Degree Project
Bachelor's level

The influence of *yakuwarigo* and gendered language on character portrayals

A case study of the Japanese translation of *Harry Potter and the Chamber of Secrets* by JK Rowling

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Abstract:

The book *Harry Potter and the Chamber of Secrets*, written by the prolific author J.K. Rowling, is a popular piece of fiction that has been adapted into a film as well as several videogames. The book has also been translated from its original English into dozens of languages, including Japanese. Translations can differ from their original counterparts, especially when the languages in question differ in their syntax and cultural norms. These differences can potentially alter the original author's intended character portrayals.

This project aimed to evaluate the effect of gendered language and *yakuwarigo* on character voices in the Japanese translation of *Harry Potter and the Chamber of Secrets*. Four characters – Hermione, Hagrid, Dumbledore, and McGonagall – were evaluated by means of their spoken dialogue in the book. The English lines of dialogue and their Japanese counterparts were extracted from the book and analysed.

The results of the dialogue-analysis show that the dialogue in the Japanese version of the book was more gendered, and exhibited typical signs of role language. These findings were corroborated through the use of separate questionnaires for Japanese and English participants. The questionnaires asked participants to determine the gender and role of characters purely on the basis of certain lines in the book, with no external context provided. Japanese participants managed to identify both the gender and role of characters more accurately.

Keywords:

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1 Introduction

Having read both the English version of *Harry Potter and the Chamber of Secrets*, and its Japanese counterpart, I noticed that the characters seemed different in how they came across in the story between the two versions of the book. The characters seemed more pronounced and exaggerated in the Japanese version, but I am not a native speaker of Japanese and some nuance might have been lost on me, which is why this particular topic seemed fitting to research further. This study aims to evaluate if and how gendered language and *yakuwarigo*, concepts that are much more prevalent in Japanese than they are in English, affect the character voices of certain characters when they are translated into Japanese.

Any work of fiction is influenced to some degree by the cultural background of the author; consequently, it can be difficult to translate fiction into a language with a very different cultural background. Certain concepts in a novel might not even exist in the target language, and a literal translation can therefore invoke confusion in the reader and result in an overall negative reading experience. Whether to translate literally or not is a dilemma that many translators struggle with, but when it comes to fictional works a translator is often given more leeway with the content of the translation. It is permissible to sacrifice some accuracy, if in return the translator can produce a text that reads more smoothly in the target language, and can stand on its own as a work of art. Depending on the translator, such sacrifices can either be subtle or very pronounced, but regardless of the specific translator chosen, sacrifices will have to be made simply owing to the fact that languages are not identical and the syntax will differ as a result.

In his book *The Translator's Invisibility: A history of translation*, Lawrence Venuti argues that it is common when translating into English for the original text to be "domesticated", due to the international dominance of Anglo-Saxon culture. This effect can occur when translating from English into other languages as well such as Japanese.

A character can be portrayed to the reader in different ways, whether through normal prose, dialogue, or monologue. Dialogue can be the best indicator of a character's voice. When the reader reads an excerpt of dialogue, they are listening in on a conversation, and can imagine the tone of voice, intonation, and pronunciation, based on the content of the dialogue in conjunction with previous knowledge of the character. They can also interpret sarcasm and other meanings hidden in the character's lines. In this way, the reader receives concrete evidence of the character and his or her traits.
Dialogue usually consists of spoken language, and in many cases can be quite informal. Spoken language can vary greatly, especially when comparing languages such as English and Japanese that differ in their syntax. In order to convey the same meaning in the translation, the dialogue has to be altered when converted into Japanese. A few of the main differences between the two languages are gender-specific vocabulary (gendered language), role language (*yakuwarigo*), and vocabulary conveying differences in social hierarchies.

The main research question of this thesis is: what is the influence of gendered language and *yakuwarigo* on character voices in *Harry Potter and the Chamber of*

Secrets, when translated into Japanese? This influence will be evaluated by means of an analysis of the dialogue of certain characters in the books, as well as through the use of relevant questionnaires.

The thesis is presented in eight chapters. This introductory chapter serves to define the purpose of the study and introduce the readers to the topic. In the second chapter, the surrounding context and background to the thesis is put forward. Furthermore, the material and methodology used in the thesis is presented. This is followed by the resulting data of the study, an analysis of said data, as well as a discussion chapter and a conclusion. In the last two chapters, discussion and conclusion, suggestions for further studies and general thoughts on the study are presented. The collected data can be found at the very end of the document.

2 Background

Dialogue translated from English to Japanese can differ greatly due to the different syntax and cultural norms present in the two languages. In Japanese young adult fiction such as light novels or manga, characters often use exaggerated language that is not present in real-world settings, in order to better convey the role of the characters in the story and to drive the plot forward. This is in contrast to English writing in similar genres, where, depending on the type of story, dialogue is similar to real-world conversations.

This exaggeration of dialogue that can be seen in young Japanese fiction is dependent upon both the gender and role of the speaker. Gendered language and role language (or *yakuwarigo* in Japanese) offers the author a wider variety of different character voices to choose from when writing fiction. At the same time, it can also lead to issues during translations between Japanese and English.

2.1 Gendered language

Gendered language is not very common in English, and it can be difficult to determine the gender of a person without any additional context being provided, such as their appearance or the sound of their voice. This is in stark contrast to Japanese, in which the pitch, vocabulary, sentence-final particles, pronouns, and phrasings can all differ depending on the gender of the speaker (Okamoto, 2016).

Another component of gendered language in Japanese is the assertiveness or non-assertiveness of the speaker. A stereotypical male tends to be more assertive when they speak, and often use rougher language such as emphasized male pronouns and sentence-ending particles. In the case of a stereotypical female, softer language is used, and they tend to be indirect with their assertions as a result. This assertiveness can be accomplished by vague suggestions, which puts the onus on the listener to fill in the blanks. Both masculine and feminine language in Japanese have particular sentence-ending particles associated with them, such as *wa* (feminine language) and *zo* (masculine language). These sentence-ending particles can give the reader an idea of the gender of a certain character.

In English, differences in how characters of different genders interact with others and speak is usually implied through their gender, or explicitly shown to the reader. That is

to say, such differences do not present themselves in the written dialogue, but instead form a surrounding context to the dialogue.

In Japanese, such differences can be present in spoken language, and as such they can also be observed in written dialogue. A Japanese translation of English dialogue can therefore end up being more gendered. Certain characteristics may be emphasized as a result. This can give the character added personality, and influence the impression the character gives the reader, without the content (i.e., the actual intended meaning) being altered. Gendered language and *yakuwarigo* can lead to more distinct characters in a work of fiction, which could explain why they are so prevalent, especially in fictional works aimed at younger audiences.

Additionally, whether a character's mode of speaking is *Onna-rashii* (女らしい) or *Otoko-rashii* (男らしい) can be determined (Meryl, Okamoto, 2003: 49-66). These terms translate literally to women-like and man-like. Male speech in Japanese is thought to be more contracted, with more limited use of vowels; it can also be considered "impolite" as a result. Characteristics of female speech in Japanese include a more prevalent usage of honorific language, and a higher register. This aspect of gendered language is more difficult to identify in written text.

2.2 Yakuwarigo

Yakuwarigo is a term coined by Satoshi Kinsui, in his book *Vācharu nihongo yakuwarigo no nazo* (Virtual Japanese, the riddle of role language, published 2003)*,* to describe role-specific language in works of fiction. It is not usually the type of language that one would encounter in real-world settings. *Yakuwarigo* describes language that is strongly related to a certain character archetype, which can vary depending on gender, age, social status, and personality. For example, older characters in Japanese fiction often speak in very similar ways, using specific pronouns such as *washi*, specific sentence-ending particles, and vocabulary that would not be very common in normal conversation. The voice of an older character is very different from that of a boyish character that might use a pronoun such as *oira* to refer to himself. *Yakuwarigo* serves to make characters more distinct from one another, and evokes a certain image of a character archetype which the author wants to convey to the reader. At the same time, *yakuwarigo* can serve to make characters more generic, since certain characters will be very similar to others that are of the same archetype.

According to novelist Shimizu Yoshinori, Japanese dialogue in fiction is written to fulfill certain functions (Hasegawa, 2011:130). Therefore, according to Yoshinori, conversations in fiction should not be written to be too real. This allows the reader to understand the information being given, and the relation between characters, without too much detail bogging down the story. Due to *yakuwarigo*, and the aforementioned Japanese strategy for writing fiction, the speaker of a certain line can be inferred from context, and need not be explicitly indicated. Of course, not all Japanese authors or translators subscribe to the strategy mentioned.

Yakuwarigo is not as well-defined as gendered language, since there are a much larger number of roles that a certain character can have than there are genders. As a result, role language can be harder to categorise. Furthermore, new roles, and subsequently new *yakuwarigo*, can also be created by an author in order to convey a certain image to the reader. Examples of categories, according to Kinsui Satoshi, include: "Elderly

Male Language", "Rural Language", and "Student Language." These are all languages spoken by certain character archetypes, and differ from what Kinsui refers to as "Standard Language."

3 Previous Studies

This study focuses on a manual translation of the book *Harry Potter and the Chamber of Secrets* conducted by Matsuoka Yuko. It has been difficult to find relevant previous studies on manual translations, especially higher-level papers written by experts on the subject.

Previous theses – for instance, Dorien Heerink's "Yakuwarigo Lost in Translation: A Foreignising approach to Translating *Yakuwarigo*" published in 2018 – similar to the present study have examined the change in character portrayals when a text is translated from Japanese to English. Theses observing the opposite phenomenon – that is to say, translations from English to Japanese – are harder to come by, even when looking at advanced-level studies. This thesis aims to fill this gap in the research.

This study focuses on the effect that gendered language and *yakuwarigo* has on character voices. As such, previous studies on these topics may be of interest to the reader.

