If a character has to be identified by physical attributes instead of a name, the view on how much details to include or can be included (due to time constraints) is also divided.

Benecke’s (2014) Audio Description Evolution Model (ADEM) (see Appendix 4) sheds some light by linking the separate processes of Character Fixation

(CF) (Benecke, 2007) and Character Description (CD) (Benecke, 2014) to Coherence Description (Benecke, 2014). CF describes the naming process, while CD is the process of describing the characters' appearances. Coherence Description is the first step of AD writing taken to ensure coherence in the soundscape, which includes music, sound effects, dialogues and AD. These easy-to-follow, logical models serve as simple references and may guide translatorial decisions.

Kendon (1988, cited in Mazur, 2014:185) classified gestures and facial expressions into “discourse-supporting”, “discourse-filling” and “discourse-conflicting”. Faced with time constraints, the latter two types are prioritised over the first due to their relative indispensability to message comprehension. Body language and facial expressions are not always created equal, and translators need to assess the significance of specific movements to narrative coherence before deciding whether to keep or discard.

### **3. Methodology**

#### **3.1. Source Material Selection**

Beginning with stage 2 of Posadas' AD protocol, *Summer Wars* was viewed in full twice – firstly, to familiarise with the plot and narrative arcs, and secondly, to identify the pauses and important nuances. Supplementary material, including the English comic books (Hosoda, *Summer Wars Part 1 & 2*, 2013) and novelised Chinese version (Maita, *Summer Wars*, 2011), were gathered and referenced. Key terminology in both languages, such as avatars, ID fraud and inoperant accounts, and concepts relating to social networking, online gaming and *hanafuda* cards were also researched.

Segments from three battle scenes were selected – the first encounter with Love Machine, the second confrontation resulting from Kazuma's challenge, and the final battle over a game of *Koi-Koi*. Although the unifying theme may seem to be about fights and matches, the textures are quite different, with varied battle modes and

character evolution through stages of the epic summer war (e.g. antagonist began as a stolen “fanged mouse” avatar, morphed into a muscular Rocky-like character, and mutated into a dark, amorphous monster).

### 3.2. Translation Procedures

The first step set the bones of the script through transcribing the dialogues, identifying pertinent sounds and marking the length of pauses available for AD. Subsequently, an English AD took form, fitting between dialogues and over certain sound effects, some repeated bits of Oz announcements and most of the music during action-filled scenes. Keeping to 160-190 words per minute, the first draft was time-synchronised with the film, while undergoing further revisions to the length, language, content and style.

The Chinese AD was based on the third version of the English script, although some scenes were revisited at that production stage, especially the martial combat and *hanafuda* scenes. For instance, the first draft of scene 14 was somewhat chronologically written, starting with Love Machine’s moves, followed by King Kazma’s blocks, and ending with the Machine appearing to push the King backwards. For the TT, in trying to keep to 4-6 characters per second and avoid repeating the proper names (in English, “it” and “he” can refer to the Machine and the King respectively, but in Chinese, the same usage cannot be aurally differentiated), the structure was adjusted to include just two sentences to describe the Machine’s attack, and then the details of the King’s defence.

Writing the Chinese AD was therefore a mixed process of intersemiotic and interlingual translation. There were also instances of *reversed* translation, whereby the English AD was tweaked based on the Chinese version. In scene 23, the Machine was initially “tossing the smaller items at the King – stationery”, but due to time constraints and a better TT flow, the “smaller” part of the ST was edited out.

## 4. Discussion of Translated Texts

In this exercise, both ST and TT are considered translated texts, as the ST is primarily an audiovisual translation of the film's visuals, while the TT mainly renders the ST's contents into a different language. Traces of audiovisual translation can be gleaned from the TT as both translated texts were created by the same person.

### 4.1. Working within the Two-Step Translational Process

Lopez Vera (2006) discussed the growing trend of media accessibility (closed captioning and AD), asserting that commercial considerations, including the cost of AD implementation, may require the rather singular role of audio-describers to be integrated with the wider duties of a translator.

In transmuting and translating *Summer Wars*, the audio-describer doubled up as the transcriber, interlingual translator and even dubbing scriptwriter (for Chinese version). The integrated translator in these various roles may differ and conflict on strategies and imperatives, i.e. translators may aim to be as loyal to the ST as meaningfully possible, but audio-describers may seek to satisfy the TT audiences' needs in the most objectively possible way.

An illustration lies in scene 6 where Sakuma's monkey avatar seemed pixelated and was described as such. While the English-speaking audience may be familiar with using pixelation as a concept and adjective, a faithful translation to Chinese – formal equivalent term of “像素化” [pixelation], and the sense of it conveyed by “过度放大” [overly enlarged] or “模糊” [blurred / blurry] – will likely confuse more than clarify. Without further explanation, none of these options sound natural enough to be smoothly processed by the Chinese audience, therefore an earlier draft of “模糊的猴子分身” [blurry monkey avatar] was changed to the straightforward identification of “佐久间的猴子分身” [Sakuma's monkey avatar]. Bidirectional translation permits working backwards to knock “pixelated” out of the ST for a balanced equation, but that may shortchange the receivers by reducing the colour of description and narrating an incomplete visual reality. Since the TT is first

and foremost an AD, “pixelated” should logically remain in translation, but the medium of expression heavily limits the length of explanation. Therefore, keeping within the AD framework, “pixelated” was omitted, reducing the equivalent effect of the TT.

Beyond the conflicting principles of an integrated translation role, other issues to simultaneously consider in thinking, planning and creating in two languages include register and style, terminology (both languages), interpretive use of cultural references (with both English and Chinese audiences as target receivers), and the possibility of reverse translation.

Firstly, the PG-rated *Summer Wars* appeared appropriate for an audience of at least 12 years old (Costello, n.d.). In reviewing for parents, the non-profit Common Sense Media described the movie as gorgeous with “cartoonish violence”, occasional mild profanity, some display of smoking and drinking, and sexually suggestive language. At the other end of the spectrum, those in the audience who have largely missed out on the Internet Revolution that began in the US in the early 1990s (Okin, 2005) may find the virtual reality of cyberspace difficult to grasp. Similarly, the China Education and Research Network (CERNET) (2001) affirmed that internet in China took flight in 1994. Clear, simple language with more explications than normally required would thus be the appropriate register and style to cater to such diverse demographics.

