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Yakuwarigo and Fantasy Characters: A Case Study of Howl's Moving Castle

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Abstract:

Yakuwarigo, or role language, is a Japanese term used to describe different types of exaggerated spoken languages that are used in Japanese fiction. *Yakuwarigo* is often assigned to a character based on, for example, the character's personality, age, or occupation, and it can be different from how people actually speak in real life.

In the present study, the first research question intended to find out which type of *yakuwarigo* was used when translating certain fantasy characters from English to Japanese. This was done by analyzing the dialogue of four characters from the novel *Howl's Moving Castle* (1986) written by Diana Wynne Jones. The aim of the second research question was to see if the personalities of the characters could be interpreted differently by the reader in the translated novel due to the use of *yakuwarigo*.

The results show that two witches both used a mix of *onna-kotoba* and *otoko-kotoba*, and additionally one of them used *ojōsama-kotoba* and the other *obāsan-go*. A wizard used *otoko-kotoba* and *shōnen-go/jōshi-go*, and a demon used mostly *otoko-kotoba* with a hint of *Edo-kotoba*. The role languages seemed to fit most of these characters, but the demon's personality was deemed to have changed in the translation.

Keywords:

Yakuwarigo, role language, fantasy characters, *Howl's Moving Castle*, fantasy translation, Japanese, characterization

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1 Introduction

Does the way we speak affect how others perceive us? Depending on our background and the culture we grew up in, there might be some kind of characteristics that we associate with certain styles of speaking. Based on the language others use, we might make some assumptions about where they are from, personality, or even line of work. For example, cursing is often associated with sailors, and there is even an idiom for it: to swear like a sailor. Similar thinking can be applied to fictional characters as well.

Yakuwarigo, or role language, is a way to add personality to characters in Japanese fiction and create a certain kind of image of those characters in the audience's mind. It can, however, create a translation problem when translating a piece of fiction from English to Japanese, and vice versa, because there is no similar concept in the English language. Another thing that needs to be considered is the fact that although formal Japanese is gender neutral, informal Japanese is often gendered, which can make translated characters sound more feminine or masculine. This can create another translation problem.

In order to make the characters sound more natural, the translator might have to add or remove something, and adding (or removing) *yakuwarigo* might change a character's personality from the way it was portrayed in the original story. Since fantasy characters often have certain types of characteristics associated with them – for example, elves are often thought to be wise and beautiful, and demons evil and cunning – seeing which type of role language they are made to use and whether it changes their personality can provide interesting results. This thesis will examine three types of such characters – two witches, a wizard, and a demon – using the novel *Howl's Moving Castle* as a case study. It is hoped that this research will contribute to a deeper understanding of what kind of role languages certain fantasy characters use when they speak in Japanese.

Writing and reading, especially fantasy literature, have always been a passion of mine, and well-written characters are usually what keep me invested in a book. After taking the Japanese translation course at my university, I also became interested in translating, and I got curious about what kind of problems arise when translating from English to Japanese (or the other way around) and how translated characters are portrayed in Japanese literature, which is another reason for why I decided to choose this topic.

This paper has been divided into nine chapters. First is the introduction chapter, which explains what the study is about, presents the research questions, and introduces the reason for this study. The second chapter dives deeper into the background of *yakuwarigo* and gender-specific expressions in the Japanese language. In the third chapter, a brief explanation of what has been studied about the topic is given, and following that is the methodology chapter, in which the material and the method used in this study are explained. The three chapters after that are for presenting the results, and analyzing and discussing the findings, answering the research questions, and considering the limitations of the study. The last chapter is the conclusion, which also makes recommendations on future research that could be done on the topic. A list of references and an appendix can be found at the end of this paper.

The aim of this study is to find out what kind of *yakuwarigo* has been used when translating the speech of certain fantasy characters from English to Japanese and if the translated characters can be interpreted differently by the reader due to the use of *yakuwarigo*. The main research questions will be:

1. Which type of *yakuwarigo* (role language) is used when translating certain fantasy characters (such as witches and wizards) from English to Japanese?
2. Due to the use of *yakuwarigo*, do the characters' personalities change in the translation and can they be interpreted differently by the reader?

2 Background

In this section, the concept of role language and gendered expressions in the Japanese language are explained. Role language in fantasy is also briefly discussed.

2.1 Theory of *yakuwarigo*

The concept of *yakuwarigo*, or role language, was first introduced by Satoshi Kinsui in 2000. *Yakuwarigo* is a stereotypical, exaggerated language that is used in fiction to create a certain type of image of the character in the audience's mind.

Kinsui (2017) explains that role languages often include certain types of vocabulary, grammar, and pronunciation based on the character's attributes, such as the character's gender or social status (p. 125). It is also stated that role languages are based on social and cultural stereotypes, and they are not necessarily a reflection of real life (pp. 26-29). As an example, Kinsui lists Kansai dialect as something that is often associated with cheerful people or *yakuza*, organized Japanese criminals, even though in real life people from the Kansai area come from various backgrounds and cannot be categorized in such a manner (p. 50).

According to Kinsui (2014), it is difficult to say how many different types of *yakuwarigo* there exactly are, but most of them can be sorted into these six groups: gender (性差 *seisa*), age (年齢・世代, *nenrei, sedai*), occupation and hierarchy (職業・階層 *shokugyō, kaisō*), area/region (地域 *chiiki*), period (時代 *jidai*), and non-human (人間以外 *ningen igai*) (pp. viii-xiii). All these groups also have many sub-categories. For example, Kansai dialect falls under the area/region group.

