FROM ASIAN TO AMERICAN
On Translating Silence in US Film Adaptations of Japanese Movies

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Movies, largely owing to their consumable nature, are reflections of prevalent ideas and material culture of their time. At times, they can be considered consequential carriers of hegemonic narratives. Silence, on the other hand, is a unique form of non-verbal communication: the execution is similar across cultures and yet interpretations are greatly diverse. How silence is used in films, in juxtaposition to how the audience interprets them, then becomes all the more interesting.

According to Bonvillain (2000) there is a prevalent Western tendency to classify silence as a form of absence. This, he points out, is a cultural bias implying that something is missing, although silence is a "something" with a purpose and significance. Japanese valuation of silence, on the other hand, differs significantly. Silence is an acknowledged form of communication that is not necessarily negative in nature (Matsumoto, 1988).

There is a danger of generalizing when connecting film and society as much as there are dangers to Western portrayals of "other" cultures (Said, 1981). Representations within one cultural context can be quite problematic in itself, but imagine the complications that arise when a movie created for the consumption of one group is remade or adapted for another audience. Some things are inevitably lost during translation.

Certain points of view, owing to the restriction of the new language itself, will be lost and a different point of view may arise as a result of the redefinition of terms in frameworks available to the new receiving cultural group. The interesting question then is, what changes will take effect and how will the underlying values be repackaged for the new audience? And ultimately, what do these changes say about the relationship between the audience that the original film was made for vis-à-vis the new audience for which it is remade?

This study focuses on describing how silence is used in a select number of locally produced Japanese Films, and what resulting functions and perceptions of silence were transformed in the process of the film adaptation. The study aims to (1) describe the functions, perception, and valuation behind the communicative silences found in the Japanese movies (2) and in the Americanized film adaptations, (3) and finally to compare and identify the differences and or similarities found.

The American Image and Hollywood

One function of Hollywood cinema is its role in building shared standards of social behavior, values, and a source of mutual identification for its audience (Hull, 2002). Active chances in the regulation during the 1920s and 1930s started off the interplay of cultural institutions and the industry towards the prescription of favored forms of filmmaking and storytelling (Slocum, 2005).

Hansen concludes that one reason for Hollywood's tendency to do remakes is that subtitled films have had little success in the US market (2010, 30). Remake is also necessitated by certain storytelling practices prevalent in the US, as the

American audience is not as willing to accept breaks in the storyline continuity compared to the Japanese audience (Lovgren, 2005). This is why gaps that are found in the original storyline are filled in order to comply with the more popular western framework of storytelling, leading to what people term a loss of the overall original subtlety of the film (Mayra, 2010, 37). Remakes of Japanese horror movies, for example, are said to be altered to the point that their national origins have been completely removed (Hansen, 2010, 30).

Integrating foreign concepts and lifestyles into another culture is a very challenging task. As cultural influences are always travelling both ways, even under the colonial and post-colonial period, there is no unidirectional cultural flow or contact. Elements transferred from East to West and vice versa do not adhere to the logic of imitation, nor do they stay still (Mayra, 2010, 38). Culture is a process of contestation over the power to define organizing concepts (Wright, 1998). As Roy Lee points out, the role of Japanese films and how they will be evaluated in Hollywood will depend on how much their original content can directly appeal to the American people (Heinna, 2005). After all, objects are enmeshed in ideas and practices that constitute their meanings and place, and they are positioned within narratives that account for what they are. Differing interests back the varied narratives that abound, and these in turn have different chances of succeeding and becoming true. Those that succeed are those that are backed by powers that are able to enforce them (Errington, 1994, 161).

On Intercultural Communication

According to Stella Ting-Toomey's Face Negotiation theory, the face is the individual's self-image while in the presence of others. It involves values such as respect, honour, loyalty and connection. It is feeling good about yourself in a way that is dictated by your culture. *Facework* is thus, according to Ting-Toomey, the communication behaviour adapted by people. Face maintenance strategies are the determinants of crucial variables that establish people's way of handling conflicts. Two main variables that seem to affect facework are (1) *individualism-collectivism*, and (2) *power distance* (Gamble & Gamble, 2006).