3.1   Previous studies on gendered language

A previous study that is of some interest for this project is *Bridget Jones's Femininity Constructed by Language* written by Furukawa Hiroko and published in 2009, which evaluates differences between the English version of the book and the Japanese subtitles of the film *Bridget Jones's Diary*. In the study, the author argues that Japanese women in real-life settings do not use the same kind of language that women in fiction do. This discrepancy is particularly prevalent in translations from foreign languages into Japanese, and is regarded as a conventional Japanese translation method (Inoue, 2003). The use of feminine language in Japanese that can be seen today stems primarily from the Meiji period (1868-1912). It was during this period that conventions in feminine language, such as specific sentence-ending particles, became prevalent (Kindaichi. 1988: 39). These conventions became reinforced during the gender-segregated schooling that followed during the Meiji period. In modern society, especially among younger generations of Japanese women, such language is no longer as common. Yet gendered language still remains in Japanese fiction, and especially in translations from foreign languages such as English.

According to the aforementioned study by Furukawa, there is an exaggeration of the female character Bridget Jones in the Japanese translation of the book *Bridget Jones's Diary*. This presents itself as an overuse of feminine language, in contrast to the manner in which Japanese women speak in real-world settings. Exaggeration of dialogue is a common strategy employed in Japanese literature, in order to emphasize certain characteristics (Inoue. 2003: 2). If a certain character is considered particularly feminine, this can be expressed through dialogue by use of exaggerated feminine language. For instance, sentence-ending particles such as *wa* can be used, or more polite language can be used in order to imply a more submissive or soft nature.

The difference between the aforementioned study and this one, is that the material being observed in this study is aimed at teenagers and other children, and has a fantastical theme. This is in contrast to *Bridget Jones's Diary*, which is a book with a feminine theme, written primarily for young adult women. The emphasis on gendered language could therefore, in part, be due to the gender-related theme of the book that was studied.

3.2   Previous studies on *yakuwarigo*

Role language is a concept first established by Kinsui Satoshi in 2003. It is a way of speaking that encompasses vocabulary, grammar, and pronunciation. These are adapted to the speaker's social and cultural stereotypes. Characters can use certain first-person pronouns, copula, and sentence-ending particles. The use of role language can pose a difficulty in translating fiction to and from Japanese.

Role language, or *yakuwarigo*, can aid an author in creating more distinct character voices, since each character will speak in a particular manner depending upon their role in the story. Furthermore, role language can have the effect of adding pragmatic and phonetic characteristics to a character's voice (Kinsui, 2003: 131).

In Japanese dialogue, personal pronouns are often omitted, since they are not used for the purposes of text cohesion as they are in English (Hasegawa, 2011: 144). When reading dialogue, it can therefore be difficult to determine who is speaking. By using role language, each character voice becomes so distinct that it is easy to identify which character is currently speaking based purely on their manner of speech.

Each character plays a certain role in the story, and in Japanese fiction characters speak in a distinctive way that tells the reader what their role is. A fitting example is the character Dumbledore from the Harry Potter-series. Dumbledore fits into the character of a "Mentor", and therefore must speak in an elderly male language-type in Japanese. This change can be seen in the translations of the books by Matsuoka Yuko (Kinsui. 2003: 30). According to Kinsui, if characters are not assigned roles in this way, they become background figures who quickly fade from the readers' memories. This would be contrary to what Japanese readers have come to expect. These changes can have the effect of altering the character voices during the translation process.

4 Method and Material

4.1   The effect of gendered language and *yakuwarigo* on the Japanese translation of *Harry Potter and the Chamber of Secrets*

The aim of this study was to evaluate if and how gendered language and *yakuwarigo* affect the character voices of the characters Hermione, Hagrid, Dumbledore and McGonagall, when translated into Japanese. The evaluation was accomplished through means of an analysis of the respective characters' lines of dialogue, as well as through the use of questionnaires concerning the role and gender of the characters.

4.2   Material

The focus of this study was the book *Harry Potter and the Chamber of Secrets* by J.K. Rowling. The original had a length of 341 pages, however only certain lines from spe-

cific characters were used. The book was originally published in 1998 by the UK publisher Bloomsbury. It was published a year later by the publisher Raincoast in the US.

Harry Potter and the Chamber of Secrets is centred around the protagonist Harry Potter, and his close friends in Hermione Granger and Ron Weasley. The Chamber of Secrets refers to a hidden room in the school of Hogwarts, a school of wizardry and magic. A great creature is hiding somewhere in the school, leaving only to attack their fellow students. Together, they try to uncover what is happening, and save Hogwarts.

The translation used in this study was written by the author Matsuoka Yuko, and was published January 1st of the year 2000. The publisher was Say-zan-sha Publications Ltd.

The characters that were analyzed are: Hermione (a schoolgirl), Hagrid (the groundskeeper at Hogwarts), McGonagall (an older teacher at Hogwarts), and Dumbledore (the principal of Hogwarts).

These characters were chosen because they belong to very distinct archetypes and to different age-groups. It follows then that they could be more affected than other characters in the book when translated into Japanese, due in part to *yakuwarigo*, but also gendered language.

4.3   Methodology

A selection of dialogue from the characters Hermione, Hagrid, Dumbledore and McGonagall was extracted from the English version of the book. The first 11 lines for each character (each line was not allowed to be fewer than 10 words or more than 35) were extracted from the source text (ST) and the corresponding parts in Japanese were identified in the target text (TT). These were then compiled into a spreadsheet, and presented side-by-side, in order to simplify the analysis.

Excerpts of dialogue were also used in creating two questionnaires: one for native speakers of Japanese (who analyzed the Japanese version of the text), and one for native speakers of English (who analyzed the original version of the text). The aim of the questionnaires was to observe how clear it is from nothing but the lines of dialogue which gender the speaker of a certain line is, as well as if the character fits a certain archetype.

The questionnaires were designed not to be too long, in order to attract more participants. There were ten questions in total: 4 pertaining to gendered language, 4 pertaining to role language, and 2 optional open questions that required participants to translate lines to Japanese or English (whichever their non-native language may have been). A selection of lines that exhibited influences of *yakuwarigo* and gendered language were used in the questionnaire. The exact same lines were used in both versions of the questionnaire, which made it easier to draw direct comparisons later in the study.

The participants were found through social media, specifically through the sites Reddit and HelloTalk. Reddit is a primarily English-speaking network of forums. HelloTalk is a language-learning platform with many Japanese native speakers. Posts were made on these two platforms targeting the two distinct groups of participants.

The names of the characters were not presented to participants of the questionnaires. The participants were asked to determine which lines belong to what type of character role, as well as what gender the character is. At the end of each questionnaire, the participants were asked to translate specific lines in the books from their secondary language to their native language.

When the data-gathering was concluded, an analysis of the extracted lines commenced. The analysis focused on *yakuwarigo* and gendered language.

A line was considered to include gendered language if it included: gender-specific sentence-ending particles (such as *wa* or *zo*), gender-specific pronouns, or vocabulary more typical for a certain gender. How the aforementioned concepts influence the voice of characters were evaluated, in order to answer the main research question of the study.

4.3.1 Identifying characteristics of gendered language

The primary characteristics of gendered language are well-established. The below tables are based on studies surrounding gendered language conducted by Okamoto Shigeko and Smith Shibamoto (Okamoto, Shibamoto, 2004: 120-121). These will be used in evaluating whether a certain line is gendered or not.

First-person pronouns

Women	Men	Neutral
Atashi	Boku	Watashi
Atai	Ore	Watakushi
Atakushi	Washi	

Second-person pronouns

Women	Men	Neutral
	Temee	Anata (Can be feminine in the context of a wife addressing her husband)
	Omae	Kimi
	Kisama	Anta

Sentence-ending elements

Women	Men	Neutral
Deshou	*Darou*	*Yone*
Kashira	*Yo*	*Kana*
Nano (yo/ne)	*Zo*	*Janai*
No (yo/ne)	*Ze*	*Jan*
Wa (yo/ne)	*Da (yo/ne/na)*	*Ne*
	Volitional verb + *ka*	*Na*
	Imperative verb + *yo*	*Sa*

4.3.2 Identifying characteristics of yakuwarigo

Role language is harder to categorise, since there are more possible roles than there are genders. The evaluation of the lines from a role language-perspective will be accomplished through Kinsui's (Kinsui, 2003) depictions of role language for languages such as "Elderly Male Language", "Student Language", "Rural Language", and male and female language (specifically relating to *yakuwarigo*).

5 Results

5.1 Collected lines

There were eleven lines per character collected for the four characters, for a total of 44 distinct lines of dialogue. These can be found on a per-character basis in Appendix I. The lines showed, in most cases, clear influence of *yakuwarigo* and gendered language. Out of 44 lines, 17 (approximately 38%) showed no influence of *yakuwarigo* or gendered language when translated into Japanese. However 11 of those cases, specifically for the character McGonagall, could be argued to be influenced by *yakuwarigo* to some degree. This is because McGonagall's repeated usage of polite forms of Japanese and honorific prefixes can be considered a form of *yakuwarigo*, as it is an alteration that better fits preconceptions surrounding the gender of the character; politeness is often considered a characteristic of feminine language. Excluding McGonagall's lines 6 out of 44 lines (approximately 6%) did not show any influence of gendered language or *yakuwarigo*.

The character portrayals seemed to differ between the English original of the book and the Japanese translations. This difference can be seen in the results of the question-

naire. The genders of characters were more emphasized, and their voices were more distinct.

5.2   Questionnaire results

Two questionnaires were successfully conducted for the thesis project. The results can be found as appendices at the bottom of the document.

There were 21 participants in total. Out of these, 13 were for the English version of the questionnaire, and the remaining 8 were Japanese respondents. The ages varied from 16 at the lowest to 36 at the highest. Approximately 2/3rds of English participants were male, whereas the opposite was true for the Japanese participants. One English participant preferred not to disclose their gender. Statistics on the participants can be found in detail in the Appendix section.

The results seemed to indicate that gendered language is much more prominent in Japanese. It was easier for the Japanese respondents to identify the gender of characters based purely on their lines of dialogue. Role language also heavily influenced readers' perception of the characters based solely on the offered lines. It was easier for Japanese respondents to identify the role of the characters in the questionnaire.