Table 1. Comparison of elderly male role language, Western Japanese and standard Japanese/Eastern Japanese:

	Elderly male language	Western Japanese	Standard Japanese/ Eastern Japanese
Affirmation	<i>kyō wa ame ja</i> It is rainy today.	<i>kyō wa ame ja/ya</i> It is rainy today.	<i>kyō wa ame da</i> It is rainy today.
Negation	<i>shiran/shiranu</i> I do not know.	<i>shiran/shirahen</i> I do not know.	<i>shiranai</i> I do not know.
Existence of animate beings	<i>oru</i> be	<i>oru</i> be	<i>iru</i> be
Progressive/stative	<i>shitteoru/shittoru</i> I know.	<i>shitteoru/shittoru</i> I know.	<i>shitteiru/shitteru</i> I know.

(Table 1. Kinsui, 2017: 131.)

In table 1, Kinsui compares elderly male role language to Western Japanese and Standard Japanese/Eastern Japanese. As it can be seen, the language is close to Western Japanese, dating back to the language used by older people during the Edo period (Kinsui, 2017: 131). Other role languages are constructed in a similar way by changing the copulas and the conjugation of the word and using different kinds of vocabulary and particles depending on the type of role language.

2.2 Gender-specific language

The Japanese language has different levels of politeness, and although formal Japanese is often gender-neutral, informal Japanese can be gender-specific. Some words, copulas, pronouns, and sentence-ending particles are deemed masculine and some feminine. For example, *ore* is considered a masculine way of referring to oneself in many dialects, implying that the speaker is a man and the situation in which the pronoun is used is casual (Hasegawa 2012: 57). Hasegawa (2012) refers to these as indexical meanings, in which certain sociocultural significances, such as personal characteristics and identity, are associated with the speaker when

certain words are used (p. 57). This can also be seen in *yakuwarigo*, which takes advantage of these indexical meanings.

These associations are often linked with gender norms and expectations in society, and recent studies have questioned if these rules for female language and male language actually correspond with the way men and women speak in real life (Okamoto & Shibamoto Smith, 2004: 38; Okamoto, 2018: 680). However, women who speak in a vulgar and unfeminine manner are often criticized by newspapers and magazines, and the same thing applies to men whose speech is deemed gentle and feminine (Okamoto, 2018: 683). This further enforces these norms both in real life and fiction.

It has been studied that the main characters in stories often use standard language, or, in other words, the language which most of the audience can identify with (Kinsui, 2017: 43). For example, the main female characters tend to use female language, whereas secondary female characters might use a dialect or a mixture of female language and the dialect (Okamoto, 2018: 683).

Since the English language does not have similar gender-specific expressions, translating the speech of characters from English to Japanese often leads to overtly feminine or overtly masculine characters in the translated work, as shown later in the previous research section.

2.3 Role language in fantasy

When examining which type of *yakuwarigo* is used when translating fantasy characters, it should be kept in mind that in many cases the ruling character attributes that dictate what kind of role language the translator uses seem to be based on other things than the fantasy character archetype the characters fall into.

For example, in the translated version of the novel *The Hobbit* written by J. R. R. Tolkien, Gandalf, an elderly male wizard, uses elderly male role language in his speech (Teshigawara and Kinsui, 2011: 6-7), and similarly another elderly male

wizard called Albus Dumbledore from the novel *Harry Potter* written by J. K. Rowling also uses elderly male language (Kinsui, 2017: 30-31). In these cases, the facts that they are both older male characters and mentors to the main character seem to be the key factor, and thus it cannot be generalized that wizards often use elderly male role language. However, with enough cases, it could be argued that elderly male wizards often use elderly male language, which could be applied to other typical fantasy characters as well.

3 Previous research

Yakuwarigo and gendered language are popular research topics in translation, linguistics, and gender studies. Since *yakuwarigo* is used in Japanese fiction, manga, anime, games, and literature are some of the popular research areas. Many studies focus on translating role language from Japanese to English, but there are also studies examining how it is translated from English to Japanese, although fewer in numbers. Studies focusing solely on translating typical fantasy characters could not be found.

Brownlee and Bryce (2009) conducted a study on translating dialogue from English to Japanese in the fantasy novel series *The Nightrunner*, and they present the idea that dialogue is essential in communicating the personalities of the major characters and that translation can alter those personalities (p. 29). In the study, it is concluded that there are some major changes in some of the characters' personalities in the translated novels. For example, a strong female lieutenant is written in a way that makes her seem delicate and overtly feminine, even though in the original text she is head-strong, a skilled warrior and more on the androgynous side (p. 32). This is consistent with Furukawa's (2010) argument, which is discussed further below.

Similarly, Jørstad (2018) examines how an American RPG video game called *Undertale* is translated from English to Japanese and what kind of role language and character/attribute language the characters in the game speak. It is found out

that many of these characters have received a liberal translation and use a mixture of role languages and character/attribute languages depending on the situation. For example, one of the female characters, who is the leader of the royal guards and can be described as hot-headed and aggressive, mostly uses a very masculine way of speaking that is typical for military language and *otoko-kotoba*, but from time to time she switches her speech style to a softer way of speaking and uses more feminine words, such as *desho*, as an act to seem friendlier (pp. 36-37). Comparing this character to the lieutenant in the previous study, it shows how differently two similar characters can be translated. Thus, it can be said that the process of translating role languages is not always set in stone, and there are cases where the translation has not altered the characters' personalities.