For instance, the acronyms of “KO” (knock-out) and “PK” (player kill) may be like air and water to the gaming generation, but to the uninitiated, these random alphabets may sound strangely like Greek. The current exercise prohibits changes to the English dialogue, but in the Chinese script, these acronyms were rendered with short explications, in the form of “KO 击倒!” [KO, knocked down!] (scene 16) and “战斗 PK 模式?” [Battle PK mode?] (scene 6). In particular, although the ST states “Battle mode?” without “PK”, the decision to add to the TT resulted from the fact that “PK” is also colloquially used in Taiwan and China (the biggest combined Chinese-speaking market) to mean “versus” or “against” in a competitive situation. In loading both meanings into one short question, audiences familiar with “battle modes” and

with “PK modes” can be cued equally. Reiterations came immediately with “Oz 的所有区域都变成 PK 场了!” [All areas / districts of Oz have become PK arenas!], equating “giant cage match” to “PK arenas”.

The most used social media jargon in *Summer Wars* is “avatar”, which refers to both the 2009 Hollywood blockbuster and “the graphical representation of a user” (Avatar, n.d.), or an Internet user’s online handle. The film presumed audience familiarity with avatars and dispensed with further explanation. The Chinese novel however briefly described Oz and its avatar population (Maita, 2011:8-9) using the terms “虚拟造型” [virtual model / representation] for avatars and “户籍” [household register / account] for Oz accounts. For the sighted but still clueless, the visuals reduce the comprehension gap with techniques such as moving the mouths of character and avatar in quick scene cuts to establish that there was in fact only one speaker, and equipping avatars with physical attributes that matched the characters’ distinctive features (e.g. timid-looking mouse to represent meek Kenji). However, in a pure auditory experience, additional triggers are needed to quickly elicit the correct mental image. As the idea of “alter-ego” seems contextually appropriate, the TT termed avatars “虚拟分身” [virtual split identities] or sometimes reduced to “分身” [split identities], directly informing that both avatar and character were the same person, and also explaining the Oz mayhem that resulted from identity fraud and stolen identities. In a slight domesticating move, Oz accounts were changed to “Oz 帐户” [Oz accounts] or where permissible, “Oz 使用帐户” [Oz user accounts], as not all Chinese-speaking territories recognize the dual meanings of “户籍” [household register / account].

Thirdly, integrated translators may decode the film with the cultural lenses of both ST and TT audiences. Lopez-Vera (2006:9) perceived translators as “better trained [than audio-describers] to address cultural references and adapt them to the target audience”. In practice, the bicultural translator may view Love Machine’s and King Kazuma’s combat styles as an extended street-fight version of the one-two combination favoured by the West, but the inclusion of flying and spinning kicks hinted at more formalised training in Asian martial arts. The latter is confirmed by the fact that Kazuma learned *kungfu* from Mansuke. In describing for both audiences, this

translator sought a common ground (along the foreignising-domesticating continuum) and eventually referenced boxing matches and moves, and mixed martial arts (MMA).

The aggression of a strengthened Love Machine was captured in scene 14 with ungloved punches traded. In English, when the gloves are off, there is the implication of “no more playing nice” and suggestion of increased brutality (common perception that padded hands makes boxing safer and less injurious). When rendered into “空手挥拳” [throwing a punch bare-handed] instead of “不戴手套地挥拳” [throwing a punch without gloves on], superior skills are further imputed to the person throwing the punch. In Chinese martial arts novels, “空手入白刃” [disarming with bare hands / disarming without arms] describes the way of the expert pugilists, who are able to strip their opponents of weapons despite being disadvantageously unarmed. Based on the narrative of the King ceding ground from Love Machine’s attacks, suggesting superior skills is a logical conclusion rather than a misrepresentation. It may thus be asserted that rather than a clear foreignisation or domestication strategy, integrated translators are likely to opt for the centre and combine elements from both cultures. Specifically, despite being *kungfu*-trained, King Kazuma would not be described with Chinese *kungfu* lingo in both texts. Instead, both audiences would at most find the text slightly foreign in some parts, but all too familiar in others.

The most exciting feature of B2STP is probably the legitimacy of back-editing the ST for better consistency with the TT. As there is no question of fidelity to the author here, such reverse translations can be conducted without compunction. In fact, Lessig (1993:1169) repeated that “[interpretive] fidelity requires constancy” and asserted the “two-step fidelity” (Lessig, 1993:1183) in preserving contextual meanings or “making the meaning of the current application equivalent to [...] [that] of [the] original” (Lessig, 1993: 1185).

For instance, scene 1 originally began with Kenji “[recalling] the algorithm [he solved] last night”, whereas the TT sidestepped the formally equivalent but technically difficult concept of “演算法” [algorithm] (Algorithm, n.d.) in favour of “数字题” [numerical problem]. Contextually speaking, the non-mathematically-inclined viewers would not recognize the word “algorithm” if Sakuma had not

referred to “Oz’s 2056-digit security algorithm” (TC 00:28:03) in the dialogue exchange that immediately preceded scene 1. Furthermore, Kenji soon spoke of “some random math problem” (TC 00:28:25), which linked “algorithm” with “math problem”. Either term may logically fit into the English AD, and since “algorithm” came up earlier, for the sake of contextual consistency, it made sense then to ease the audience into a simpler concept of math. Similarly, an earlier TT draft saw Sakuma speaking of “Oz 2056 位数的保安数字程序” [Oz’s 2056-digit security numerical code], which would have led smoothly into “数字题” [numerical problem] (scene 1 AD), followed by a more specific “数学问题” [math problem] (scene 1 dialogue). Having plugged the gaps in comprehension of the TT this way, the ST was re-examined and reworked for constancy. Logically speaking, it is unlikely for the jargon-like “algorithm” to be introduced earlier when Kenji was problem-solving alone (no dialogues), therefore Sakuma’s first mention of the word would require explanation and repeating “algorithm” simply did not cut it. Consequently, the ST was translated in reverse to yield a “string of numbers”.