6 Analysis

An analysis of the different lines and of the questionnaire results seem to indicate that, when translating dialogue from English to Japanese, the language used becomes more gendered and exhibits signs of *yakuwarigo*. The changes observed will be broken down character-by-character, with an analysis of the questionnaires present at the very end of this chapter.

6.1   Hermione

Hermione is a studious schoolgirl and one of Harry Potter's best friends. In the English original of the book, she speaks in a slightly formal way, perhaps to indicate her studious nature. However, her lines cannot be said to be particularly gendered. For instance, a line such as:

 "An Engorgement Charm, I suppose? Well, you've done a good job on them."

(Hermione, case number 6)

could have been said by both McGonagall and Dumbledore – both characters that speak in a more formal English. Hermione does not speak as the typical twelve-year old would, but that is part of her character.

The aforementioned line becomes much more gendered, however, when looking at the Japanese translation.

「「肥らせ魔法」じゃない？とにかく、ハグリッドったら、とっても上手にやったわよね。」

(Hermione, case number 6)

One can observe here the influences of gendered language in Japanese. Hermione uses the sentence-ending particle わ, which is a particle that is primarily used to soften statements made by females. She also uses ったら when referring to Hagrid in this sentence. This exasperation does not appear to be present in the English version of the same line, but does seem to be a part of the surrounding context to the line. The translator has chosen to include this context in the line itself.

This way of speaking is primarily associated with younger females, which fits perfectly with Hermione's character archetype of a young schoolgirl. In this we can see the influences of *yakuwarigo*. However, Hermione is not supposed to be a typical schoolgirl in the original version of the story. In the Japanese version of the novel, Hermione is more feminine, and fits into her character archetype much clearer. This results in an altered character voice. Another example of this change is the line:

"I don't think there's anything to do except wait for it to stop."

(Hermione, case number 4)

which in Japanese becomes:

「止まるのを待つほか手がないと思うわ」

(Hermione, case number 4)

The sentence-ending particle わ is added once again to emphasize Hermione's gender and character type. She is a young, perhaps deferential, schoolgirl. Almost all of the collected lines exhibit this change in varying degrees. One exception is case number 11 for Hermione. In this line Hermione is speaking politely to one of her teachers. Her very polite language in English remains polite and gender-neutral when translated into Japanese. Here the emphasis is on politeness, instead.

6.2 Hagrid

Hagrid has a unique character voice even in the original English version of the book. He speaks in a rough accent that fits his character, that of a giant groundskeeper at Hogwarts. In English, Hagrid speaks in a thick West Country accent. Recreating this unique accent in Japanese is nigh on impossible. As such, the translator has opted to create their own faux-accent to recreate the same character voice. Even here influences of gendered language and role language can be seen.

"Yer a mess! Skulkin' around Knockturn Alley, I dunno —
dodgy place, Harry — don' want no one ter see yeh down there —"

(Hagrid, case number 1)

In this line, Hagrid's West Country accent is very prevalent. This type of language can be associated with males, but is in essence gender-neutral. Hagrid's language in English cannot be said to be gendered as such. In Japanese, the translator has attempted to create an accent that delivers a similar sort of character voice. Gender-specific sen-

tence-ending particles have been added at times to emphasize Hagrid's masculinity and rougher speech pattern. The same line in Japanese becomes:

「ひどい恰好をしちょるもんだ！夜の闇横丁なんぞ、どうしてまたうろうろしたか。 ハリーよ、あそこは危ねえとこだ —おまえさんがいるところを、誰かに見られたくねえもんだ —」

(Hagrid, case number 1)

Here, the word なんぞ is used, which is an old Japanese variant of なんか. なんぞ is considered to be a form of *yakuwarigo*. Slang such as 危ねえ is also used, which is primarily associated with males in Japanese. At the same time, Hagrid is not being impolite, and adds suffixes such as さん when referring to, in this case, Harry Potter. This isn't necessary polite, since おまえ is not polite language, but it does soften the way he addresses Harry Potter.

"I was lookin' fer a Flesh-Eatin' Slug Repellent. They're ruinin' the school cabbages. Yer not on yer own?"

(Hagrid, case number 2)

「肉食ナメクジの駆除剤」を探しとった・やつら、学校のキャベツを食い荒らしとる・おまえさん、一人じゃなかろ？

(Hagrid, case number 2)

These lines, the English original and Japanese counterpart, are harder to tell apart. It is more difficult to tell what gender the speaker of this line is. Hagrid does speak in a unique way in both languages, so role language is a factor to consider in the translation. However, with Hagrid, gendered language is not as common as it was with Hermione.

Overall, Hagrid's character voice is replicated better than Hermione's. Perhaps due to his distinct character voice in the original English version of the book. Some of Hagrid's lines do seem to exhibit characteristics of gendered language, but this varies from line to line.

6.3 McGonagall

McGonagall has a gender-neutral and formal way of speaking in the original version of the book. Her character voice is not very distinct. Her English lines could have been spoken by any of the characters in the book, except for Hagrid. This is also true in the Japanese translation. McGonagall speaks formally and matter-of-factly. She does not use gender-specific sentence-ending particles or any particular role language. However, there are alterations of note.

"Why didn't you send us a letter by owl? I believe you have an owl?"

(McGonagall, case number 1)

なぜ、ふくろう便を送らなかったのですか？あなたはふくろうをお持ちで
しょう？

(McGonagall, case number 1)

In both versions of this line, McGonagall speaks formally, and there isn't any overt influence of gendered language such as specific sentence-ending particles. However, in the Japanese version she uses the *desu-masu* form of the language, which is peculiar considering the character being addressed. In this line, she is speaking directly to Harry Potter, one of her students and the protagonist of the story. Yet, even though she is speaking to a student, she uses very polite Japanese language. This has the effect of creating a distance between her and the students, which in turn gives her lines a more professional air to them. In this way, the translator also avoids using gendered language for McGonagall. Dumbledore, the principal of Hogwarts, does not speak to Harry Potter in this manner. This is most likely due to *yakuwarigo*. The translator has attempted to match her speaking patterns to that of her character. She is a very serious character that likes to follow proper protocol and is strict with her students. Giving her a more polite way of speaking leads to her appearing more polite and proper, and gives her a more distinct character voice.

"There you are, Potter — Weasley. You will both do your detentions this evening."

(McGonagall, case number 5)

ポッター、ウイーズリー、そこにいましたか。二人とも、処罰は今夜になり
ます。

(McGonagall, case number 5)

Here she is referring to two of her students – students she is quite fond of – yet still she uses the same formal and distant manner of speaking.

Overall, the translation of McGonagall's lines does not appear to be much more gendered than in the original version. However, her lines are inordinately polite in the Japanese version of the book, and this could, perhaps, be as a result of her gender. Overly polite language can be considered to be *Onna-rashii*, or feminine. Dumbledore, a male principal, who is in a similar position in the school hierarchy, does not speak in this manner. McGonagall's character voice in Japanese is emphasized, likely to better fit her character archetype of a strict and serious female vice-principal. This is why her lines could be argued to be influenced by role language, though they are in essence written in a neutral Japanese for the most part.

6.4 Dumbledore

When looking at Dumbledore, the principal of Hogwarts, clear alterations to the character voice can be seen. In the English original, Dumbledore speaks in a gender-neutral manner. He is fairly eloquent, as befits his rank in the school. His lines, however, are not very distinct from other characters in the book such as McGonagall. The content differs, but the language used is similar.

"It means that the Chamber of Secrets is indeed open again."

(Dumbledore, case number 5)

This line could feasibly have been spoken by McGonagall as well. It is not distinct, and there is not any indication at all as to what gender the speaker is. The Japanese translation of this line tells another story.

その意味は「秘密の部屋」が再び開かれたということじゃ

(Dumbledore, case number 5)

Here, Dumbledore ends his sentence with じゃ. This is a clear influence of *yakuwarigo*. じゃ is a common sentence-ending declaration used primarily by older males in Japanese fiction. It is seldom used in normal Japanese conversation. It is supposed to convey a sense of age and wisdom. Dumbledore in the Japanese version is thus forced into the wise old man archetype commonly seen in Japanese light novels and similar media. From this simple alteration, both the gender and role of Dumbledore is revealed, with no additional context being necessary. This is not the case with the original line.

"We will be able to cure her, Argus. Professor Sprout recently managed to procure some Mandrakes. As soon as they have reached their full size, I will have a potion made that will revive Mrs. Norris."

(Dumbledore, case number 4)

アーガス、君の猫は治してあげられますぞ・スプラウト先生が、最近やっとマンドレイクを手に入れられてな・十分に成長したら、すぐにもミセス・ノリスを蘇生させる薬を作らせましょうぞ・

(Dumbledore, case number 4)

This line is a bit different, as Dumbledore uses more polite language, even though he is speaking to someone lower in rank than himself. This is most likely in an attempt to try and placate the character he is speaking to, Filch. Furthermore, one can see the inclusion of male sentence-ending particles such as ぞ. The role language is a bit reserved in this line compared to most of the others.

When referring to himself in the Japanese version, Dumbledore uses the word *washi*, which is a pronoun used by Japanese males. This further emphasizes his gender and role in the lines.

Some lines do not see any particular alterations in character voice, such as case number 3 for Dumbledore, which includes no role language or gender-specific language. Dumbledore's character voice seems to change at times to better fit the surrounding context of the scene.

Overall, Dumbledore has a much more distinct character voice in the Japanese version of the book. He refers to himself as *washi*, uses gender-specific sentence-ending particles, and is heavily influenced by *yakuwarigo*. In the original English version of the book, he speaks in a neutral way that does not reveal his role or gender.

6.5 Questionnaire results

In this section, the results of the questionnaire will be presented. Percentages and more detailed data can be found in the appendices.