However, over-feminization of female characters is one of the reoccurring themes in research about role languages, and it seems that the liberal translation of *Undertale* is more of the exception rather than the rule in this regard. Inoue (2003) and Furukawa (2010) discuss this topic and Japanese female language in their studies.

Furukawa (2010) examines the way female characters are over-feminized in Japanese literature, both original and translated, and the main focus of the research is on novel translations from English to Japanese. It is concluded that the over-feminization of female characters reinforces gendered linguistic forms in Japanese society, and it causes problems in the Japanese translation when readers try to interpret the original meaning of the story (p. 219). In addition, Inoue (2003) argues that although the way Japanese female characters speak is recognized as women's language, it is not a reflection of how women speak in real life, and it is more of an ideal (p. 316).

4 Methodology

In this chapter, the material and the method of this study are discussed.

4.1 Material

The main material in this study was the novel *Howl's Moving Castle* (1986), written by Diana Wynne Jones. It has 21 chapters and 429 pages, and it was first published in the US by Greenwillow Books, a children's publishing imprint of HarperCollins Publishers. The novel was compared to the Japanese translation, which was published in 1997 by Tokuma Shoten Publishing Co. and translated by Junko Nishimura.

Howl's Moving Castle tells the story of Sophie Hatter, who is cursed by the Witch of The Waste and transforms into an old woman because of it. As she looks for a way to break the spell, she finds herself in the Wizard Howl's castle and meets a fire demon called Calcifer, who offers to make a deal with her.

The novel was chosen because it has witches, wizards, and demons, which are typical in fantasy literature, and thus can be considered appropriate for this type of research. It is a well-known fantasy novel, and it has also been adapted into an animated movie by Hayao Miyazaki (2004).

Four major characters of this book were analyzed: Sophie Hatter, Howl, Calcifer, and the Witch of the Waste. They all represent different types of fantasy characters, and all of them have different personalities. Sophie is the protagonist of the story and a human who turns out to be a witch, Howl is a wizard and Sophie's love interest, Calcifer is a secondary character and a fire-demon, and The Witch of the Waste is a powerful witch and the antagonist of the story.

4.2 Method

The method in this study was taking sections of dialogue from the source text (ST) and comparing them with the target text (TT). In order to analyze the characters' personalities and see if there were any major changes between them in the ST and TT, the sentence structure of each character's lines was examined. The main goals were to find out what kind of personal pronouns, ending particles, and vocabulary

the characters used and identify which role language they spoke. Each line from the book was studied, but only ten lines from each character were included in the data and analyzed in this thesis.

The lines were chosen based on if they had *yakuwarigo*/gendered language in them, and they were preferably from when the characters were interacting with each other to be able to analyze the characters' personalities better. They were also chosen from different chapters of the book to see if there were any changes in the characters' speech pattern. Not all of the chapters were used since there were instances in which the characters did not use any personal pronouns, or the lines were very similar to what was collected before. In some cases, multiple lines from one chapter were chosen if there were abnormalities. For example, if a character changed their speech style, it was added to the data. Kinsui's theory of *yakuwarigo* was applied to these lines. Since Kinsui (2014: viii-ix) considers *otoko-kotoba* (male language) and *onna-kotoba* (female language) also part of *yakuwarigo*, they were treated as such in this thesis, and the gendered language is not separated from the role language concept.

The table below was used to identify which pronouns and sentence-ending particles were considered masculine, feminine, or neutral. The table was based on the studies of Kinsui (2017: 82, 2014: 9), Okamoto (1995: 301-302), and Sugiyama (2000: 49-50). The most common characteristics of gendered language were included in it, but it lacks certain features, such as gendered verb conjugations and gendered words. However, it can be generalized that the more polite and gentler the words are, the more feminine they are considered, and vice versa (Okamoto, 1995: 298).

Table 2. List of Masculine, Neutral and Feminine language used in the study:

	Masculine	Neutral	Feminine
Sentence-ending elements	[Plain form] + <i>Yo</i> <i>Zo</i> <i>Ze</i> <i>Sa</i> <i>Na</i> <i>Da (+yo/ne/na/yo ne)</i> <i>No ka</i> <i>Ka</i> <i>Kai</i> <i>Dai</i> <i>Darō</i>	<i>Ka na</i> <i>Jan/ja nai</i> <i>Yo ne</i>	[<i>Da</i> omitted] <i>Yo</i> (+ <i>ne</i>) <i>Wa (+yo/ne/yo ne)</i> <i>Kashira</i> <i>No (+ne/yo ne)</i> <i>Deshō</i> <i>Desu mono</i> <i>Da wa</i>
First-person pronouns	<i>Boku</i> <i>Ore</i> <i>Oira</i> <i>Washi</i>	<i>Watashi</i> <i>Watakushi</i>	<i>Atashi</i> <i>Atakushi</i>
Second-person pronouns	<i>Omae</i> <i>Kimi</i>	<i>Anata</i> <i>Anta</i>	

(Table 2. Based on Kinsui (2017: 82, 2014: 9), Okamoto (1995: 301-302), and Sugiyama (2000: 49-50).)

Besides *otoko-kotoba* and *onna-kotoba*, other types of role languages, such as *obāsan-go* and *shōnen-go*, were included in this study as well, and they were identified by using Kinsui's *Yakuwarigo no Shōjiten* (2014).