In addition, there is difference in cultural context, that is, the framework, background, and surrounding circumstances in which communication or an event takes place. According to this theory, communication strategies employed by individuals are highly influenced by the culture to which they belong, and their tendency to either have a We-identity or an I-identity. Societies that tend to have a We-identity are said to be high-context cultures. This means that communication strategies employed by people from these groups are very contextual in nature, a large part of which are carried through nonverbal channels, the environment, circumstances, and the social context of the communication. A low-context culture, on the other hand, is very verbal in nature. There is more emphasis on clarifying the detail of the message than on body language (Gamble & Gamble, 2006).

According to Richard Lewis, in his book *When Cultures Collide*, each culture considers itself normal and the other cultures as abnormal. Notably, one's own cultural values and assumptions are of course subjective (1996). That being said, one should then keep in mind that what looks like a symptomatic

indication of a festering problem in other societies, when looked at from the opposite perspective, may not actually be so.

American Perspectives on Silence

Communicative silences occur when there are two or more participants in the interaction; this communicative transaction takes place when at least one participant believes that a form of communication or interaction is taking place (Jaworksi, 1993). Silence also has a facilitative function in an ego's self-awareness. Despite its lack of legitimate interaction with other participants, these silences themselves can still be called legitimate silent interactions.

Silence, according to Jaworski, is an absence of vocalization that occurs in turn-taking junctures of interaction (1993). He categorized these into three groups, a (1) pause during turn-taking, (2) a lapse that occurs when a conversation is prematurely ended, and an (3) attributable (significant) silence where one pauses to give way for the next speaker.

Considering silence as a means of communication legitimizes its claim to a variety of meanings and functions it performs (Jaworski, 1993). Notable functions of silence are as follows: (a) it allows for the next participant in the communication to prepare for the perceived impact of an incoming communication. This is very helpful in ambiguous situations, as this pause allows the receiver time to think, compose oneself, and reply accordingly. (b) It also has the capacity to emotionally hurt others. This is especially true when silence is used as a form of *discomfirmation* or the demonstration of a total indifference towards a recipient. (c) It also functions as a personal response especially when an interactant's facework is

threatened. (d) And as a more popularly known function, it is also used to refrain from the transmission of a certain information or message. This is used to avoid topics known to be prone to escalate into argument as a form of conflict strategy. (e) According to Ehrenhaus, it also functions to convey a certain emotional response (1988). This may be in the form of defiance, or uncooperativeness as shown in the refusal to engage in a verbal exchange. Oftentimes, the underlying meaning can also be observed through their accompanying non-verbal cues. And finally, (f) it is also used to signal that a person is not willing to participate in an interaction or when one does not have anything to say (De Vito, 1996). Jensen on the other hand attributes five functions of silence with two values – positive and negative (1973):

1. Linkage function – to separate or bond two or more persons
2. Affecting function –to either heal or wound
3. Revelation function – to lead the interactant to self exploration, a revelation of a previously unknown factor, or to hide information.
4. Judgmental function – indication of agreement or disagreement
5. Activating function – to indicate that one is in deep thought or mental incapacity.

Another perspective on interpreting silence is to look at it as a form of substance (Lakoff and Johnson, 1980). According to Lakoff and Johnson, we use ontological metaphor to comprehend events actions, activities and states. These, they argue are actually conceptualized metaphorically as objects,

activities as substance, and states as containers (30, 1980). This considers silence as a *state* that can be conceptualized spatially. Using the room analogy, different settings can be created and customized in order to fit the function or the current requirement that silence needs to perform in an interaction.

The tendency to classify silence as a malfunction, according to Scollon, is a Western tendency that mirrors a very popular metaphor used in industrialized nations, "the metaphor of the machine" applied to interaction (1985). In this context, the humming of a well-functioning machine is assumed to be the natural and ideal state of things, while silence is the halt of production. Applied in communication, the smooth flow of conversation and verbal exchange is considered the ideal norm, while silence is negative and a failure of communication in need of immediate fixing (Scollon, 1985).

Japanese Perspectives on Silence

In contrast to Western valuation of silence, interpretations and attitude towards silence in Japan are quite different. Lebra points out that Japanese valuation of silence is heavily influenced by their conceptualization of the self (1987). This idea of the self is split into two: the inner, symbolically located in the heart and the belly and is connected with truthfulness and the outward, which is connected with the face, mouth, spoken words and deception. Silence therefore can be seen as a sense of inner truth and an active state, while speech can be perceived as delaying the transitioning into that active state. However, it can also be used as a form of avoidance of a social penalty or as a form of withholding of the truth. Due to the complexity of social norms, social relations rely heavily on social discretion. The

preservation of facework or the face is very important in the harmonious interaction of society.