Finally, the AD process may be less limiting and frustrating if some of its content can be woven into the dialogues. For instance, if Love Machine’s muscular physique could be commented by the characters outside of the battle scenes, then the load of having to link Love Machine to a shorter Chinese online handle by way of Rocky (title character of boxing films starring Sylvester Stallone) could be lightened. After all, Fryer (2010:206) highlighted “how the AD must interact with the soundscape” so that visually-impaired users can enjoy a “coherent and engaging auditory experience”. This coherence, stemming from greater consistency, can be better achieved via an integrated describing-dubbing role, which essentially plans and manages a substantial part of the soundscape, resulting in better controlled quality and reduced production costs. Media accessibility may then become a popular reality.

#### **4.2. Decoding the Sci-Fi Genre**

Sci-fi has been described as having its “boundaries [...] always open or blurred [and] a narrative type that always focuses on the tools of human fabrication” (Telotte, 2001:59). Herman (2002:9) further explained that audiences process

narratives by creating “mental [models] of who did what to and with whom, when, where, why and in what fashion”. Context is thus particularly important in plugging the gaps of the strange, new world. In creating “contextual frameworks” (Emmott, 1997:121), integrated translators can reference known experiences to explain the unknown, and also background information and settings to appeal to audiences’ inferencing skills.

In *Summer Wars*, every movement between the two realities signalled an identity change. Audiovisually speaking, the switches were always seamless, but when reduced to a single channel of sound, keeping audiences sufficiently informed became challenging. When describing this Sci-Fi reality, integrated translators would need to attend to the specific issues of sorting through multiple identities in action scenes, moving audiences between the worlds and explaining the fantastical ways of virtual reality.

#### *4.2.1. The Naming Challenge in Traversing Parallel Universes*

Citizens of Oz were represented by avatars and pseudonyms, e.g. teenage Kazuma was preceded by the title of King Kazma and appeared as a lanky “anthropomorphic rabbit” (Summer Wars Wiki). Both avatar and character were linked by a single speaking voice. To signal a location change, avatars were consistently called by the animals they embody or pseudonyms (if available), while the real-life characters were identified by their proper names. Similarly, Kenji became “老鼠分身” [mouse split identity] (his original avatar that was stolen) and “栗鼠分身” [squirrel split identity] (temporary account) or reduced to “栗鼠” after the first mention. Since the initial introduction of the characters and their avatars in the movie should have ideally left an impression in the audiences’ memory, subsequent mentions served merely as triggers or reinforcement of the mental images. Therefore, in the TT, names and avatars were typically treated in full first, followed by reduction.

After completing scene switches, certain time-pressed situations might require online handles to be substituted by shorter monikers that were either the characters’

proper names or an abbreviated title. In this case, the extent of further reduction had to be standardized. For instance, “Kenji’s squirrel” (scene 3), after crossing into Oz, reappeared in scene 5 as “Kenji [...] [breaking] out in sweat”. The ST deviated slightly by favouring the disyllabic “Kenji” over the lengthier “the squirrel”. In contrast, the consistency of referring to avatars only in the online realm and proper names in reality was better maintained in the TT. As “健二” [Kenji] and “栗鼠” [squirrel] (no need for the article “the” in Chinese) shared the same number of syllables, the latter could be liberally summoned in Oz. Generally, translated names were capped at three syllables (e.g. “佳主马” – Kazuma, “阿修罗” – Asura / Love Machine), with disyllabic options trumping trisyllabic ones.

Time constraints also affected the references made to King Kazma and Love Machine. At the practical level, to avoid tripping over a mouthful, especially in fast-paced fight scenes, after the first crossover to Oz, King Kazma was variously referred to as “the King”, “he” or “him”, while Love Machine was known as “the Machine” and “it”. Similarly, the TT first hailed the former as “格斗王 Kazma” [Fight King, Kazma] and then “大王” [Great King] (scene 10), while the latter in its “fanged mouse” form was faithfully described as “尖牙贼鼠” [mouse thief with fangs] (scene 6) and then plain “贼鼠” [mouse thief]. Two main strategies were employed here: Firstly, both King and Machine were intentionally differentiated as being human and nonhuman in the ST using pronouns of ‘him’, ‘he’ and ‘it’, but this effect could not be directly replicated in Chinese as “他” [he] and “它” [it] (both pronounced as *ta*) could not be aurally differentiated; and therefore, secondly, the translated monikers needed to embody the most salient features of the characters. Since the ST had assigned the images of “King”, “Machine” and the treacherous mouse, the TT needed to be consistent and work these traits into the Chinese names. For instance, the title of “King Kazma” in itself did not indicate his prowess in fighting, but the narrative and visuals reinforced the image of an undefeated martial arts champion, which obviously then made the King somewhat great (i.e. “大王” – Great King) and deserving of the decidedly human appellation of “格斗王” [Fight King]. Similarly, the animal (mouse) and treachery (thief) in Love Machine were prioritized over the appearance of fangs during translation, and tightly packaged into “贼鼠” [literally thief + mouse]. Despite

the whiff of subjective interpretation, the case can be made in support of such translations for inducing equivalent narrative effect in the target audiences.

At a more symbolic level, references can be drawn from Benecke's (2007, 2014) CF and CD systems to name and describe the (cyber-)protagonists and antagonist in *Summer Wars* according to individual evolution in the narrative.

The most *evolved* character was the Love Machine – first a fanged mouse, a muscular Rocky-like figure with golden wheel, and finally a dark amorphous beast. The name “Love Machine” only appeared after segment 1, hence in congruence with the plot, the Machine was initially named the “fanged mouse” or “mouse thief”. “Fanged mouse”, “the Machine” and its full name were used consistently and almost interchangeably. However, the TT featured shorter handles that required explication and imagination. Specifically, scene 13 saw the mouse thief's transformation to a giant creature with horned crown that “貌似改版的阿修罗” [looks like a modified version of Asura], which was a deliberately loaded phrase containing two main sets of clues for the diverse TT audience. Firstly, “改版” referred to both a modification (e.g. “改版 CD” – revised edition of a music album) and an upgrade (“改良版” – upgraded version), and thus could signal the attributes of “bigger” (from mouse to muscle guy) and “stronger” (after gobbling avatars and storing them in the golden wheel). Secondly, if the subtle hint of evolution missed its target, then matching appearances to a relatively well-known figure might clue audiences in.