6.5.1 *English questionnaire*

There were 13 participants in the English questionnaire. Around 2/3rds were men, with the remaining participants being female or, in one case, someone who opted not to disclose their gender. The participants were recruited through the social media site reddit. The ages were uniformly distributed between the ages of 16 and 36.

The first four questions in the questionnaire (Q1 to Q4) pertain to gender. In these questions, the participants were asked to identify the gender of a character speaking a certain line. For Q1 to Q3 (taken from Hermione, McGonagall, and Dumbledore respectively), the participants were fairly evenly split between male, female, and "can't tell." For Q4, Hagrid's line, the participants managed to determine that the speaker of the line was male. This is most likely due to Hagrid's distinct way of speaking, which sounds rougher and more masculine in English.

The next four questions in the questionnaire (Q5 to Q8) pertain to a character's role. Here, participants were given a choice of different character archetypes, and were asked to determine what role they thought the speaker of the line had. The options were: older teacher, giant groundskeeper, schoolgirl, principal, and can't tell/other. For the characters, Hermione, McGonagall, and Dumbledore, the answers were split among the different options. No conclusive answer is seen. Yet again, participants seemed more certain of the speaker of Hagrid's lines.

For the last two questions (Q9 and Q10), participants were asked to translate some lines from the Japanese translation of the book, with the assumption that the character was either a) female or b) male. These lines were from the characters Hermione and Hagrid, respectively. Elements of role language and gendered language were present in these lines. These questions were optional, and not enough of the participants answered them (only two chose to answer the optional questions) for the results to be conclusive. However, the few answers that were obtained seemed to remove these elements of role language and gendered language when translating into English.

6.5.2 *Japanese questionnaire*

There were 8 participants in the Japanese questionnaire. Around 2/3rds were women, with the remaining participants being male. The participants were recruited through the social media site HelloTalk. The ages were uniformly distributed between the ages of 18 and 30.

The first four questions in the questionnaire (Q1 to Q4) pertain to gender. In these questions, the participants were asked to identify the gender of a character speaking a certain line. In the Japanese version of the questionnaire, the results were much more conclusive. The genders of all characters in Q1 to Q4 were correctly identified, although the majority of participants had more trouble with McGonagall's line. This is likely due to her formal and more gender-neutral way of speaking in Japanese. Some of her lines were also more gendered than others.

The next four questions in the questionnaire (Q5 to Q8) pertain to a character's role. Here, participants were given a choice of different character archetypes, and were asked to determine what role they thought the speaker of the line had. The options were: older teacher, giant groundskeeper, schoolgirl, principal, and can't tell/other. In the Japanese version of the questionnaire, the results were yet again much more conclusive. All character roles were correctly identified by a majority of participants, except for Hagrid, where there was more confusion. Hagrid in the Japanese version speaks in a strange faux-accent, which made it harder for the participants to determine his character archetype.

For the last two questions (Q9 and Q10), participants were asked to translate some lines from the English original version, with the assumption that the character was either a) female or b) male. These lines were from the characters Hermione and Hagrid, respectively. The lines in the English version were gender-neutral. These questions were optional, and not enough of the participants (only four opted to answer these) answered them for the results to be conclusive. However, the few answers that were obtained seemed to translate the lines differently depending on the gender of the speaker. For example, case number 4 for Hermione was translated by all participants with the feminine sentence-ending particle *wa.* They did not use role language in their translations.

7 Discussion

7.1 Implications of the study

The aim of this study was to determine whether *yakuwarigo* and gendered language, concepts that are very common in Japanese but rare in English, influence the translation of character portrayals when translating a book from English to Japanese. This was done by means of a case study, analysing extracts of dialogue from the book *Harry Potter and the Chamber of Secrets*, as well as through questionnaires based on lines from certain characters in the book.

All character voices were clearly altered to various degrees. Characters used more gendered language, and in many cases their manner of speech was adapted to better suit their character archetypes. This had the effect of making the characters appear very differently to a reader of the translated version of the book. Characters had strayed somewhat from the author's (JK Rowling) original intention.

This change was so apparent to the reader, that it also influenced the results of the questionnaires. Japanese participants could determine the gender and role of the four characters in the study much more accurately, compared to English participants. This is despite the fact that both groups were given the same lines to evaluate, though in their respective languages. The result speaks to the magnitude of the changes to the character voices.

This case study may have further implications beyond the book *Harry Potter and the Chamber of Secrets*. Role language and gender language are concepts that are prevalent in many forms of Japanese fiction, and their influence reaches the world of translation as well. In fact, it seems that translators are more inclined to use these concepts when translating foreign fiction into Japanese. This may be a way for translators to do-

mesticate the content, to better suit Japanese readers' pre-conceived notions of gender and character roles.

Gendered language and role language is not as common in English as it is in Japanese, therefore it might not be particularly surprising that a translation from English to Japanese contains influence from these two concepts. What makes this phenomenon interesting, however, is the fact that the concepts are seen more often in fiction than in normal Japanese conversation. They are common tools used in Japanese fiction, in order to give structure and sense to a character's role within the plot. Their heavy use in translations of foreign material might be an attempt at making unfamiliar material more palatable to a wider Japanese audience.

Gendered language and *yakuwarigo* is often seen in lighter fiction aimed at a younger audience, such as *manga, anime*, or light novels. These types of fiction often have fantastical themes, with magic and strange characters abound. This target audience overlaps with that of the subject of this thesis, namely *Harry Potter and the Chamber of Secrets*. The book is written primarily with pre-teens and young teenagers in mind. It also belongs to the genre of fantasy. This might, in part, explain the translator's decision to make heavy use of gendered language and *yakuwarigo* when adapting the novel to the Japanese language. In this way, it better suits the expectations of the target audience, and is similar to other books within the same genre.

7.2 Limitations of the study

There were two main limitations of the study. First and foremost, the Harry Potter-series is one of the most popular book series of all time. This introduced a bias for the participants of the questionnaire. Most of the participants had read the books previously, which might have influenced their answers to the questionnaire. However, many of the English participants couldn't determine the gender of characters, even though many of the lines would have been clear for someone who had read the books. The popularity of the series certainly didn't aid the questionnaires, but given the answers received it is unclear how much it hampered them.

The second major limitation of the study was the low number of participants. With only 21 participants in total (13 English participants and 8 Japanese participants), it is hard to make any conclusive statements based on the results. As the questionnaires make up a minor part of the study, this has not affected the study as a whole. Some of the answers in the study were written with the intention of being humorous, and contained vulgarity to this effect. These were, of course, not very helpful. A higher number of participants would have led to a higher number of useful answers, and more conclusive data in general.

An additional limitation was the difficulty in determining what is or isn't role language. There are countless different roles in Japanese young adult literature that each have their own type of *yakuwarigo*. As a result, it can be difficult at times to determine what is an influence of role language, and what is regional differences or particular idiosyncracies of a character. For certain archetypes, such as the Elderly Male Language of Dumbledore it's can be a lot clearer, and Kinsui lays out the characteristics well for this archetype. For a character like Hagrid, however, it can be a lot more difficult to evaluate his role-specific language, as it seems to be a type of role language

that the translator designed herself. McGonagall can also be said to be using a type of role language. However, on a technical level she does appear to be speaking neutral Japanese.

Further research on this topic should perhaps be conducted on less popular material. A shorter questionnaire might entice more participants to fill it out, and is recommended in order to improve the data-gathering process.

8 Conclusions

The main research question of this thesis was: what is the influence, if any, of gendered language and *yakuwarigo* on character voices in *Harry Potter and the Chamber of Secrets,* when translated into Japanese?

The influence of the aforementioned concepts were, in most cases, clear. Characters were more gendered in the Japanese translation, and their manner of speech fit their character archetypes much more clearly than they did in the original. As such, their character voices were altered, and this gives the reader a different impression of the characters depending upon which version of the book is being read.

This change has implications beyond the case study. The use of gendered language and *yakuwarigo* seems to be a common strategy used in Japanese fiction, and is especially prevalent in translations of foreign works into Japanese. However, changing the manner of speech of a character also changes their portrayal to the readers, and this – naturally – alters the original author's intention with the character. At the same time, due to the large differences between the two languages (Japanese and English) these compromises have to be made in order to make the dialogue sound natural when translated into Japanese. It therefore becomes a balancing act for the translator.

Though the result might be considered to be trivial, it may be of value to those who seek evidence that gendered language and *yakuwarigo* can impact the translation of foreign fictional works into Japanese. Studies written in English evaluating the effect of these concepts on translations from English to Japanese are rare. This knowledge is important to have, since this information is required in order to avoid an exaggerated use of the aforementioned concepts during the translation process.

Future studies should focus on a work of fiction that is not as popular as the Harry Potter-series, as this naturally introduces bias when discussing the changes observed with others. Shorter questionnaires might lead to more participants, and more data usually results in more conclusive results. Furthermore, analysing more lines as well as more characters might be advised, as the sample size in this case study could be considered too small to be conclusive.