5 Results

The results of the study are summarized and presented in this section. A total of 40 lines were collected from four different characters, and the cases are listed in the

appendix. The lines were picked from different parts of the novel, and they were listed only if they had *yakuwarigo* in them.

Each character was found to use *yakuwarigo* and gendered language to a various degree, and it was not consistent throughout the book. *Onna-kotoba* (female language) and *otoko-kotoba* (male language) had the highest frequencies. The speech styles seemed to be influenced by various other types of role languages as well, including *ojōsama-kotoba* (young lady language), *obāsan-go* (grandma language), *shōnen-go* (young boy language)/*jōshi-go* (boss language), and *Edo-kotoba* (Edo language). These role languages seemed to fit most of the characters' personalities, although it can be argued that making the characters speak in a masculine or a feminine way does change the way they can be perceived. Surprisingly, while still using mostly feminine language, from time-to-time Sophie and the Witch of the Waste also used words and sentence-ending particles that can be considered masculine.

The table below shows which types of *yakuwarigo* were used by each of the characters.

Table 3. Summary of the results of the study:

Sophie Hatter (witch)	<i>onna-kotoba, obāsan-go</i>
Calcifer (demon)	<i>otoko-kotoba, Edo-kotoba</i>
Wizard Howl (wizard)	<i>otoko-kotoba, shōnen-go/jōshi-go</i>
The Witch of the Waste (witch)	<i>onna-kotoba, ojōsama-kotoba</i>

Two witches (Sophie and The Witch of the Waste) both used mostly *onna-kotoba*, but both of their lines also had some characteristics of *otoko-kotoba*. Additionally, Sophie used *obāsan-go*, and the Witch of the Waste used *ojōsama-kotoba*. A wizard (Howl) was found to use mostly *otoko-kotoba*, and his speech was also influenced by *shōnen-go/jōshi-go*. Similarly, a demon (Calcifer) used *otoko-kotoba* as well, and his way of referring to himself could be said to be *Edo-kotoba*.

In addition to *yakuwarigo*, the characters seemed to speak more casually in the Japanese translation than in the original text, which can be said to have slightly altered their personalities as well.

6 Analysis

In this section, the results and data are analyzed. The analysis was based on Kinsui's theory of *yakuwarigo* and table 2, in which the most common features of gendered language were categorized as masculine, neutral, or feminine. The (c.xx) refers to the cases listed in the appendix, which can be found at the end of this study.

The main focus of the analysis was to see which type of *yakuwarigo*, personal pronouns, and sentence-ending particles the characters mainly used and if their personalities changed due to that. If there were abnormalities, such as a female character using masculine words, or speech characteristics that could be linked to role languages, such as Sophie using words that are considered grandma language, they were included in the analysis as well.

6.1 Sophie Hatter

Sophie Hatter is the main character in *Howl's Moving Castle*. At first, she seems like an ordinary human, but as the story unravels, it is revealed that she is, in fact, a witch. Her personality is caring yet temperamental and stubborn, and she lacks confidence in herself. However, after the Witch of the Waste turns her into an old woman, she becomes bolder and does not care as much as before what people think of her. These characteristics can be seen both in the English version as well as in the Japanese version.

She mostly speaks *onna-kotoba*, referring to herself often as *atashi* and using typical feminine words and sentence-ending elements, such as *kashira*, *wa*, *no*, and *deshō*. Interestingly, her speech style also has some masculine features from time

to time. The examples (1) and (2) below show the contrast between two of her lines.

(1) Case no. 2

“Nothing. (...) We’ve been rather busy. You shouldn’t talk about Fanny that way, Martha. She *is* your mother.”

「かなり忙しかっただけよ。あんたも母さんのことでそういう口のきき方しない方がいいわ、マーサ。あんたの実の親よ。」

(2) Case no. 6

“On the other hand, (...) if the spell was off, I’d have my heart eaten before I could turn around.”

「とは言っても (...) 呪いが解けたら解けたで、あつというまに心臓を食
われちゃうだろうし。」

In the first example, she uses feminine sentence-ending particles, but in the second example, she uses the word 食う (*kuu*), which is more of a rough language, often used by men when referring to eating, instead of 食べる (*taberu*). She also uses *darō* at the end of her sentences sometimes (c.10), which is typical for *otoko-kotoba*. Another example of this can be seen in (c.9), in which she uses the verb 行っちまえ (*itchimae*). It is Japanese slang and not often used by women since it is quite a crude way to tell someone to go (away). In comparison, Calcifer also uses this form, and his way of speaking is very masculine.

Additionally, while mostly referring to other characters by the neutral pronoun *anta*, sometimes Sophie uses the word *omae*, or rather *omae-san*, as seen in (c.7). *Omae* is a masculine second-person pronoun, though the *-san* at the end can give it some level of friendliness. These masculine features make her seem quite direct and bold since feminine language is often soft and polite.

Besides *onna-kotoba* and *otoko-kotoba*, she sometimes uses words that can be considered *obāsan-go*, as shown in (c.5) and (c.8), in which she uses the words ちょいと (*choito*) instead of *chotto*, and あたしや (*atasha*) instead of *atashi wa*.

Both of these words belong to *obāsan-go* and make her sound older. However, the characteristics of those two role languages seem to only come out when Sophie wants to exaggerate her being an old woman, and most of the time she does not speak in that way.