According to Michiru Matsumoto, the Ma, the second characteristic of art means space, room, or an interval or a pregnant pause (50). Ma is a suggestion of things unspoken or at times can be attributed to gestures that are effortless. It is an idea of space or interval that can either be felt in a physical sense or in the sense of a pause (pregnant pause) in conversation and expresses meaning as much as spoken words (1988, 18).

Results and Findings

Below are the lists of silences found as occurring in the said films (see Appendix for film synopses). These have been grouped into two main categories:

1. Tempo-spatial silence – the temporal aspect of silence as used in an interaction during a specific occasion, and the spatial aspect of silence where its function is to serve as a backdrop or a space where interaction occurs.
2. Communicative aspect of silence - as used in dialogue or interpersonal communication. This also includes pregnant pauses (Ma) as occurring in a dyadic conversation.

After the raw data has been presented there will be a summary paragraph with highlighted results per movie. These separate results will then be tabulated and combined under the aforementioned two categories – Tempo-spatial silence and Communicative silence for the US and Japan.

Hachiko, A Dog's Story & Hachiko Monogatari
(ハチ公物語)

Below are the forms of silences found in the original Japanese version of the movie *Hachiko*:

1. Tempo-spatial Silence

    a. Companionable silence – silence between husband and wife during interaction. Spending time together walking along a scenic route. Taking a vacation in a hotel in order to relax. Dining together or drinking together.

    b. The sharing of silence as a form of socialization – having a relaxing tea with co-teachers in the lounge. No pressing need for small talk. Participants can make queries when needed but once that has been answered, they would then return to being silent.

    c. Ritualistic – the feeling of solemnity, silence used during a marriage ceremony, interment, burial ritual, prayer.

    d. A pause in anticipation of an exciting occurrence about to happen – silent anticipation of the birth of the Akita puppies in the farmstead; the cutting off of background music to highlight Hachiko's successful jump over the fence in pursuit of his master's coffin.

    e. Silence as an active state - in the classroom as a form of active listening. Or silence as a state of being when actively engaged in a "chore" or activity that requires concentration.

    f. Silence signifying respect, bestowing a form of honor – a moment of silence to honor the professor who recently died. The silent tolerant attitude of the stationmasters & train employees towards the loyal dog Hachiko.

g. A tool used to contain overflowing emotion - father's outburst when he finds out the daughter is pregnant, wife silently shuffling through husband's things while bottling emotion.

2. Communicative Silence

a. An attempt to withhold information - daughter hesitating to tell the mother and father of her worries.
b. A form of deference to the elderly - son in law to the father.
c. A form of apology - daughter and son in law's acceptance of a scolding, bracing oneself for a scolding.
d. An attempt to organize thoughts and compose oneself - especially when one is about to have an emotional outburst, may either be positive (excitement) or negative (anger) in nature.
e. An assertion of authority or power - father to daughter and wife.
f. A manifestation of grief/sadness.
g. A form of hesitation - daughter's silence as an attempt to stall communication.

Below are the forms of silences found in the Hollywood version of the movie *Hachiko*:

1. Tempo-spatial Silence

a. Ritualistic - the feeling of solemnity, silence used during a marriage ceremony, interment, burial, prayer.
b. An active state - in the classroom as a form of active listening. Or silence as a state of being when actively engaged in a "chore" or activity that requires concentration.

    c. A tool used to contain overflowing emotion – wife's annoyance at the insistence of the husband to take care of the puppy. Ensuing silence after an angry outburst due to destruction of property.

2. Communicative Silence

    a. A manifestation of grief/sadness – inattention, non-responsiveness.

    b. A manifestation of restlessness or anger.

In summary, there is a large occurrence of silence both as a tangible temporal state that serves as a backdrop of interaction and as a part of interpersonal communication in the Japanese movie. There was no awkwardness associated in the use of silence as a temporal backdrop in interaction. Owing to the high number of usages of silence in conversation, and the level of occurrence of temporal and spatial silence, one can conclude that silence in this film is a typical form of communication used by the characters in interpersonal dealings. Although one should also take note that as the central character in the story, a "dog" is incapable of verbal communication, this could have also heavily influenced the prolific use of silence throughout the film.