Asuras are “fallen deities in Buddhist and Hindu mythology known for their wrathful, intemperate natures” (Schilling, 2012), while the sanskrit word *Samsara* refers to the concept of repeating cycle of birth, existence and death, and popularly associated with the wheel of life depicting the realms of cyclic existence (Samsara, n.d.). This deified figure has spawned Asian films (e.g. “Saga of the Phoenix” – Hong Kong, 1990; “City of Madness” – South Korea, 2016) and *anime* (“Asura” – Keiichi Sato, 2012), suggesting that Asura may actually be well recognised in the TT culture. Linking Love Machine to Asura was inspired by the Chinese *Summer Wars* novel (Maita, 2011:71), although the physical similarities and inhumanness of the referent also made Asura an apt interim figure to associate with. Additionally, while “it”

sufficed in the ST, there was no suitable way to avoid naming Love Machine in the TT beyond “mouse thief”, which at that point was no longer the villain in the house. Besides being handy in time-pressed conditions, the trisyllabic Asura or “阿修罗” could also further allude its golden wheel to *the* golden wheel of life. By transcreating this way, the translator sought to paint a quick but clear picture of an out-of-this-world character by drawing from known experiences.

Textual borrowing or intertextuality was re-employed in segment 2, where Love Machine became “体格像人工智能版洛基” [AI version of Rocky in terms of physique] (scene 19), acquiring the transliterated name of “乐机” [pronounced as *Le Ji* (mandarin) *Lok Gei* (cantonese); composed of the words “joy” and “machine”], which rang quite closely to the Chinese moniker for Rocky – “洛基” (Taiwanese; pronounced as *Luo Ji*) or “洛奇” (China; pronounced as *Luo Qi*). The “AI” concept was intentionally infused into the TT to explain that the antagonist was really a man-made machine and only Rocky in appearances. Consequently, the disyllabic Chinese name fitted more snugly into the AD and also could conjure the mental image of a muscular figure that should be a competent fighter and worthy adversary for King Kazma. In reality, within a full-length AD, the muscular Love Machine should be introduced before segment 2, but in this context, its debut was delayed to illustrate one possible strategy to transcreate meaningful names.

#### 4.2.2. Navigating the Worlds of Dual Identities

Besides creating wieldy names for quick scene changes, integrated translators also need innovative ways of moving audiences along with the characters without getting disoriented. For instance, over two sentences in scene 8, the trip from reality to Oz was completed by successively letting “Kazma [bump] Kenji from the laptop” and “the mouse, with fiendish glee on its face, [...] [bounce] on the squirrel”. The “laptop” was clearly the reality, while the scene of one animal with “fiendish glee” bouncing on another could only belong to the alternate reality. In slight contrast, the TT was adjusted to convey greater urgency with “说完，将健二[...]弹开” [once (he) stopped talking, (he) bounced Kenji away] instead of a more faithful “佳主马将健二 [...]弹开” [Kazuma bounced Kenji away].

The same linking technique was applied to single sentences that straddled two realms. For instance, scene 10 featured “the King [...] nimbly [sidestepping] the obstacle at the speed of ... Kazuma’s furious typing”, which was previously translated into “大王矫健闪躲，速度之快...和佳主马键盘上的极速拍打不相上下” [Great King nimbly dodges, (with) a speed so fast ... (that) it is comparable to the speed of Kazuma’s extremely fast tappings on the keyboard]. In the ST, the direct link was unequivocal with the dodging King and Kazuma’s fingers moving at the *same* speed, but less obvious in the draft TT, which indicated merely comparable or *similar* speed. Yet, replacing “不相上下” [comparable / about the same] with the rather bland “一样” [the same] would chip away at the aesthetics and thus not ideal. Eventually, the TT was re-angled to draw a deeper link, explaining that Kazuma effectively controlled the King’s speed with “速度之快...仅受制于佳主马键盘上的疾速拍打” [(with) a speed so fast ... (that) is only limited by Kazuma’s extremely fast tappings on the keyboard]. The instantaneity of events was also illustrated in scene 16 – “while Kazuma wards off the kids, the King gets knuckled online”. Employing a more straightforward translation technique, “时” [when / while] was maximized to bring events to the same time zones. Such transitions were crucial as there were too many quick scene cuts and the parallel universes were so interrelated that the overlapping action (happening simultaneously in reality and Oz) could seriously confound slower audiences if the contextual boundaries were unclearly marked.

Yet, upon delving deeper into the chronological order and causality of both worlds, it may be argued that the universes were in fact non-parallel, but merely exerted mutual forces (not necessarily equal) on each other. Put differently, something must happen in A before something else transpires in B. Understanding this causal relationship could expand the options (beyond the two described above) available to translators when dealing with seemingly simultaneous occurrences, such as using “跟着” [following (a preceding action)] (scene 13) to indicate that a distracted Kazuma leads to a distracted King Kazma, “一按下 Enter 键 ... 大门立即关闭” [Once “Enter” key is pressed ... the gate immediately shuts] (scene 27), and “同时” [at the

same time] (scene 53) to allow people around the world to “此时此刻...团结一致” [at this very moment ... (to) be united].

Language use and lexical choices functioned as signposts to remind audiences of their geographical bearing. The simple use of “virtual” and “虚拟” [virtual] niftily positioned audiences in “virtual horizons” (scene 26), where it was possible to “从一个虚拟湖泊汲水” [draw water from a virtual lake] (scene 29). Compared to the reality, a wider range of movements and more fantastical action were possible in Oz, where characters could fly and be trapped by automated architecture. To maintain this equivalent effect, the same descriptive style was replicated in the TT with expressions such as “... 空中迎战 ...” [battle in mid-air] (scene 15), “... 墙门自动加筑在 ...” [gates and walls (are) automatically constructed on] (scene 27) that suggested bizarre self-fortification, and “城堡...纷纷被连根拔起...漂浮在空中” [mansions (are) successively being uprooted ... (left) floating in the air] (scene 31), likening mansions to trees. This creative space also accommodated metaphors and textual borrowing, which added colour to fantasy with “格斗王像颗子弹，破空追逐” [Fight King was like a bullet, breaking across the sky in pursuit] (scene 10) and “像掷飞碟那样 [...] 猛力抛出手中的大王” [tosses out the King in his hand like a Frisbee] (scene 39), mimicking the movement of flying bullets and appropriating the stance of Frisbee players. In contrast, non-action verbs were chosen for the reality, where Kazuma “摆” [laid] his fingers on the keyboard (scene 19) and the Jinnouchi clan only “握” [hold in hand] their phones (scene 43).