Although Sophie's manner of speaking has been changed more feminine in the Japanese version, she does not speak strictly feminine language, which seems to be the case for some other translated characters. It is apparent that her personality has been taken into account in the translation, and despite having a feminized voice, she has received a bit more liberal translation than some other female characters in Japanese literature, such as the female lieutenant in Brownlee and Bryce's (2009) paper. On other hand, she uses a very informal way of speaking in the translated version, even though the original lines are not as informal. This can make the character come across as a bit rude, which might not have been the intention in the original text. At the very end of the novel, there is also an instance in which she suddenly refers to herself as *watashi* instead of *atashi* when she talks to Howl, but that can be a mistake on the translator's part since there is no reason for why she would change her speech style.

6.2 Calcifer

Calcifer is a secondary character and an ancient fire-demon, bound to Howl by a bargain. He seems a bit unfriendly at first and acts like he does not care for other characters, but later he is shown to have become good friends with Sophie and Howl since he chooses to stay with them even after being freed from Howl.

Although being somewhat of a coward, he is also intelligent and powerful, and he is one of the first ones to notice Sophie's magic.

Compared to the original text, his way of speaking is quite rough and crude in the translated text. He uses masculine sentence-ending particles that are typical for *otoko-kotoba*, such as *ze*, *da*, *dai*, and *darō*, and he refers to himself as *oira*. These features can be seen in the examples (3) and (4) below.

(3) Case no. 12

“How about making a bargain with me? I’ll break your spell if you agree to break this contract I’m under.”

「おいらと取引するってのはどうだい? おいらをしばってる契約をほごにしてくれたら、こっちもあんたの呪いを解いてやるよ。」

(4) Case no. 18

“I never *do* say hello.”

「おいらはお帰りなんて言ったこと、ないぜ。」

Just like *ore*, *oira* is a masculine way to refer to oneself. It is often used in *Edo-kotoba*, but nowadays it also has a slightly childish feeling to it, giving the image of a young delinquent (Kinsui, 2014: 35). The translator could have chosen the pronoun *oira* to make Calcifer seem like he has been around for a long time since he is an old demon, but since there are no other *Edo-kotoba* features in his speech, the image of a young delinquent is more likely. It is also supported by the fact that he uses the particle *ze*, which can make him sound like he is trying to appear cool. *Ze* sounds slightly lighter than the particle *zo*, which, for example, appears often in Howl’s speech. Additionally, Calcifer uses a lot of slang and verb forms that sound exaggerated and masculine, such as 解いてやる (*hodoite yaru*) (c.12), 死んじまう (*shinjimau*) (c.13), and 焦げちまえ (*kogechimae*) (c.14).

These features can be said to give him character, but they do alter his personality in the translated version of the novel. In the original text he is more toned down, though sarcastic and humorous, and his lines make him seem like a cunning

demon. In comparison, the translated Calcifer seems more cartoonish and like he is trying to act tougher than he actually is. Perhaps a better way to portray his personality could be to choose another role language for him and make him talk more seriously in the translation.

6.3 Wizard Howl

Besides being a wizard and the love interest of Sophie, Howl is also the other main character in the story. He seems to have more bad traits than good, and he is vain, childish, and a coward, and he likes to avoid responsibilities. In spite of that, he also turns out to be considerate and kind-hearted, having taken in an orphan as his apprentice to give him a place to live and making a deal with Calcifer to let Calcifer live longer. He also rescues Sophie from the Witch of the Waste.

(5) Case no. 22

“And kill flies, which is very useful. (...) Keep that broom still while I cross my own room, please.”

「そしてハエを殺す、それが役に立つんだ。頼むから、ぼくが自分の家を出るまでは、そのほうきを動かさないでいてくれたまえ。」

(6) Case no. 24

“What did Suliman have to get himself lost in the Waste for? The King seems to think I’ll do it instead.”

「なんでまたサリマンは荒地で行方不明になっちゃったんだらう。王様はかわりにぼくが仕事をするべきだと考えているらしいぞ。」

As seen in the examples (5) and (6) above, in the translated text, Howl’s speech has been masculinized, but it is still quite different from Calcifer’s speech. He speaks mostly *otoko-kotoba*, but his speech style also has hints of *shōnen-go/jōshi-go*. He refers to himself as *boku* and sometimes uses the requesting verb form -

tamae, which are both typical for *shōnen-go/jōshi-go*. Nowadays those two features would be considered more *jōshi-go* than *shōnen-go* since they make the speaker sound like someone who is elder and has a higher social status, but according to Kinsui (2017), in the early Shōwa period they were also used by young boys (pp. 64-66). In Howl's case, it is unclear which one it could be, because the world in *Howl's Moving Castle* is not set in modern times, and both role languages fit his personality. It could also be *shosē-go* (student language) since *boku* and *-tamae* fit under that role language as well and Howl graduated from a university in the story, but it is unlikely since Howl's speech does not have any other aspects from it.

Compared to *ore* and *oira*, *boku* does not have such a masculine feeling to it, and it suits Howl's cowardly personality, because in some cases, it is used by somewhat weak characters (Kinsui, 2014: 166-168). He also seems to speak slightly softer than Calcifer, as shown in the example (6). Howl uses the verb なっちゃった (*nacchatta*), whereas Calcifer conjugates the verbs in a more masculine way (c.14). It is, however, contrasted by using masculine particles, such as *da yo*, *darō*, and *zo*. *Zo* can give the impression of someone with a higher rank who commands others, and Howl does seem to speak like a young master. There is one instance in which he uses *ze* (c.29), which could be a mistake or used because he is joking in that line, but mostly he seems to use *zo* in his speech.