In comparison to the original version, results showed that silence as a form of communication was not used as often in the US film adaptation. Certain scenes and interactions previously shot with no dialogue were verbalized in the US version. Unlike the former where the professor's internal dialogue was shown via scenic cuts of silent contemplation as well as interaction with the dog in silence, the US version's storytelling was more vocalized and interjected with voiceovers. In some instances, certain characters were placed and made to interact with the professor to verbalize bits of information and insights that were

only shown through a high context interaction in the Japanese version.

In the Japanese, Hachi dies silently in his usual spot while the camera slowly pans out to a sleepy train station blanketed by fresh snow.

Shall We Dance & Sharu We Dansu
(Shall Weダンス)

Below are the forms of silences found in the original Japanese version of the movie *Sharu we Dansu*:

1. Tempo-Spatial Silence
   a. Intrapersonal/ contemplative silence - communing with oneself.
   b. A manifestation of negative feelings - of a general feeling of inadequacy, of being trapped, being neglected, being lost, of longing, disapproval.
   c. A manifestation of a positive feeling - happiness, excitement, fulfillment.
   d. A manifestation of comfortableness/companionable silence - silence between husband and wife during interaction. Silence between mother and daughter.
   e. Ritualistic - the feeling of solemnity, silence before the start or during a competition.
   f. A pause done in anticipation of an exciting occurrence about to happen.
   g. An active state - as a form of active listening by the detectives, or by the pupils while the teacher lectures. Or silence as a state of being when actively engaged in a "chore" or activity that requires concentration (i.e. dancing).
   h. Signifying respect and admiration - silent wonder while gazing at an upperclassman with great dancing prowess.

i. A tool used to contain overflowing emotion - bottling in of embarrassment, shame (by the husband) and fear (by the wife). A pause in order to help compose oneself.
j. An indication of a heavy atmosphere (warui fuinki).
k. An indication of a light or good atmosphere (ii fuinki).
l. A form of barrier - paired with certain non-verbal cues, it could also signal aggression, or refusal to communicate. It can be used as a space or distance one can put between one person and the other. Maintaining broken eye contact, bodily distance, as well as physical unresponsiveness as an indication of an active effort or desire to not participate in interaction.

2. Communicative Silence

a. An indication of acceptance - acceptance of new friends, a feeling of happiness brought about by meeting new comrade in arms.
b. An attempt to withhold information - withholding of information by the husband to the rest of his family, refusal to admit true reason for dancing.
c. A form of deference - employee to their boss or upperclassmen, pupil to their teacher.
d. A form of apology/admitting to a mistake - silent acknowledgement of wrongdoing, coupled with apologetic facial expressions.
e. An attempt to organize thoughts and compose oneself - act of throwing the wig, pausing and taking a deep breath before going back to the dance floor.
f. An assertion of authority or power - father to errant daughter. The authoritative silence of the father that stayed calm despite his daughter's tantrums.
g. A manifestation of grief/sadness - sensei's (the teacher's) silence as a manifestation of her longing and sadness.
h. A form of hesitation - stalling to answer personal questions.
i. A response to praise given - appreciative, happy, grateful reaction after encouragement.

    j.   A response to an embarrassing situation - attempt to repair facework of co-interactant during facework threatening situations.

    k.   A default state of being prior to interaction - accepted as a norm thus one is not compelled to fill in the silence unless one is genuinely keen on communicating (no need for small talk).

    l.   An indication of misunderstanding - resorting to silence if the meaning is not understood.

Below are the forms of silences found in the Hollywood version of the movie *Shall we Dance*:

1. Tempo-Spatial Silence

    a.   A manifestation of negative feelings - of a general feeling of inadequacy, of being trapped, being neglected, being lost, of longing, disapproval.

    b.   A manifestation of a positive feeling - happiness, excitement, fulfillment.

    c.   Ritualistic - the feeling of solemnity, silence before the start or during a competition.

    d.   A pause done in anticipation of an exciting occurrence about to happen.

    e.   An active state - as a form of active listening by the detectives, or by the pupils while the teacher lectures. This can also be silence as a state of being when actively engaged in a "chore" or activity that requires concentration (i.e. dancing).

    f.   Signifying respect, admiration - silent wonder while gazing at an upperclassman with great talent in dancing.

    g.   A tool used to contain overflowing emotion – bottling in of embarrassment, shame (by the husband) and fear (by the wife). A pause in order to help compose oneself.

    h.   An indication of a heavy atmosphere.

    i.   A form of barrier - Paired with certain non verbal cues, it could also signal aggression, or refusal to communicate. Done by Paula to shut out the other students. Appearing aloof.