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Appendices

Appendix I: Collected Lines

Hermione's Lines

case number	English Original	Japanese Translation	Page No. (English)	Contains influence of gendered language or *yakuwarigo*
1	What happened to your glasses? Hello, Hagrid - Oh, it's wonderful to see you two again - Are you coming into Gringotts, Harry?	メガネをどうしちゃったの？ハグリッド、こんにちは・・・あぁ、また二人に会えて、私とってもうれしい・・・ハリー、グリンゴッツに行くところなの？	55	Yes
2	There you are! Where have you been? The most ridiculous rumors - someone said you'd been expelled for crashing a flying car	やっと見つけた！いったいどこに行ってたの？バカバカしい噂がながれて一誰かが言ってったけど、あなたたちが空飛ぶ車で墜落して退校処分になったって	71	Yes
3	"At least no one on the Gryffindor team had to buy their way in. They got in on pure talent."	少なくとも、グリフィンドールの選手は誰一人としてお金で選ばれたりしてないわ・こっちは純粋に才能で選手になったのよ・	112	Yes
4	"I don't think there's anything to do except wait for it to stop,"	止まるのを待つほか手がないと思うわ。	114	Yes
5	"I think you're being a bit unfair. Professor Dumbledore obviously thought he was the best man for the job —"	それって、少し偏見じゃないかしら・ダンブルドア先生は、あの先生が一番適任だとお考えになったわけだし一	115	Yes
6	"An Engorgement Charm, I suppose? Well, you've done a good job on them."	「肥らせ魔法」じゃない？とにかく、ハグリッドったら、とっても上手にやったわよね。	118	Yes
7	"A deathday party? I bet there aren't many living people who can say they've	絶命日パーティですって？生きているうちに招かれた人ってそんなに多くないはずだわ一おもしろそ	130	Yes

	been to one of those — it'll be fascinating!"	う！		
8	"Oh, no, Peeves, don't tell her what I said, she'll be really upset"	あぁ、ピーブス、だめ。私が言ったこと、あの子に言わないで。じゃないと、あの子とっても気を悪くするわ。	134	Yes
9	"All the copies of Hogwarts, A History have been taken out. And there's a two-week waiting list. I wish I hadn't left my copy at home, but I couldn't fit it in my trunk with all the Lockhart books."	「ホグワーツの歴史」が全部貸し出されてるの。しかも、あと二週間は予約で一杯。私のを家に置いてこなけりゃよかった。残念。でもロックハートの本で一杯だったから、トランクに入りきらなかったの。	147	Yes
10	"The same reason everyone else wants it. To read up on the legend of the Chamber of Secrets."	皆が借りたがっている理由と同じよ。「秘密の部屋」の伝説を調べたいの。	148	Yes
11	"Granger, Professor. I was wondering if you could tell us anything about the Chamber of Secrets,"	グレンジャーです。先生、「秘密の部屋」について何か教えていただけませんか。	153	No

Hagrid's Lines

case number	English Original	Japanese Translation	Page No. (English)	Contains influence of gendered language or *yakuwarigo*
1	"Yer a mess! Skulkin' around Knockturn Alley, I dunno — dodgy place, Harry — don' want no one ter see yeh down there —"	ひどい恰好をしちょるもんだ！夜の闇横丁なんぞ、どうしてまたうろうろしたか。ーハリーよ、あそこは危ねえとこだーおまえさんがいるところを、誰かに見られたくねえもんだー	54	Yes
2	"I was lookin' fer a Flesh-Eatin' Slug Repellent. They're ruinin' the school cabbages. Yer not on yer own?"	「肉食ナメクジの駆除剤」を探しとった・やつら、学校のキャベツを食い荒らしとる。おまえさん、一人じゃなかろ？	55	Yes

3	"Yeh should've ignored him, Arthur. Rotten ter the core, the whole family, every- one knows that — no Malfoy's worth listenin' ter — bad blood, that's what it is — come on now — let's get outta here."	アーサー、あいつのことはほっとかんかい。骨の髄まで腐っとる。家族全員がそうだ。みんな知っちょる。マルフォイ家のやつらのいうこたぁ、聞く価値がねえ。そろって根性曲がりだ。そうなんだ。さあ、みんなーささっと出んかい。	63	Yes
4	"Bin wonderin' when you'd come ter see me — come in, come in — thought you mighta bin Professor Lockhart back again —"	いつ来るんか、いつ来るんかと待っとったぞ。ーさあ入ったー実はロックハート先生がまーた来たかと思ったんでな。	114	Yes
5	"Givin' me advice on gettin' kelpies out of a well	井戸の中から水魔を追っ払う方法を俺に教えようとしてな	114-115	Yes
6	"He was the on'y man for the job. An' I mean the on'y one. Gettin' very difficult ter find anyone fer the Dark Arts job. People aren't too keen ter take it on, see.	ほかにだーれもおらんかったんだ。人っ子ひとりおらんかったんだ。闇の魔術の先生をする者を探すのが難しくなっちょる。だーれも進んでそんなことをやろうとせん。	115	Yes
7	"An' they haven't invented a spell our Hermione can' do,"	それに、俺たちのハーマイオニーが使えねえ呪文は、いままでにひとっつもなかったぞ。	116	Yes
8	"Harry. Gotta bone ter pick with yeh. I've heard you've bin givin' out signed photos. How come I haven't got one?"	ハリー。おまえさんにもちいと小言をいうぞ。サイン入りの写真を配っとるそうじゃないか。なんで俺に一枚くれんのかい。	116	Yes
9	"I'm on'y jokin'. I knew yeh hadn't really. I told Lockhart yeh didn' need teh. Yer more famous than him without tryin'."	からかっただけだ。おまえさんがそんなことをせんのはわかっとる。ロックハートに言ってやったわ。おまえさんんはやっこさんより有名だって。	117	Yes
10	"Don' think he did. An' then I told him I'd never read one o' his books an' he decided ter go. Treacle toffee, Ron?"	あぁ、気に入らんだろ。それから、俺はあんたの本などひとっつも読んどらんと言ってやった。そしたら帰っていきおった。ほい、ロン、糖蜜ヌガー、どうだ？	117	Yes
11	"Gettin' on well, aren't they? Fer the Halloween feast . . . should be big enough by then."	よーく育っとろう？ハロウィーンの祭用だ。・・・そのころまでにはいい大きさになるぞ	117	Yes

McGonagall's Lines

case number	English Original	Japanese Translation	Page No. (English)	Contains influence of gendered language or *yakuwarigo*
1	"Why didn't you send us a letter by owl? I believe you have an owl?"	なぜ、ふくろう便を送らなかったのですか？あなたはふくろうをお持ちでしょう？	80	No (Arguable)
2	"You'd better get along to the hospital wing, Weasley, you're Bleeding."	ウイーズリー、あなたは医務室に行ったほうがよいでしょう。血がでています。	82	No (Arguable)
3	"The Sorting Ceremony is over. Your sister is also in Gryffindor."	組み分けの儀式は終わりました。あなたの妹もグリフィンドールです。	82	No (Arguable)
4	"You will eat in here and then go straight up to your dormitory. I must also return to the feast."	ここでお食べなさい。終わったらまっすぐに寮にお帰りなさい。私も歓迎会に戻らなければなりません。	83	No (Arguable)
5	"There you are, Potter — Weasley. You will both do your detentions this evening."	ポッター、ウイーズリー、そこにいましたか。二人とも、処罰は今夜になります。	118	No (Arguable)
6	You will be polishing the Silver in the trophy room with Mr. Filch. And no magic, Weasley — elbow grease.	あなたは、フィルチさんと一緒にトロフィー・ルームで銀磨きです。ウイーズリー、魔法はだめですよ。自分の力で磨くのです。	118	No (Arguable)
7	"And you, Potter, will be helping Professor Lockhart answer his fan mail,"	ポッター。あなたはロックハート先生がファンレターに返事を書くのを手伝いなさい。	119	No (Arguable)

8	"Really, Severus. I see no reason to stop the boy playing Quidditch. This cat wasn't hit over the head with a broomstick. There is no evidence at all that Potter has done anything wrong."	そう思いますか、セベルス・私には、この子がクィディッチをするのを止める理由が見当たりませんね。この猫は箒の柄で頭を打たれたわけでもありません。ポッターが悪いことをしたという証拠は何一つないのですよ。	144	No (Argu-able)
9	"There was a bunch of grapes next to him. We think he was trying to sneak up here to visit Potter."	「この子のそばにブドウが一房落ちていました・たぶんこの子はこっそりポッターのお見舞いにこようとしたのでしょう・」	180	No (Argu-able)
10	"Yes. But I shudder to think . . . If Albus hadn't been on the way downstairs for hot chocolate — who knows what might have —"	考えただけでもぞっとします・・・アルバスがココアを飲みたくなって階段を下りていらっしゃらなかったら、いったいどうなっていたかと思うと	180	No (Argu-able)
11	"You don't think he managed to get a picture of his attacker?"	この子が襲った者の写真を取っているとお思いですか？	180	No (Argu-able)

Dumbledore's Lines

case number	English Original	Japanese Translation	Page No. (English)	Contains influence of gendered language or *yakuwarigo*
1	"It will be for Professor McGonagall to decide on these boys' punishments, Severus. They are in her House and are therefore her responsibility. I must go back to the feast, Minerva, I've got to give out a few notices. Come, Severus, there's a delicious-looking custard tart I want to sample —"	セベルス、この少年たちの処罰を決めるのはマクゴナガル先生じゃろう・二人はマクゴナガル先生の寮の生徒じゃから、彼女の責任じゃ	82	Yes
2	"Come with me, Argus. You, too, Mr. Potter, Mr. Weasley, Miss Granger."	アーガス、一緒に来なさい・ミスター・ポッター、ミスター・ウイーズリー、ミス・グレンジャー・君たちもおいで・	140	No

3	"No second year could have done this. It would take Dark Magic of the most advanced —"	二年生がこんなことをできるはずがない。最も高度な闇の魔術をもってして初めて・・・	142	No
4	"We will be able to cure her, Argus. Professor Sprout recently managed to procure some Mandrakes. As soon as they have reached their full size, I will have a potion made that will revive Mrs. Norris."	アーガス、君の猫は治してあげられますぞ。スプラウト先生が、最近やっとマンドレイクを手に入れられてな。十分に成長したら、すぐにもミセス・ノリスを蘇生させる薬を作らせましょうぞ。	144	No
5	"It means that the Chamber of Secrets is indeed open again."	その意味は「秘密の部屋」が再び開かれたということじゃ。	180	Yes
6	"About time, too. He's been looking dreadful for days; I've been telling him to get a move on."	そろそろだったのじゃ。あれはこのごろ惨めな様子だったのでな、早くすませてしまうようにと、何度も言い聞かせておったんじゃ。	207	Yes
7	"Fawkes is a phoenix, Harry. Phoenixes burst into flame when it is time for them to die and are reborn from the ashes. Watch Him . . ."	ハリー、フォークスは不死鳥じゃよ。死ぬ時が来ると炎となって燃え上がる。そして灰のなかから蘇るのじゃ。見てごらん・・・	207	Yes
8	"It's a shame you had to see him on a Burning Day. He's really very handsome most of the time, wonderful red and gold plumage. Fascinating creatures, phoenixes. They can carry immensely heavy loads, their tears have healing powers, and they make highly faithful pets."	ちょうど「燃焼日」にあれの姿を見ることになって、残念じゃったの。あれはいつもは美しい鳥なんじゃ。羽は見事な赤と金色でな。	207	Yes
9	"I must ask you, Harry, whether there is anything you'd like to tell me. Anything at all."	ハリー、まず、君に聞いておかねばならん。わしに何か言いたいことはないかの？どんなことでもよい。	209	Yes
10	"Well, hurry off to bed. Best not to roam the corridors these days. Not since..."	「それでは、早くベッドに戻りなさい。このごろは廊下を歩き回らないほうがよい。例の事件以来・・・」	245	No