The fantastical nature of Sci-Fi was also highlighted by purposefully repeating interesting features of the online world. For instance, a new level of automaticity was achieved by littering clues such as “按下 Enter 键 ... 超级电脑便...运转...大门立即关闭...困(乐机)在程控城墙内” [presses ‘Enter’ key ... supercomputer then moves ... gate immediately closes ... trapping (the Machine) within programmed walls] (scene 27), nudging the audience systematically towards comprehension. Similarly, the golden wheel’s mechanism of absorbing and accumulating through virtual cannibalism was explained with repetitions, such as “抓一个分身...吞噬...再吞一个” [catches an avatar...gobbles...swallows another] (scene 13).

#### 4.2.3. Powering Up with Transformations

Blakemore (1992:84-88, cited in Taylor, 2014:32) differentiated “[global] coherence at the level of style, register and lexical choice”, which can thus far be observed from the parallels between “mouse thief” and stolen accounts, and muscular Asura and the AI Rocky. The “sorry-looking creature” with disproportionately sized “round head and small beady eyes” (scene 2) also befitted Kenji’s rather feeble personality. In the TT, the squirrel-Kenji was modelled after the image of “憨豆先生” [Mr. Bean] and thus deliberately described as “外形憨憨” [appears to be simple-minded / silly-looking] (scene 2) as opposed to “sorry-looking”, which conveyed more of being found wanting in the looks department than the “傻里傻气” [air of silliness] exuded by the temporary avatar. This silliness also manifested in the squirrel’s physical attributes, which were accentuated with “大圆头、小凸眼” [big round head, small protruding eyes] (scene 2). An earlier version of “黑豆眼” (black bean eyes) was considered for the reference to beans (i.e. Mr. Bean) but was discarded as size seemed more important here than colour. Ultimately, this comic anti-hero image of a bottom-heavy, clumsy squirrel cued audience’s perception and confidence in the underdog eventually emerging victorious, which was further reinforced by the pounding of the squirrel by the fanged mouse. Yet, Kenji did save the day, sorry-looking or not, and by choosing to highlight the arguably salient feature of the squirrel and linking it to the equally wacky Mr. Bean, the translator effectively created in the audience a curiosity and possibly an eagerness to “learn about the opaque future of a story world” (Vandaele, 2012:90).

The physical transformations of Love Machine (scenes 13, 37, 60) and Natsuki (scene 55) were detailed affairs. In the latter, conveying the magical splendor of the visually stunning transformation was linguistically challenging. In serving an audience that may comprise of those unfamiliar with the visual intricacies of *anime* transformations, the AD should be scripted to sound pleasantly magical but not overly out-of-this-world. To achieve this balance, three applications of contrast were purposefully woven into the translated texts: dark vs. light colours, outer vs. inner (top vs. under), and regal elegance vs. majesty.

Specifically, while Natsuki acquired a “full kimono of majestic white and undergirded by dark red tones and light flower motifs” in the ST, the TT directly stated the contrast with the use of “衬托” [contrast] in “镶上浅色花样的枣红内袍搭配素白外衣，更衬托出庄雅气息” [The date-red coloured inner layer with inlaid light-coloured flower motifs, when matched with the pure white outer robe, elevates the air of regal elegance]. Colour tones served to indicate the avatar’s brightening disposition and the momentum of things looking up, and therefore important enough to be conveyed as vividly as possible. Instead of pitting dark red against light colours and leaving the tones in-between shaded, the quality of red in the TT was further polished by borrowing the identifiable dark red tones of Chinese dates. White, the canvas on which light and dark were contrasted, suggested pristineness with its presence. Yet, as the Chinese language does not commonly append “majestic” to a description of white, the TT went for a different shade of purity and shifted the air of regal elegance to the end, into an actual point of contrast. Finally, while the ST presented the tones and colours in seemingly top-down layers, i.e. (top) full kimono “undergirded” with another layer of printed fabric, the TT approached from the side by contrasting outer and inner layers.

#### *4.2.4. Recreating Unusual Battlefields*

Unusual battlegrounds and atypical factions necessitated creative strategies to both retell the action, and define the game and players. Additionally, studies have shown that “emotional language favours the creation of mental images when reading” (Caro, 2016:609), but caution is required to avoid overdramatizing the characters’ facial expressions and body languages.

In seeking to dramatise the AD without losing objectivity and equivalence, the physical fight scenes (just punches and kicks, no weapons) between King Kazma and Love Machine were transplanted into a boxing match setting. Jazzing up the scripts into pseudo sports commentaries not only broke the general monotony of AD, but also helped the audience stay abreast with the action. Four main strategies were employed to simulate match conditions in the TT: Firstly, sentences were deliberately

snappy, such as “大王防守，移步闪躲” [Great King on defence, swaying and dodging] (scene 20), which covered the subject, his fight strategy and specific moves in just eight characters. Secondly, battles were ordered in a match format to create competitive tension, such as marking every encounter with “回合” [round] and commenting that “双方旗鼓相当，胜负难分” [both parties (are) evenly matched, hard to decide victory or loss]. Thirdly, mimic the style of commentaries by alternating updates on the competitors, such as allowing the Machine to kickstart Round 2 with “回旋腿进攻” [attack with spinning kicks] and the King follow up in the next sentence with “迅猛...踢腿...击倒对手” [(with) a forceful ... kick ... knocks down the opponent], and then return to the Machine if there is space for further action. Fourthly, insert boxing jargons where possible to instill authenticity, such as “连勾带刺” [with hook and jabbing punches] and “移步闪躲” [evades by swaying]. Some of these terms have both specific and common meanings, such as “evades”, “dodges” and “rips”, and thus even for the non-boxing fan, the AD can still be well-comprehended. Essentially, instead of treating the fights like a showcase of moves, simulating match conditions accentuated narrativity, exposed the growing or faltering strengths of the characters, and informed audience expectations of victory and loss.