2. Communicative Silence
   a. An attempt to withhold information - withholding of information by the husband to the rest of his family, refusal to admit true reason for dancing.
   b. An attempt to organize thoughts and compose oneself - act of throwing the wig, pausing and taking a deep breath before going back to the dance floor.
   c. A manifestation of grief/sadness, a manifestation of her longing and regret.
   d. A form of hesitation - stalling to go up the stairs.
   e. A response to an embarrassing situation - attempt to repair facework of co-interactant during facework threatening situations.

Just like in the previous movie, silence was a backdrop of both interpersonal and intrapersonal interaction. Personal struggles, and emotions of the characters, were strongly conveyed by using very high context non-verbal interactions. A large portion of the first half of the film being devoid of music, silence filled the space in certain scenes and served as a canvass for emotions.

There were minimal expositions in the Japanese version. The only conjectures directly heard by the audience are those gleaned from conversations between characters that voiced out queries about each other - a wife voicing out worry for her husband's recent bout of depression, the daughter remarking to the mother about her father's recent weird behavior etc.

On the other hand, there was a prolific use of voiceover in the Hollywood version. These were used to give the audience a glimpse of what the protagonist was thinking about or what the characters' mood is. The main character's insecurities were voiced out in a one-sided conversation with his sleeping wife, or in some cases, voiced out to an additional character that serves

as a sounding board. Verbalizations of key plots and elements in the remake took away the overall subtlety found in the original film, making the Hollywoodified film altogether a low context version of the originally subtle movie.

The Ring and Ringu (リング)

Below are the forms of silences found in the original Japanese version of the movie *Ringu*:

1. Tempo-Spatial Silence
   a. Intrapersonal/ contemplative silence - communing with oneself.
   b. A manifestation of negative feelings - of fear, of being trapped, being lost, of longing, disapproval.
   c. A manifestation of a positive feeling - happiness, excitement, new beginnings between ex husband and wife.
   d. A manifestation of comfortableness/companionable silence - silence between husband and wife during interaction. Silence between mother and son.
   e. Ritualistic - the feeling of solemnity, silence during the funeral.
   f. An active state - silence as a state of being when actively engaged in a "chore" or activity that requires concentration (i.e. reading, investigating).
   g. Signifying respect, admiration - deference and silent obedience of lower ranking colleague to the wife.
   h. A tool used to contain overflowing emotion - bottling in of fear and helplessness. A pause in order to help compose oneself
   i. An indication of a heavy atmosphere (warui fuinki) - when the evilness of Sadako and Samara was expositioned.
   j. An indication of a light/good atmosphere (ii fuinki) - comfortable silence shared between Ryuuji (ex-husband) and Asakawa (mother/ex-wife) after living through the ordeal.

k. A form of barrier - Paired with certain non verbal cues, it could also signal aggression, or refusal to communicate. Sadako distancing herself from spectators.

2. Communicative Silence

a. An indication of acceptance - confirming belief or acceptance of the mother's story.

b. An attempt to withhold information - withholding of information by Ryuuji to prevent further panic.

c. A form of deference - wife to the husband, employee to the boss, silent acceptance of the mother's kouhai (lower ranking co-worker) of tasks assigned to him.

d. A form of apology/admitting to a mistake - interaction between Ryuuji and Sadako's father.

e. An attempt to organize thoughts and compose oneself.

f. An assertion of authority or power - knowledgeable ex-husband towards panicked ex-wife.

g. A manifestation of grief/sadness - mother's silence towards her ex-husband's death.

h. A form of hesitation - stalling to answer personal questions.

i. A response to an embarrassing situation - attempt to repair facework of co-interactant during facework threatening situations. Wife's silence after her outburst.

j. A default state of being prior to interaction - accepted as a norm, thus one is not compelled to fill in the silence unless one is genuinely keen on communicating (no need for small talk). Silently sitting side by side in the boat while weathering the storm.

k. An indication of misunderstanding - resorting to silence as an indication of disapproval.