11	"I want it understood, Cornelius, that Hagrid has my full confid-ence,"	コーネリウス、これだけはわかってほしい・わしはハグリッドに全幅の信頼を置いておる・	261	No

Appendix II: English Questionnaire

Thesis Project - Chamber of Secrets

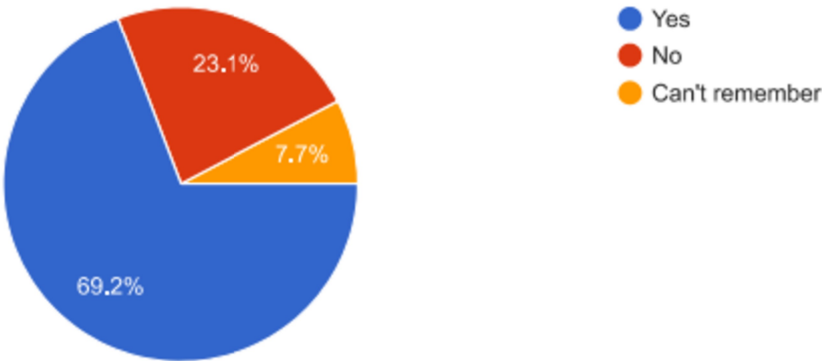Questions   **Responses**   13

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13 responses

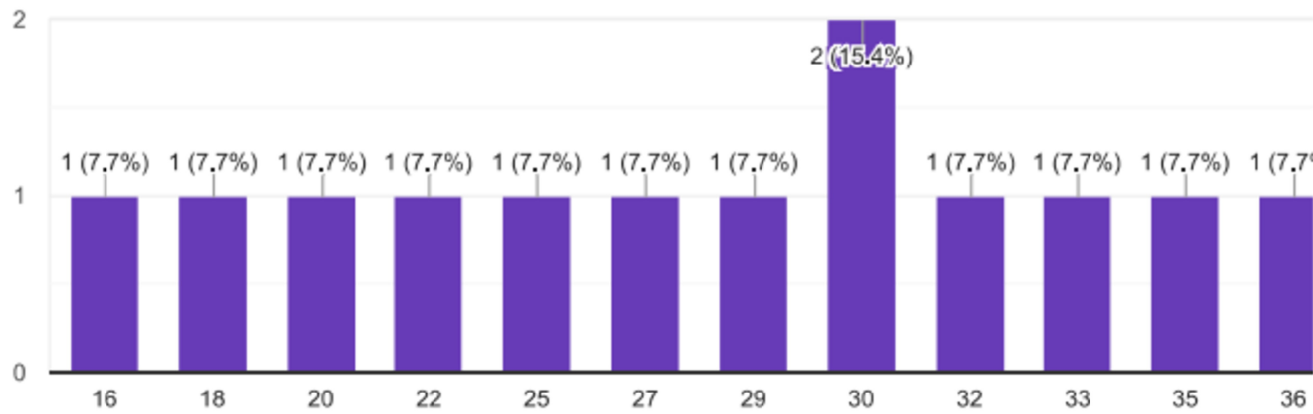Accepting responses

Summary   Question   Individual

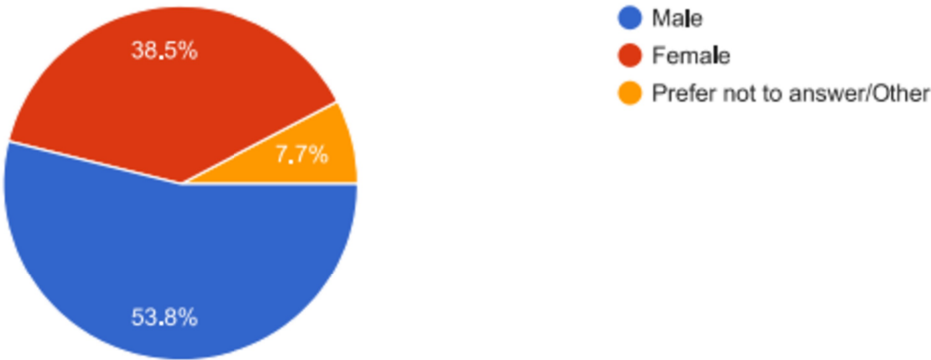Have you ever read the book "Harry Potter and the Chamber of Secrets" by J.K. Rowling?
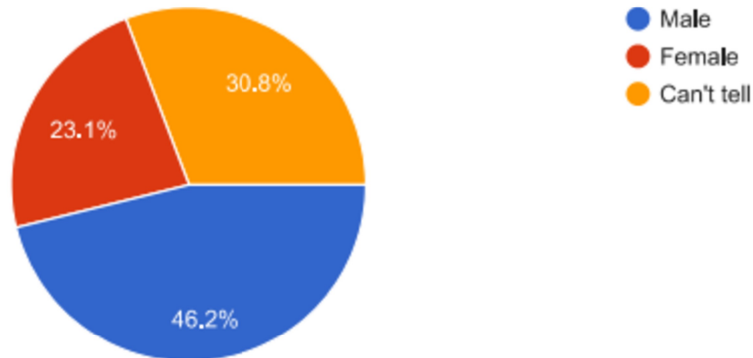
13 responses

- Yes
- No
- Can't remember

23.1%
7.7%
69.2%

What is your age?

13 responses

What is your gender?

13 responses

- Male
- Female
- Prefer not to answer/Other

53.8%
38.5%
7.7%

Q1: What gender do you think that the speaker of the following dialogue is? "At least no one on the Gryffindor team had to buy their way in, they got in on pure talent."

13 responses

- Male
- Female
- Can't tell

30.8%
23.1%
46.2%

Q2: What gender do you think that the speaker of the following dialogue is? "You don't think he managed to get a picture of his attacker?"

13 responses

- Male
- Female
- Can't tell

46.2%
15.4%
38.5%
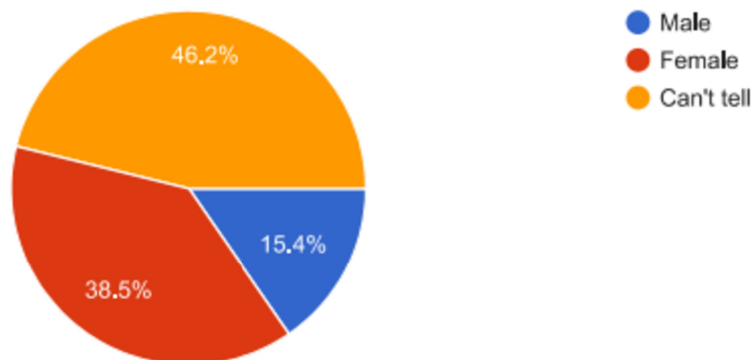
Q3: What gender do you think that the speaker of the following dialogue is? "About time, too. He's been looking dreadful for days; I've been telling him to get a move on."

13 responses

- Male
- Female
- Can't tell
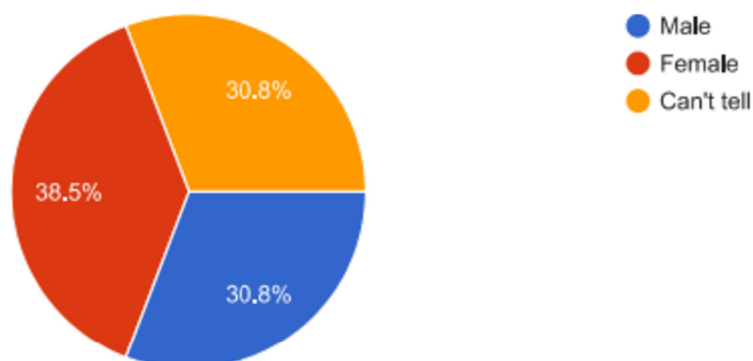
Q4: What gender do you think that the speaker of the following dialogue is? "I was lookin' fer a Flesh-Eatin' Slug Repellent. They're ruinin' the school cabbages. Yer not on yer own?"

13 responses

- Male
- Female
- Can't tell
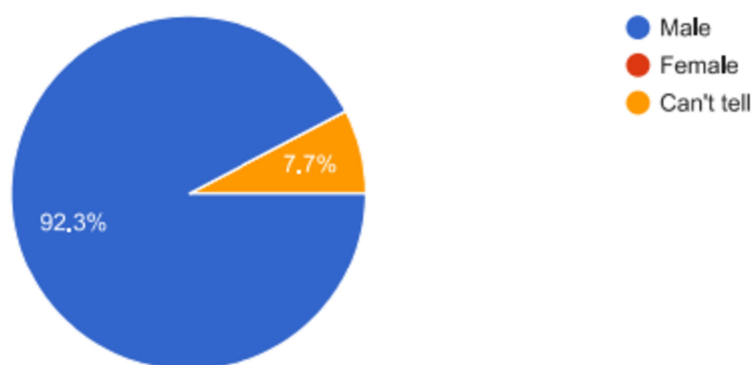
Q5: Which category do you think the speaker of the following line falls into? "He was the on'y man for the job. An' I mean the on'y one. Gettin' very difficult ter find anyone fer the Dark Arts job."