The final showdown unfolded over a game of *Koi-Koi*, played with Japanese *hanafuda* cards. The objective is to form special card combinations called *yaku*, and the first player to do so can either end (to encash the points) or declare *koi-koi* to keep the game going, in which case the pot (stakes) will be increased (*Koi-Koi*, n.d.). In Japanese, *koi-koi* literally means “come-come” or just “come on”.

Natsuki challenged Love Machine to this high-stakes game as the underdog, betting 20 avatars to steal back a trove of over 400 million accounts. This tremendous gap in strength was highlighted by the physical size difference of the players, which was hinted at in the ST with “Love Machine (towering) over Natsuki’s avatar”, but contrasted more prominently in the TT with “夏希[...]的娇小分身出面挑战参天黑怪” [Natsuki’s petite avatar steps forward to challenge the towering dark monster] (scene 41), where “towering” was preserved and “petite” added. Moving in tandem

with the narrative, “出面” [steps forward / fronts (something / action)] was purposely included to indicate that the battle was fronted by Natsuki, and which was consistently reiterated later with “夏希冲锋” [Natsuki leads the charge] (scene 47) and “遵循民意” [comply with the will of the people] (scene 58). By drawing on known experiences to explain the strange, physical fights were made more palatable as boxing matches, while *Koi-Koi* gained familiarity by alluding to strategic battle formations.

The little internal soliloquy in scene 52 seemed to break the rules of AD (describe what can be objectively seen). However, although facial movements can be objectively described, the blind may still “find it difficult to determine the right emotion which they manifest” (Vercauteren & Orero, 2003:193). Despite the risk of the audio-describer inferring wrongly the characters’ emotional states, Mazur (2014:185) asserted that sometimes, “terse, interpretive descriptions will be a better option [...] to ensure the narrative continuity of a film”. In this case, the scoreboard’s beeping sound overlapped with Natsuki’s distressed breathing over a full 22 seconds, which if left uninterpreted, may cause bewilderment amongst the audience as to why the same sounds were being looped. Therefore, the TT followed the ST and storyline closely by verbalizing the obvious facts of the dilemma in a rhetorical, verbatim and not necessarily complete manner. Specifically, the question of “只有 74 户...怎么继续” [how to continue with only 74 accounts] needed no answer, while nevertheless replying with the short sentence of “得比 74 多” [have to be more than 74] demonstrated the statement’s casualness.

## 5. Conclusion

Deciphering the Sci-Fi genre can be difficult without extensive research. This process is further complicated when framed within a two-step, bidirectional translatorial model that covers a language pair. Yet, the integrated translator role allows for more coherent scripts to emerge, which can only further enhance the films’ reception and translation quality. It may be worthwhile to put such texts to rigorous

testing to draw scientific links and conclusions, which if proven positive, will greatly enhance the value of integrated translation and boost its practicability.

Cinematic experience is multi-faceted and multi-sensory. Besides presenting objective information, AD needs to also interpret the film's narrative arc and nudge the audience along by weaving narrative tension into words. An overarching translation strategy of sense-to-sense rendering seems appropriate as there remains the flexibility to be creative with the language of storytelling. More importantly, the concepts of equivalence and foreignization-domestication should really be construed as ends of a continuum, rather than binary opposites. Removing this false dichotomy is especially crucial when working within time constraints and the needs of the blind audience should arguably be prioritised.

Finally, by departing from the singular *Summer Wars* and cross-examining the various parts of the whole, it is important to view the soundscape as a complicated whole that has to be presented harmoniously and coherently. To further demonstrate this global coherence, a full-length AD of the film and its translation can be the next step.

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### III. Appendices

#### Appendix 1: The Story of *Summer Wars*

Synopsis (reproduced from DVD backcover)

Kenji is your typical teenage misfit. He's good at math, bad with girls, and spends most of his time hanging out in the all-powerful online community known as Oz. His second life is the only life he has – until the girl of his dreams, Natsuki, hijacks him for a starring role as a fake fiance at her family reunion. Things only get stranger from there. A late-night email containing a cryptic mathematical riddle leads to the unleashing of a rogue AI that is intent on using the virtual world of Oz to destroy the real world. As Armageddon looms on the horizon, Kenji and his new “family” set aside their differences and band together to save the worlds they inhabit.

#### Before Segment 1

The night before, Kenji had unwittingly solved an algorithm, and in the morning, he found his face plastered on TV, wanted for breaking into Oz's security. He became even more bewildered when he could not log into his Oz account. His account has been stolen.

#### Before Segment 2

Granny Sakae had just passed away, and the Jinnouchi women were preparing for the funeral.

Having lost their previous fight, Kazuma issued a challenge to Love Machine for a rematch. Referencing the plan that helped the Jinnouchi ancestors defeat the enemy in centuries past, Kenji, Sakuma and the male members of the Jinnouchi clan set up the hardware and infrastructure to trap Love Machine.

### Before Segment 3

A satellite probe is bound for Earth in 2 hours. The account controlling the probe's GPS is in Love Machine's bag.