Overall, the role languages Howl uses do suit his character. Although his speech is gendered, it does not make him appear overtly masculine.

6.4 The Witch of the Waste

The Witch of the Waste is, as her name suggests, a powerful witch, and the antagonist of the story. Just like Howl, she has made a deal with a fire-demon, which has consumed almost all of her humanity. With the demon's magic, she keeps herself looking young, even though in reality she is hundreds of years old. She is envious, prideful, and full of resentment, cursing Howl for leaving her after

they dated for a short time. She also curses Sophie at the start of the story after she thought Sophie was trying to compete with her magic.

The Witch of the Waste uses mostly *onna-kotoba*, and there can be seen characteristics of *ojōsama-kotoba* in her speech as well.

(7) Case no. 37

“That wouldn’t be half so funny. (...) Up you go. And if you do persuade the King to see you, remind him that his grandfather sent me to the Waste and I bear a grudge for that.”

「そんなことしたら、ちよつともおもしろくないじゃないの。さあ、お行き。もしほんとに王に面会できたら、あいつのじいさんがあたくしを荒地に追い払ったから、今でもうらみがあるんだと、忘れずに言いなさい。」

As can be seen in the example (7) above, she refers to herself as *atakushi*, which is a slightly feminized word of *watakushi* and can be considered to have a similar meaning. *Watakushi* is considered a very formal word, and it often carries the image of a high-born lady when used by women (Kinsui, 2014: 204). Other characteristics that can be linked to that type of image are the words *お行き* (*o-iki*) and *言いなさい* (*iinasai*). The form *-nasai* is often used when making a firm request, often by someone of higher status to someone of lower status, and it can give the character a commanding, slightly patronizing tone.

Besides using feminine sentence-ending particles, such as *wa ne*, *deshō*, and *no*, similarly to Sophie, there can be seen characteristics of *otoko-kotoba* in her speech from time to time as well, as seen in the example (8) below.

(8) Case no. 33

“I always bother when someone tries to set themselves up against the Witch of the Waste. (...) I’ve heard of you, Miss Hatter, and I don’t care for your competition or your attitude. I came to put a stop to you. There.”

「荒地の魔女にはりあおうとする者がいたら、ほうっておかないのがあたくしの方針。(…) おまえのことは聞きました。おまえがはりあおうとしても、つべこべ言っても、あたくしは平気。やめさせてやる、ほら。」

In the example, she uses the second-person pronoun *omae* and the verb form *-te yaru*, which are considered masculine and often used against someone who one regards as standing below oneself. The verb form is similar to the way Calcifer speaks. This gives the impression that she is not pretending to be polite anymore, and her true colors are showing. In (c.33) she also uses the pronoun *aitsu* (*aitsu*), which is a masculine way of referring to someone.

The Witch of the Waste also changes her speech style towards the end of the novel, which can be seen in the example (9).

(9) Case no. 40

“Now that you have fallen for our deception and come here. Howl will have to be honest for once.”

「あんたがあたくしたちにだまされ、ひっかかってここへ来た以上。ハウルだって今度ばかりは正直になるしかないのさ。」

Here she uses the sentence-ending particles *no sa – sa* – *sa* being a masculine particle – and her real self is showing again. In the scene where she says this, she is on the verge of dying and no longer has enough magic to sustain her beauty or young appearance, and she has turned frail and bony. The change in her speech style makes her seem like the way she really is – an old witch.

Given the above, it can be concluded that similarly to Sophie, the Witch of the Waste has received somewhat of a liberal translation too. She does not speak strictly in a feminine manner, and her speech style has some small changes depending on the situation to fit her personality better.

7 Discussion

In the first part of this section, the findings from the results and analysis sections are discussed and connected to the two research questions. The second part shows the limitations of this study and what could be done in future research.

7.1 Discussion of the findings

The first research question in this study sought to determine which types of *yakuwarigo* certain fantasy characters were made to speak when translating their speech from English to Japanese. Based on the analysis, the usage of role languages varied from character to character, and it was not consistent.

It was found out that the two witches in this story (Sophie Hatter and the Witch of the Waste) both use *onna-kotoba* and *otoko-kotoba* in a similar manner. Additionally, Sophie also uses *obāsan-go*, and the Witch of the Waste uses *ojōsama-kotoba*. Could this mean that witches are often made to speak more vulgarly than regular female characters due to their nature of being seen as scary in old folk tales (e.g., Baba Yaga in Slavic cultures and Yama Uba in Japan)? This could also be supported by the fact that Sophie seems to use *obāsan-go* only when she wants to appear like an old woman/witch, and the Witch of the Waste also seems to use rough language when her real self (an old witch) is showing and other times she uses a mixture of *onna-kotoba* and *ojōsama-kotoba*. It could also mean that the language usage depends on the situation rather than the character. More cases are needed to support this argument, but it is definitely an interesting thought.

The wizard in this story (Howl) spoke *otoko-kotoba* and *shōnen-go/jōshi-go*. Since he is not an old wizard like Dumbledore from *Harry Potter* or Gandalf from *The Lord of the Rings*, it was expected that he would not use similar language to them (i.e., elderly male language). In his case, perhaps it could be suggested that – depending on what kind of a world the story is set in – young wizards speak in a boyish way. Using magic can also be associated with not being physically strong – a trait that is often linked to traditional masculinity – which could be the reason for why Howl does not use strong masculine pronouns, such as *ore*. Again, more cases are needed to be able to generalize, but since this is a case study, generalization was not the aim of this thesis.