Below are the forms of silences found in the Hollywood version of the movie *The Ring*:

1. Tempo-spatial Silence

a. Intrapersonal/contemplative silence - mother contemplating on death of nephew.
b. A manifestation of negative feelings - anger, frustration of mother.
c. Ritualistic - the feeling of solemnity, silence during the funeral.
d. An active state - when investigating or engaged in an activity.
e. An indication of a heavy atmosphere (warui fuinki) - negative feeling when inside the haunted room.
f. A form of barrier - mother indicating her refusal to participate, Samara's refusal to participate.

2. Communicative Silence

a. An attempt to withhold information - reticence to give information to ex-husband due to lack of authorization.
b. An attempt to organize thoughts and compose oneself - pause to compose oneself after horrendous discoveries about Samara and her mother.
c. A manifestation of grief/sadness - grief towards the death of a relative, a feeling of loss, the father's non response to the visitors at his daughter's wake.
d. A form of hesitation - hesitation of the residents regarding Samara's story.
e. An indication of misunderstanding - silence as an indication of dissonance between Rachel and her ex-husband.

According to Hideo Nakata, the director of *Ring* (*Ringu*) there is an "awareness" in Japanese culture of a spiritual world that is lacking in the West. In Japan, there is still an inherent spirituality and belief that there is another world beyond the living, one that coexists, yet is unseen (Heinna, 2005). This ultimately differentiates the kind of horror they produce and the mindset from where these points of view come from, making it all the more difficult for a Western audience to understand and

appreciate. Looking at the Japanese film, this tendency can be seen in the lack of skepticism towards the elements of the supernatural.

In the Japanese version, the lack of verbalization blanketed by the sounds of nature are oftentimes pierced by musical dissonance that signals an impending negative experience, resulting in an interesting blend of alternating mundane and otherworldly sounds. Silence served as a backdrop or space where characters interacted with each other. In the US version, critical plot points were explained through a soliloquy, or conversation, oftentimes through a dialogue with an additional character.

In the Japanese movie, the scene ends with the mother's phone call to her father, asking for his help in the name of her son. As the audience sees the mother silently driving to her hometown with her child in tow, the credits roll. There was no exposition, but there is a hint that her son will be saved by the grandfather bearing the curse instead. In the Hollywood verison the movie ends with a voiceover as the mother prepares a copy of the tape. The narration fully clarifies the mother's state of mind and the emotion regarding what she is willing to do to save her son.

Summary of Findings

Tables below list all the combined tempo-spatial and communicative silences used in the films. The US and Japan numbers are separated for comparison. These silences are also classified as either positive, negative, or neutral depending on their usage in the film. If silence was used to convey a

distressing or negative type of emotion, they are classified as negative, while those that were employed to use positive emotions like happiness, success etc., are classified as positive. Those that can either be used positively or negatively or those that are used without any emotional bias are then classified as neutral.

Japanese Original Movie Tempo-spatial			
	Description	negative	neutral	positive
1	A pause in anticipation of an exciting occurrence about to happen			1
2	As a form of barrier	1		
3	As a tool used to contain overflowing emotion	1		
4	As an indication of a heavy atmosphere (warui fuinki)	1		
5	As an indication of a light/good atmosphere (ii fuinki)			1
6	Companionable silence			1
7	Intrapersonal/ contemplative silence			1
8	Ritualistic		1	
9	Silence as an active state			1
10	Silence signifying respect, admiration, bestowing a form of honor			1
11	The sharing of silence as a form of socialization			1
12	Used as a manifestation of a positive feeling			1
13	Used as a manifestation of negative feelings	1		
	GRAND TOTAL	4	1	8
Hollywood Movie Tempo-spatial Silence			
	As a form of barrier	negative	neutral	positive
1	A pause done in anticipation of an exciting occurrence about to happen			1
2	As a form of barrier	1		
3	As a tool used to contain overflowing emotion	1		
4	As an indication of a heavy atmosphere	1		
5	Intrapersonal/ contemplative silence			1
6	Ritualistic		1	
7	Silence as a form of respect or admiration			1
8	Silence as an active state			1
9	Used as a manifestation of a positive feeling			1
10	Used as a manifestation of negative feelings	1		
	GRAND TOTAL	4	1	5