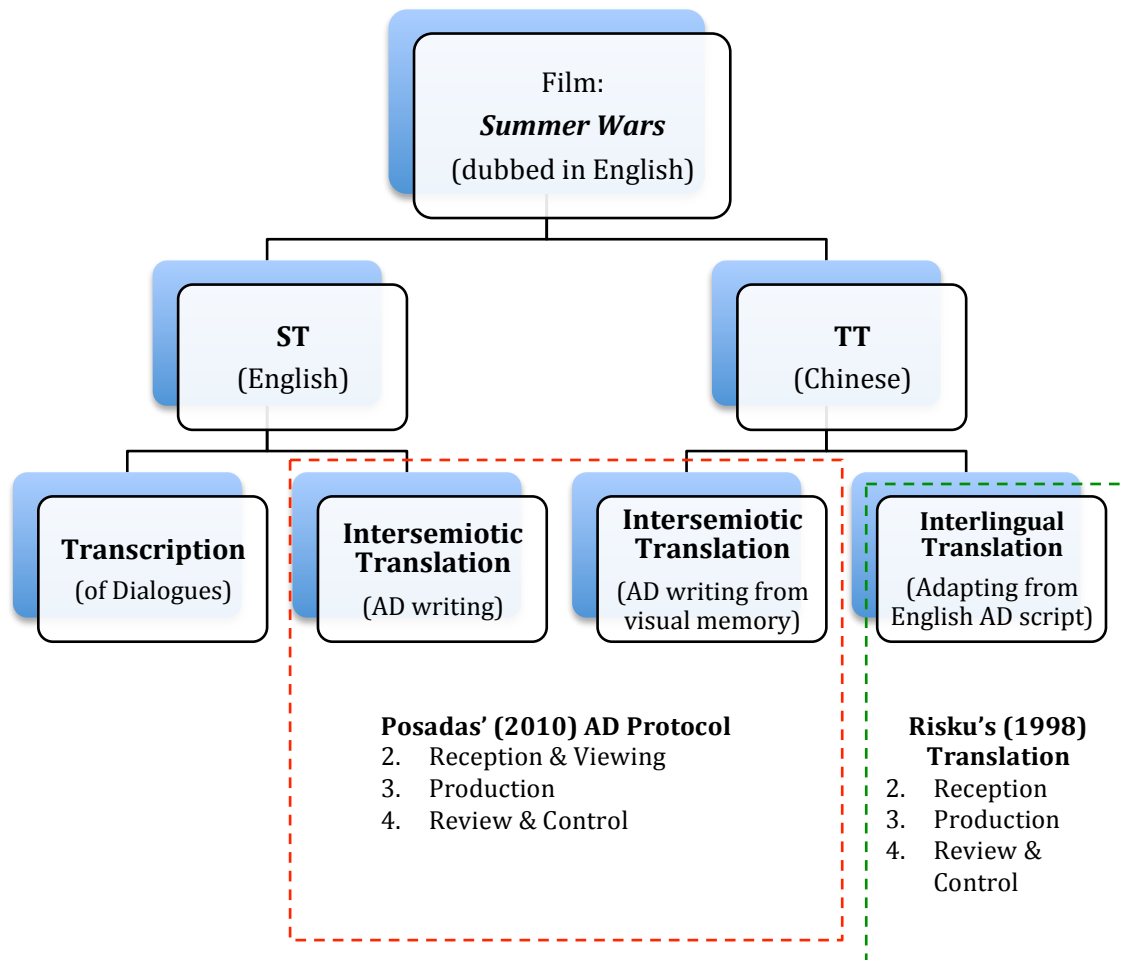
Wabisuke, the creator of Love Machine, gets onboard the fight to try to dismantle the AI from the backend. Kenji hit upon the idea of beating the game-loving Love Machine with *Koi-Koi*, in which the Jinnouchi family are veritable expert players. Natsuki was tasked to front the battle in this high-stakes game to retrieve the stolen accounts and most importantly, the GPS-controlling account to steer the probe away.

## Appendix 2: Posada's (2010) AD Protocol

Posadas (2010:198)

Risku's (1998) Translation Stages	Proposed AD Stages
<ol style="list-style-type: none"> <li>1. Contacting the client               <ol style="list-style-type: none"> <li>1.1. Defining the brief</li> <li>1.2. Deontology</li> </ol> </li> <li>2. Reception stages               <ol style="list-style-type: none"> <li>2.1. Information research</li> </ol> </li> <li>3. Production stages               <ol style="list-style-type: none"> <li>3.1. Establishing a goal</li> <li>3.2. Building a model</li> <li>3.3. Predictions and extrapolations</li> <li>3.4. Planning the actions</li> <li>3.5. Problem identification</li> <li>3.6. Building strategies</li> <li>3.7. Decision making</li> <li>3.8. Implementing the actions</li> </ol> </li> <li>4. Review and control stages               <ol style="list-style-type: none"> <li>4.1. Reviewing strategies and effect control</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>1. Contacting the client               <ol style="list-style-type: none"> <li>1.1. Defining the brief</li> <li>1.2. Deontology</li> </ol> </li> <li>2. Reception and viewing stages: problem identification and documentation</li> <li>3. Production stages               <ol style="list-style-type: none"> <li>3.1. Establishing goals</li> <li>3.2. Predictions and extrapolations</li> <li>3.3. Planning the tasks</li> <li>3.4. Problem solving and decision making</li> <li>3.5. Building strategies</li> <li>3.6. Implementing the tasks</li> </ol> </li> <li>4. Review and control stages               <ol style="list-style-type: none"> <li>4.1. Reception of corrected text</li> <li>4.2. Error assessment</li> </ol> </li> <li>5. Recording stage</li> </ol>

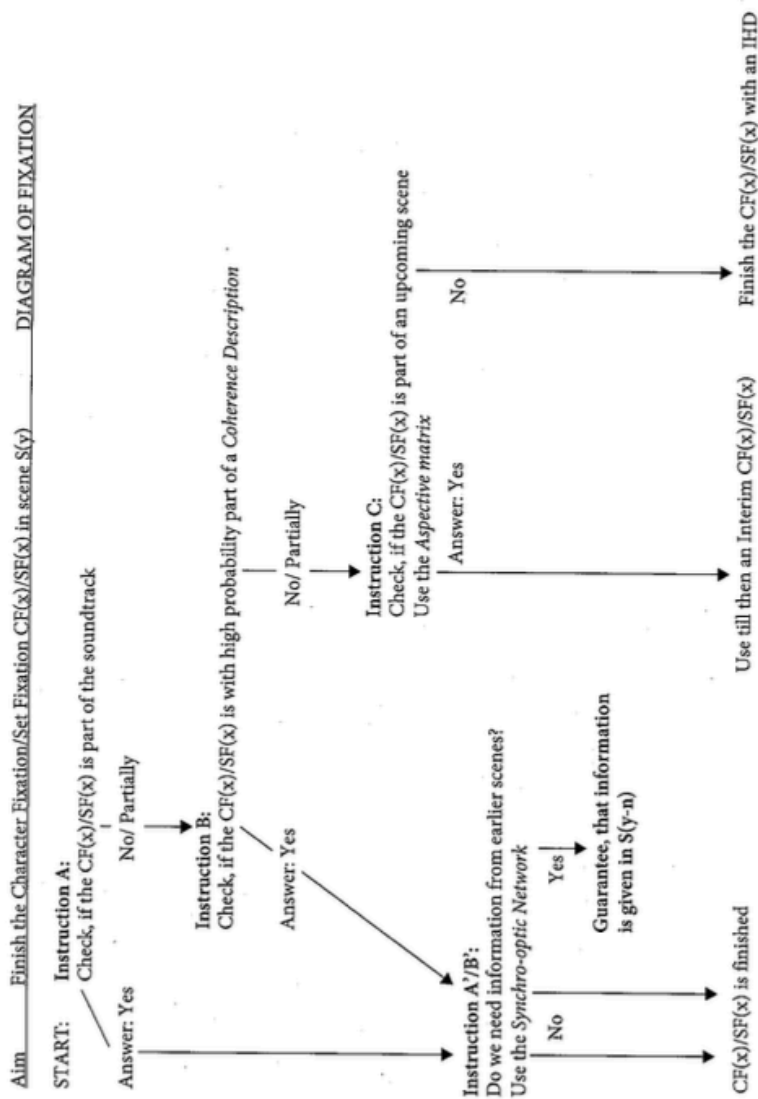
### Appendix 3: Two-Step Translational Process