When it comes to the demon (Calcifer), he used *otoko-kotoba* and *Edo-kotoba* in his speech. Although demons are considered to be supernatural beings and might not share similar gender stereotypes as humans, in the original novel Calcifer is clearly referred to as ‘he’, which is most likely the reason for why he speaks in a masculine manner. As stated in the analysis section (7.2), the personal pronoun he uses, *oira*, is typical for *Edo-kotoba*, which could imply him being ancient being, or it could have been used to make him sound like he is acting tough. Perhaps there are two meanings to it, which is why the translator chose it. Could it be said that male demons are translated in a way that makes them seem very masculine and tough? Since more cases are needed to compare the results, it is hard to say.

The second question in this research was to find out if the characters’ personalities could be interpreted differently by the reader due to the usage of *yakuwarigo*. As the results and the analysis show, there are some changes in the way the characters speak in the translated version of the novel. Besides adding *yakuwarigo*, the translator made the characters speak more casually compared to the original text, and the characters’ lines have also been either feminized or masculinized depending on the character’s gender. It could be argued that these features might change the way the personalities of the characters can be interpreted. However, after analyzing each of the characters, the additions seemed to suit most of them. These findings are discussed below.

While it is true that Sophie Hatter and The Witch of the Waste's voices have been feminized, they are not overtly feminine, and the way they speak has been adjusted to their personalities. There are instances when they use *otoko-kotoba* instead of *onna-kotoba*, and it could be said that these features and the way their speech changes might actually make them sound a bit more natural and speak more similarly to how Japanese women talk in real life. Of course, both of these female characters were described as somewhat traditionally feminine in the novel, and if one of them had been more masculine or androgynous, there is a chance that her speech would have been feminized as well.

Comparing the acquired results on these two characters to the previous studies done on the subject, it can be suggested that they have received a more liberal translation than some other female characters in Japanese fiction. For example, in Furukawa's (2010) study, Bridget from *Bridget Jones's Diary* (1996), Emma from *Emma* (1816), and Elizabeth Bennet from *Pride and Prejudice* (1813) are all analyzed and concluded to have been over-feminized (pp. 57-73; 103-108). Thus, the results in this study seem to be more similar to Jørstad's (2018) study done on the game *Undertale*, which also received quite a liberal translation.

What is also interesting is the fact that compared to Sophie and The Witch of the Waste, the translation of Howl and Calcifer's speech seems to have received a more conservative and traditional approach. While the female characters were able to use masculine sentence-ending particles and words, these two male characters stuck to *otoko-kotoba* and did not use any female sentence-ending particles or words. Perhaps it is socially a bit more acceptable for the female characters to use male language than the other way around, although it is true that women who speak in a rough manner are often criticized, as said in the section 2.2.

Out of all the characters, Calcifer's personality seems to have changed the most in the translated text. As written in the analysis (7.2), the Japanese lines make him seem like a young delinquent and more cartoonish, whereas in the original version his personality seems to be more complex than that. A possible explanation for this might be that since *Howl's Moving Castle* is a young-adult fantasy novel and

targeted towards a young audience, the translator wanted to make a demon seem more harmless and likeable than how they are usually described to be.

7.2 Limitations of the study

Since there are no previous studies regarding typical fantasy characters and which type of *yakuwarigo* they use, a broader study using multiple works of fiction, characters, and translators is needed to be able to make generalizations on this subject. In this paper, only four characters were analyzed, and while it allows us to make some deductions, there is definitely room for more studies. Beside witches, wizards, and demons, there are many other types of fantasy creatures as well, such as elves, fairies, and dwarves, and studying the role language they use could provide interesting results. This type of study could also be done on fantasy-related fields, such as science fiction, and examine, for example, how robots and some alien races are made to speak.

It is also worth of noting that the analyses of the characters and their personalities were made solely by the author of this study, which might not make them entirely accurate due to the fact that different people might perceive the characters differently. Analyzing fictional characters is often influenced by the analyzer's feelings and beliefs, and there can be many ways to interpret the personalities of the characters. This could be avoided by conducting a survey and asking other people how they perceive the characters, and then making the final conclusion based on those answers. However, surveys might not be entirely reliable either, since answering the questions accurately might require reading the whole novel to be able to catch the different nuances of the characters. Thus, basing the results on my own assumptions might, in fact, provide better results.

A survey could have also been useful when analyzing the Japanese versions of the character lines. Since I am not a native Japanese speaker – although having studied the Japanese language for many years – some of the nuances in the dialogue might have been missed. Asking native speakers to identify, for example, what particles they consider masculine, could have been used to make the arguments stronger.

8 Conclusion

The main goal in this thesis was to find out the answer to these two questions: 1) which type of *yakuwarigo* is used when translating certain fantasy characters from English to Japanese, and 2) due to the use of *yakuwarigo*, can the characters' personalities be interpreted differently by the reader. This was done by analyzing sections of dialogue from four different characters (two witches, one wizard, and one demon) from the novel *Howl's Moving Castle* and comparing them to the Japanese translation. During the analysis, Kinsui's theory of *yakuwarigo* was applied to these lines.