Table 1. Tempo-spatial Silence

Japanese Original Movie Communicative Silence			
Description	negative	neutral	Positive
1	An attempt to organize thoughts and compose oneself			1
2	An attempt to withhold information		1	
3	As a default state of being prior to interaction			1
4	As a form of deference		1	
5	As a form of hesitation		1	
6	As a response to embarrassing situation	1		
7	As an assertion of authority or power			1
8	As an indication of acceptance			1
9	As an indication of misunderstanding	1		
10	A form of apology/admitting of a mistake	1		
11	A manifestation of grief/ sadness	1		
12	A response to praise given			1
	GRAND TOTAL	**4**	**3**	**5**
Hollywood Movie Communicative Silence			
A manifestation of grief/ sadness	negative	neutral	Positive
1	A manifestation of grief/ sadness	1		
2	An attempt to organize thoughts and compose oneself			1
3	An attempt to withhold information		1	
4	As a form of hesitation		1	
5	As a response to embarrassing situation	1		
6	As an indication of misunderstanding	1		
	GRAND TOTAL	**3**	**2**	**1**

Table 2. Communicative Silence

Tempo-spatial silence was used to define relationship boundaries. It can be an indication of closeness or nearness depending on the accompanying non-verbal cues or the framing of the scene. It was extensively used to convey comfortableness and closeness with the other in the Japanese films. Negatively for both versions, it erected walls signaling a refusal to interact due to (1) a total lack of interest or (2) a harboring of a negative feeling (i.e. initial insecurity, fear, annoyance et. al.). Othering was accomplished through the use of silence. One who has

committed a taboo (like Sadako's mother) or those who are too different and disruptive to the group (like Samara) are usually reprimanded not with words but with the lack of it.

Emotive silences were used by the characters in the film and either had a positive or a negative underlying depending on the accompanying non-verbal cues, music, or scenery. At times, it is used to punctuate, highlight, or lessen intense emotions of happiness, sadness, shock, agitation, or anger, or as an emotional constraint.

In conclusion, there were more tempo-spatial and communicative silences used in the Japanese film than in the Hollywood version. Looking at the table, one can see that valuation and usages of silence in the Japanese films also tended to be more positive tempo-spatially. This is also the same for the Hollywood version, with a difference of one (1) point. Silence is used more often in the Japanese version as a form of communicative silence. This corroborates the literature regarding the importance of silence as a form of communication during interaction and as a naturally found element utilized in everyday scenes in the Japanese movie. The usages of tempo-spatial and communicative silences in the US films were significantly lower in numbers in comparison the Japanese version. While the results pointed out to more positive usages of silence, there were also a significant number of negative usages that almost equaled those of the former.

Language is a powerful and influential tool in helping us make sense of our "world," each one a different filtered lens one can wear to view them. Interesting to remember that we shape and in turn are shaped by what is being said and by extension, by what is not being said.

Appendix: Movie Summaries.

Hachiko, A Dog's Story & Hachiko Monogatari (ハチ公物語)
- Based on a true story of a dog named Hachiko (the famous Hachiko statue of Japan)
- He is an Akita Dog remembered for his loyalty to his master that continued many years after his master's death
- When his owner was alive, Hachiko greeted him at the end of each day at Shibuya station
- One day, his owner did not return (the owner had died unbeknownst to the dog)
- The dog continued going to the station every day to wait for his master until his death

Shall We Dance & Sharu We Dansu (Shall Weダンス)
- Male protagonist with a boring life (married with children, *salaryman* career) becomes attracted to a dance instructor
- He enrolls in a ballroom class to get closer to the instructor
- He discovers that he has fallen in love not with the instructor, but with dancing, leading to his character development
- Wife become suspicious because of changes in his behavior (more positive outlook in life, etc.), and investigates the cause

The Ring and Ringu (リング)
- Rumors of a videotape that kills whoever watches it spreads
- Female investigator protagonist takes interest in the videotape and watches it
- Her son also watches the video, unaware of its sinister nature
- This prompts her to speed up the investigation, in hopes of finding a way to avoid her son's death
- In the end, she finds out that the curse can be "passed on" by copying the video and letting others watch it

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