## Appendix 4: Benecke's (2014) Audio Description Evolution Model (ADEM)

Benecke (2014:156-157)

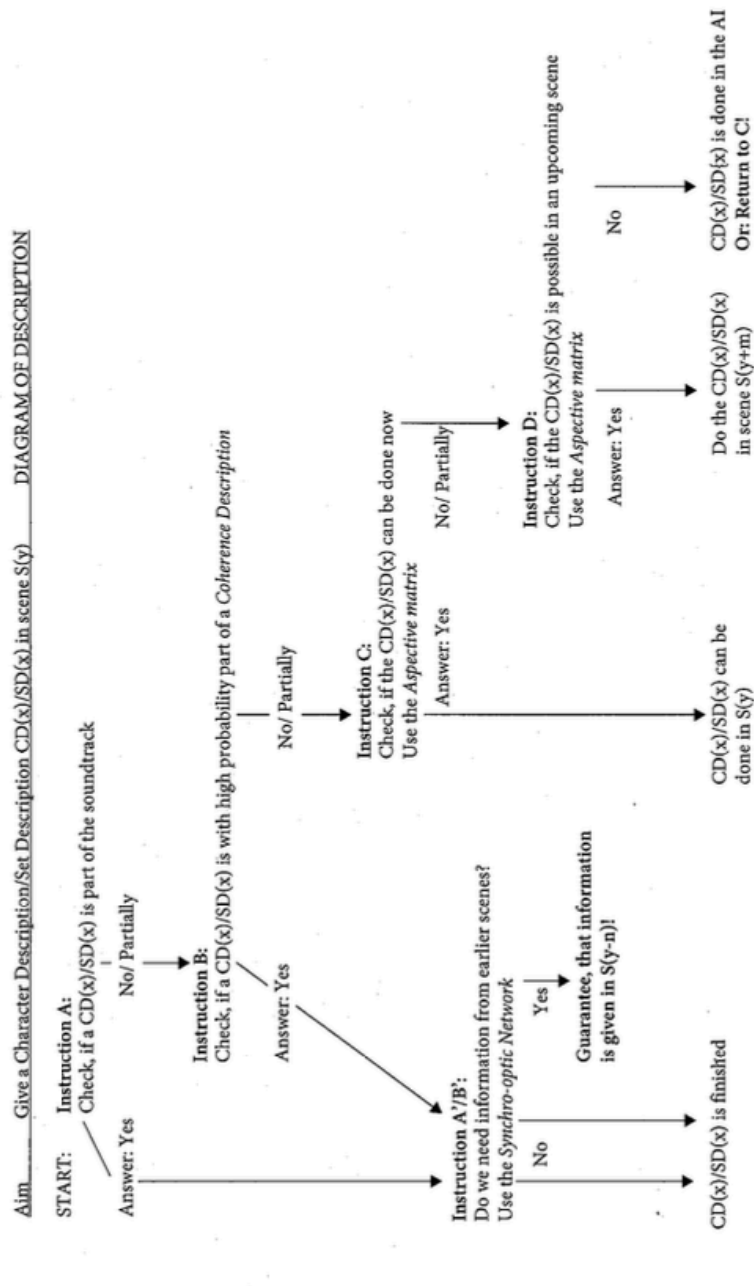
Diagram of Character Fixation



Appendix 2. Diagram of Fixation.

Benecke (2014:156-157)

Diagram of Character Description



Appendix 3. Diagram of Description.

## APPENDIX 6: DECLARATION OF AUTHORSHIP

Name	<b>Deng Yihan</b>
Matriculation No	<b>G1503537B</b>
Course Code	<b>TI 6302</b>
Course Title	<b>Capstone Paper</b>
Supervisor	<b>Dr. Helena Hong Gao</b>
Submission Date	<b>25 Feb 2017</b>

### Plagiarism and Collusion

**Plagiarism:** to use or pass off as one's own, the writings or ideas of another without acknowledging or crediting the source from which the ideas are taken.

**Collusion:** submitting an assignment, project or report completed by another person and passing it off as one's own (as defined in the NTU Honour Code <http://www.ntu.edu.sg/Pages/home.aspx> )

I understand the nature of plagiarism to include the reproduction of someone else's words, ideas or findings and presenting them as my own without proper acknowledgement.

I understand that there are many forms of plagiarism which include direct copying or paraphrasing from someone else's published work (either electronic or hard copy) without acknowledging the source; using facts, information and ideas derived from a source without acknowledgement; producing assignments (required to be independent) in collaboration with and/or using the work of other people; and assisting another person to commit an act of plagiarism.

I understand that the work submitted may be reproduced and/or communicated by the University or a third party authorized by the University for the purpose of detecting plagiarism.

#### Penalties for Plagiarism and Collusion

The penalties associated with plagiarism reflect the seriousness with which NTU view cheating, and its commitment to academic integrity. This could include the award of a failing grade for the assignment (or the course), or expulsion from the University. This policy applies to all work submitted, including oral presentations and/or written work.

#### Keep a copy of the Assignment

Be sure to make a copy of your work. If you have submitted your assignment electronically, also make a backup copy.

#### Declaration

I declare that this assignment is my own work, unless otherwise referenced, as defined by the NTU policy on plagiarism. I have read the NTU Honour Code and Pledge.

Signed \_\_\_\_\_



\_\_\_\_\_ Date

25/2/2017