13 responses

- Older teacher
- Giant groundskeeper
- Schoolgirl
- Principal
- Can't tell
- Giant groundskeeper is a category? For me personally, this feels just like an older person speaking.

76.9% 7.7% 7.7%

Q6: Which category do you think the speaker of the following line falls into? "Why didn't you send us a letter by owl? I believe you have an owl?"

13 responses

- Older teacher
- Giant groundskeeper
- Schoolgirl
- Schoolboy
- Principal
- Can't tell

30.8% 7.7% 46.2% 7.7%
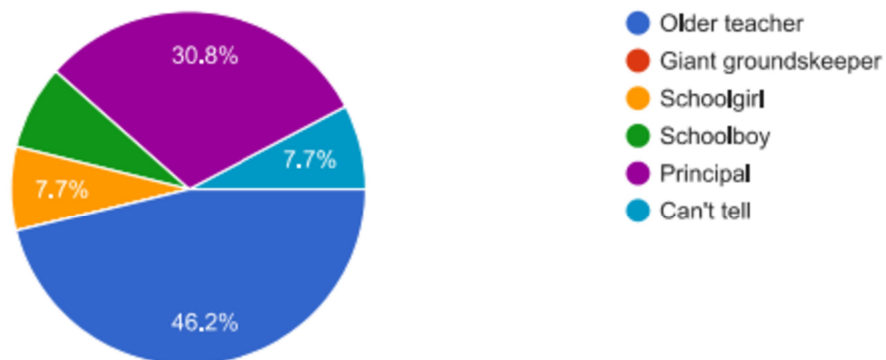
Q7: Which category do you think the speaker of the following line falls into? "It means that the Chamber of Secrets is indeed open again."

13 responses

- Older teacher
- Giant groundskeeper
- Schoolgirl
- Schoolboy
- Principal
- Can't tell

38.5% • 38.5% • 23.1%
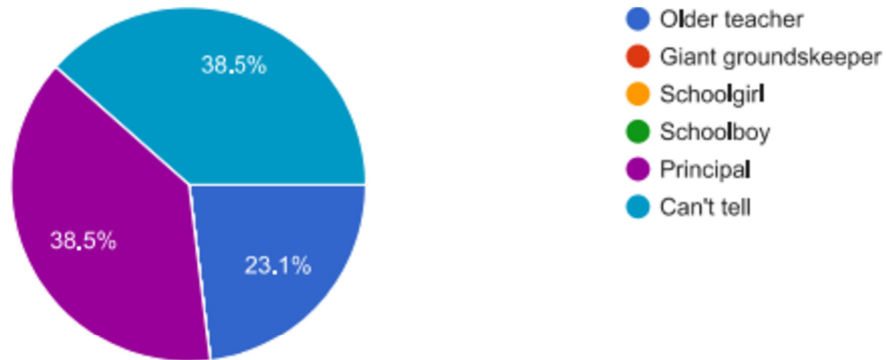
Q8: Which category do you think the speaker of the following line falls into? "A deathday party? I bet there aren't many living people who can say they've been to one of those — it'll be fascinating!"

13 responses

- Older teacher
- Giant groundskeeper
- Schoolgirl
- Schoolboy
- Principal
- Can't tell

30.8% • 15.4% • 15.4% • 38.5%
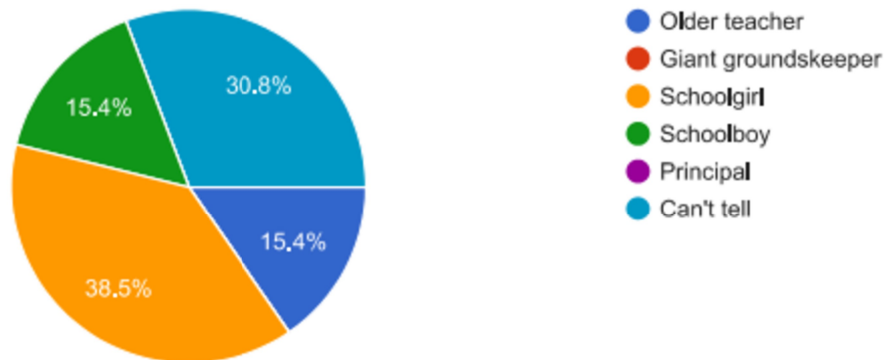
Q9 (Not obligatory): How would you translate this Japanese line into English, assuming 1: that the speaker is female 2: that they are male. 止まるのを待つほか手がないと思うわ

2 responses

1. Don't you think its better to wait until it stops first?
2. Slow the fuck down bro.

I
1. I don't think we have any choice but to wait for it to stop
2. I think we just have to wait for it to stop

Q10 (Not obligatory) : How would you translate this Japanese line into English, assuming 1: that the speaker is female 2: that they are male. よーく育っとろう？ハロウィーンの祭用だ。。。そのころまでにはいい大きさになるぞ

2 responses

1. Don't you think I did a good job with these plants? They are for the Halloween! By the day of the party they should be the perfect size.
3. Dude... check out this shit I'm growing for Halloween! Its dope right? Size is gonna be spot on by then

BTW: I think a less popular book would have been better. I'm not even a big harry potter fan and I know which characters said some of the lines. Kinda makes it more of a trivia quiz.

1. They've grown well, haven't they? They're for the Halloween party... They should be really big by then.
2.They've grown well, haven't they? They're for the Halloween party... They should be really big by then.

Appendix III: Japanese Questionnaire

Copy of Thesis Project - Chamber of Secrets (Japanese language)

Questions   Responses   8
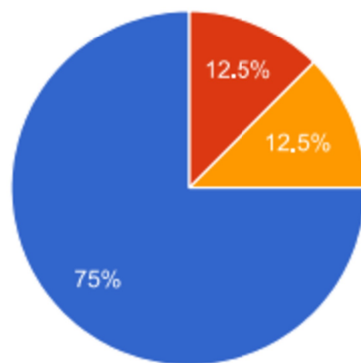
8 responses

Accepting responses

Summary   Question   Individual
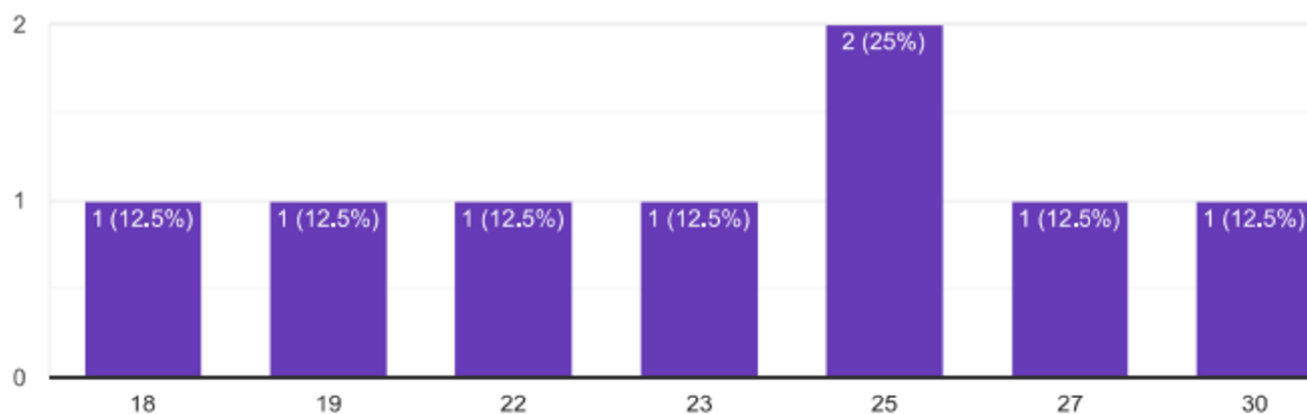
「ハリーポッターと秘密の部屋」という本を読んだことがありますか。
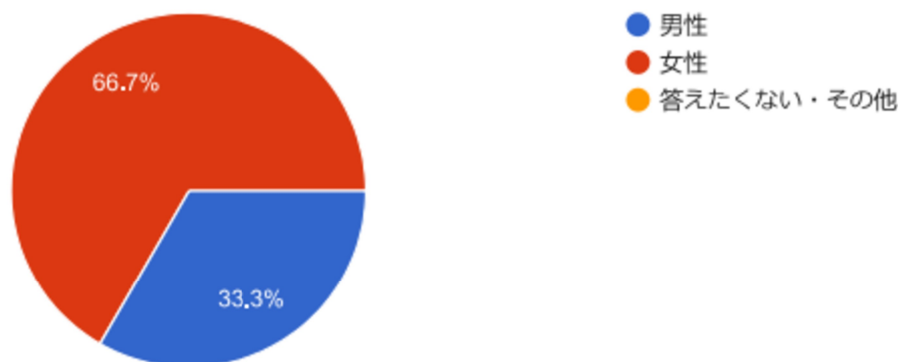
8 responses

● ある。
● ない。
● 覚えていない

年齢を教えてください。

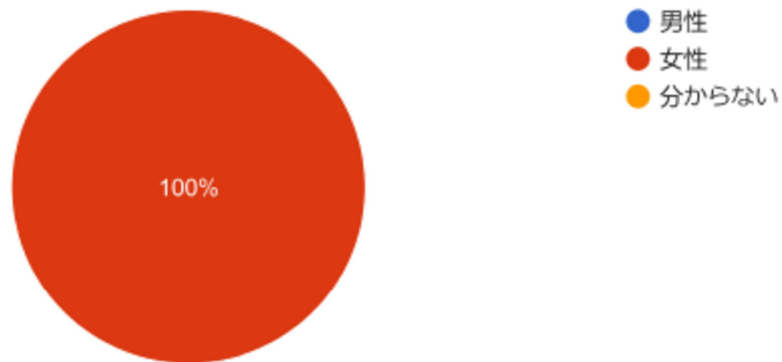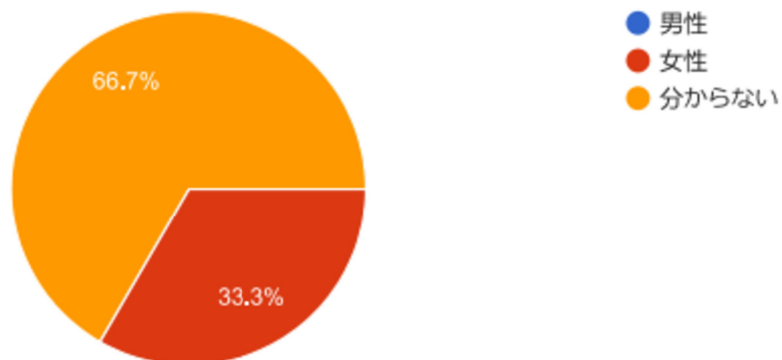8 responses

性別を教えてください

6 responses

- 🔵 男性
- 🔴 女性
- 🟡 答えたくない・その他

Q1: 次の発言から、話者の性別は何だと思いますか。 「少なくとも、グリフィンドールの選手は誰一人としてお金で選ばれたりしてないわ。こっちは純粋に才能で選手になったのよ。」

6 responses

- 男性
- 女性
- 分からない

100%

Q2: 次の発言から、話者の性別は何だと思いますか。 「この子が襲った者の写真を取っていると思いますか？」

6 responses

- 男性
- 女性
- 分からない

66.7%

33.3%

Q3: 次の発言から、話者の性別は何だと思いますか。　　　　　　　　「そろそろだったの じゃ。あれはこのごろ惨めな様子だったのでな、早くすませてしまうようにと、何度も言 い聞かせておったんじゃ。」

6 responses

- 男性
- 女性
- 分からない

16.7%
83.3%
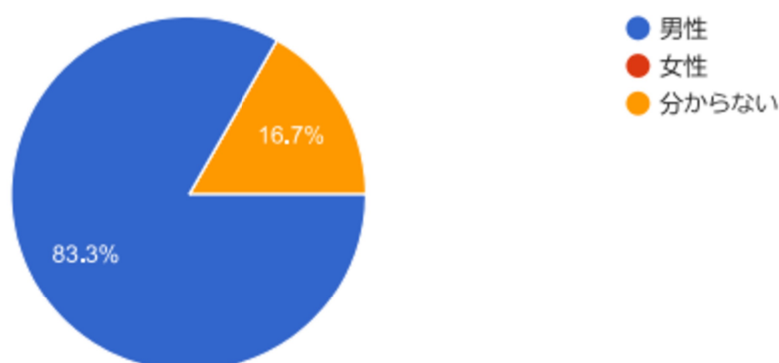
Q4: 次の発言から、話者の性別は何だと思いますか。　　　　　　　「「肉食ナメクジの駆除 剤」を探しとった。やつら、学校のキャベツを食い荒らしとる。おまえさん、一人じゃな かろ？」

6 responses

- 男性
- 女性
- 分からない

16.7%
83.3%
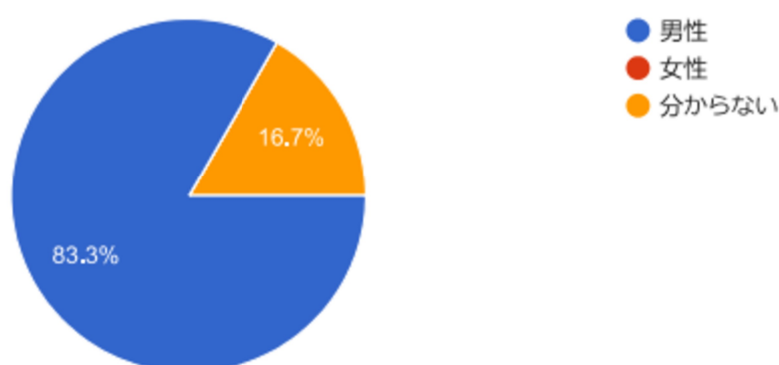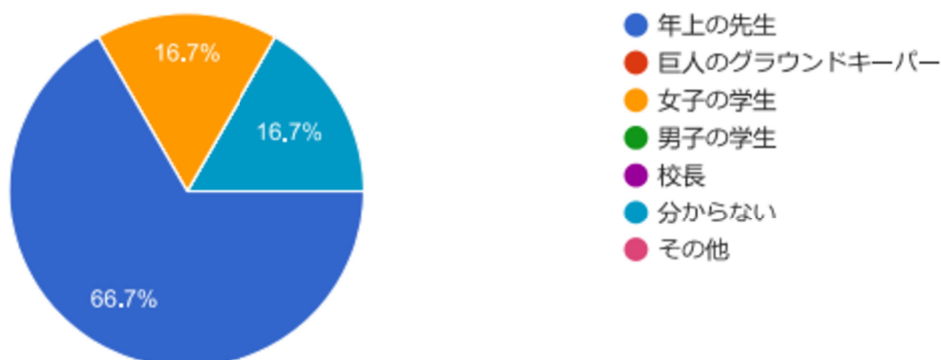
Q5: 次の発言をしたのは、どのようなキャラクターだと思いますか。 「ほかにだーれも おらんかったんだ。人っ子ひとりおらんかったんだ。闇の魔術の先生をする者を探すのが 難しくなっちょる。だーれも進んでそんなことをやろうとせん。」

6 responses

- 年上の先生
- 巨人のグラウンドキーパー
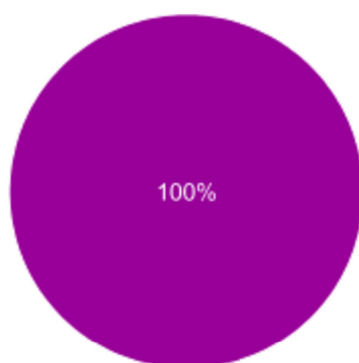- 女子の学生
- 男子の学生
- 校長
- 分からない
- その他
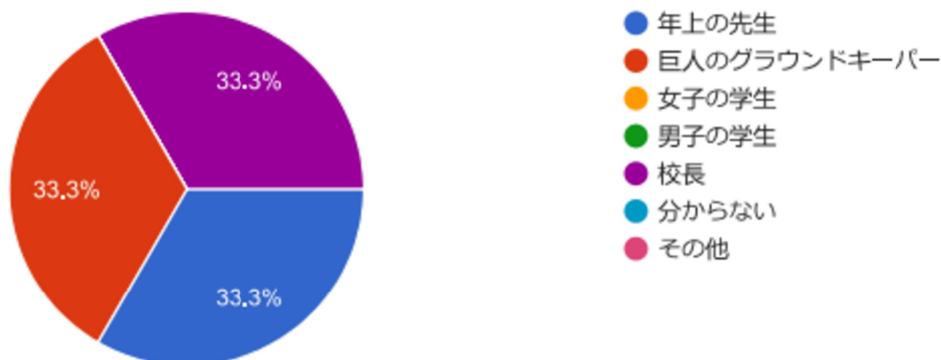
Q6: 次の発言をしたのは、どのようなキャラクターだと思いますか。 「なぜ、ふくろう 便を送らなかったのですか？あなたはふくろうをお持ちでしょう？」

6 responses

- 年上の先生
- 巨人のグラウンドキーパー
- 女子の学生
- 男子の学生
- 校長
- 分からない
- その他

Q7: 次の発言をしたのは、どのようなキャラクターだと思いますか。　　「その意味は「秘密の部屋」が再び開かれたということじゃ」
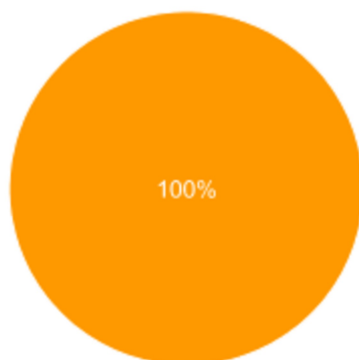
6 responses

- 🔵 年上の先生
- 🔴 巨人のグラウンドキーパー
- 🟠 女子の学生
- 🟢 男子の学生
- 🟣 校長
- 🔵 分からない
- 🔴 その他

Q8: 次の発言をしたのは、どのようなキャラクターだと思いますか。　　「絶命日パーティですって？生きているうちに招かれた人ってそんなに多くないはずだわーおもしろそう！」

6 responses

- 🔵 年上の先生
- 🔴 巨人のグラウンドキーパー
- 🟠 女子の学生
- 🟢 男子の学生
- 🟣 校長
- 🔵 分からない
- 🔴 その他

Q9 (任意): 次の発話をどう日本語に訳しますか。話者が１．女性の場合、および２．男性の場合?
"I don't think there's anything to do except wait for it to stop"

4 responses

1.止まるのを待つ以外にすることはないと思うわ。
2.止まるのを待つ以外にすることはないと思う。

1止まるのを待つ以外に何もすることはないと思うわ
2止まるのを待つ以外何もすることはないと思う

1.止まるのを待つ以外、何もすることは無いと思うわ。
2.止まるのを待つ以外、何もすることは無いと思う。

1. 収まるまで大人しくしておくしか方法はないと思うわ。

2. 収まるまで待つしか方法はないと思うよ。

Q10 (任意): 次の発話をどう日本語に訳しますか。話者が１．女性の場合、および２．男性の場合? "Gettin' on well, aren't they? Fer the Halloween feast . . . should be big enough by then."

3 responses

1うまくいっているようね。ハロウィーンのごちそうを入手して。それまでに十分な大きさになるはずよ。
2 うまくいっているな。ハロウィーンのごちそうを入手するんだ。それまでに十分な大きさになるはずだよ。

1. うまくいっているわね。 ハロウィーンのごちそうを入手しなさい...それまでに十分な大きさになるはずだから。
2.うまくいってるね。ハロウィーンのごちそうを入手してくれ...それまでに十分な大きさになるはずさ。

1. 彼らは上手くやってるようね、ハロウィンの祝宴に向けて...それまでに十分な大きさになりそうだわ。

2. 彼ら上手くやっているようだね、ハロウィンの祝宴に向けて...それまでに十分な大きさになりそうだ。