This study has shown that the two witches (Sophie Hatter and the Witch of the Waste) mostly used a mix of *onna-kotoba* and *otoko-kotoba*, and two other additional role languages identified were *ojōsama-kotoba* and *obāsan-go*. The speech of these two characters was feminized, but it was not strictly *onna-kotoba*. Thus, it can be said that their personalities were taken into account when translating them, and the role languages seemed to fit their personalities. When it comes to the wizard (Howl), he used mostly *otoko-kotoba* and *shōnen-go/jōshi-go*, and the demon (Calcifer) also used mostly *otoko-kotoba* with a hint of *Edo-kotoba* as well. Both of their speech was masculinized, but when comparing the wizard and the demon, the demon's language seemed rougher and more masculine, and perhaps a bit cartoonish at times. In the ST, the demon's speech was not as rough and impolite, which can be argued to make his personality appear different in the TT. The role languages the wizard spoke, on the other hand, seemed to fit his character.

Although this thesis may have provided a deeper insight into the translation of typical fantasy characters from English to Japanese and shown that not all female characters receive a strict over-feminizing translation that does not fit their personalities, the findings cannot be generalized with such a limited data. The study should be repeated using more works of fiction, and perhaps different

translators. Future research could study different type of fantasy creatures since only three types were studied in this thesis. There is also a possibility to study similar creatures in science fiction, such as robots and aliens. Therefore, future studies on this topic are strongly recommended to get more conclusive results.

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Appendix

Sophie Hatter

Case No.	ST Lines	TT Lines	Page No. ST (TT)	Type of <i>yakuwarigo</i> / gendered language
1	“They seem to be made for one another. Someone ought to arrange a match.”	「あの二人ならお似合いじゃないかしら。だれかが仲人をすればいい。」	12 (16)	<i>Onna-kotoba</i>
2	“Nothing. (...) We’ve been rather busy. You shouldn’t talk about Fanny that way, Martha. She is your mother.”	「かなり忙しかっただけよ。あんたも母さんのことでそういう口のきき方しない方がいいわ、マーサ。あんたの実の親よ。」	27 (27)	<i>Onna-kotoba</i>
3	“Gracious! (...) This morning I’d have seen him as an old man. How one’s point of view does alter!”	「おやまあ。けさこの人に会ったら、年寄りだとおもったでしょうね。人の見方って、なんて変わりやすいの！」	41 (37)	<i>Onna-kotoba</i>
4	“The back door at last!”	「やれやれ、裏口だ！」	49 (41)	<i>Otoko-kotoba</i>
5	“Don’t you have the impudence to shut the door on me, my boy!”	「ちよいと、あたしをしめだそうなんて、生意気じゃない！」	50 (42)	<i>Obāsan-go, onna-kotoba</i>
6	“On the other hand, (...) if the spell was off, I’d have my	「とは言っても (...) 呪いが解けたら解けたで、あっというま	57 (46)	<i>Otoko-kotoba</i>

	heart eaten before I could turn around.”	に心臓を <u>食われ</u> ちゃうだろうし。」		
7	“I came because I’m your new cleaning lady, of course.”	「何言ってるんだい、 <u>あたしはおまえ</u> さんの新しい掃除婦じゃないか。」	75 (58)	<i>Otoko-kotoba, onna-kotoba</i>
8	“Meaning me? (...) Oh, yes, my child. I’m the best and cleanest witch in Ingary.”	「 <u>あたし</u> のこと？ (...) ああ、そうだとも。 <u>あたし</u> インガリリーの国でいちばん腕がよくてきれい好きな <u>魔女</u> さ。」	83 (63)	<i>Onna-kotoba, obāsan-go</i>
9	“We’re not here! (...) You don’t know we’re here! You can’t find us. Hop away fast!”	「 <u>あたしたち</u> はここにはいない！ここにいることをあんたは知らないの。見つけれないんだってば。さあ、もっと早くとびはねて <u>行</u> ちまえ！」	341 (238)	<i>Onna-kotoba, otoko-kotoba</i>
10	“I’m the eldest!”	「しょうがない <u>だ</u> ろ、 <u>長女</u> だもの！」	416 (292)	<i>Otoko-kotoba, onna-kotoba</i>

Calcifer

Case No.	ST Lines	TT Lines	Page No. ST (TT)	Type of <i>yakuwarigo</i> / gendered language
11	“Don’t you want your heart eaten?”	「心臓を <u>食</u> われるのはいや <u>かい</u> ？」	57 (47)	<i>Otoko-kotoba</i>

12	“How about making a bargain with me? I’ll break your spell if you agree to break this contract I’m under.”	「 <u>おいら</u> と取引する つてのはどう <u>だい</u> ? <u>おいら</u> をしばってる 契約をほごにしてく れたら、こっちもあ んたの呪いを解いて <u>やるよ</u> 。」	59 (47)	<i>Edo-kotoba, otoko-kotoba</i>
13	“Not completely. (...) But do you want to stay like that till you die? That spell has shortened your life by about sixty years, if I am any judge of such things.”	「いや、そうは <u>言え</u> <u>んね</u> 。(…)だけど、 そのままのいたいわ けじゃない <u>んだろ</u> ? <u>おいら</u> の見立てが正 しけりゃ、その呪い は、あんたの寿命を 六十年がとこ、縮め てる。あんた、じき <u>死んじまうぜ</u> 。」	59 (48)	<i>Edo-kotoba, otoko-kotoba</i>
14	“I hope your bacon burns.”	「ベーコンなんか <u>焦</u> <u>げちまえ</u> 。」	72 (56)	<i>Otoko- kotoba</i>
15	“I don’t think I’m evil.”	「 <u>おいら</u> は悪いやつ じゃない <u>ぜ</u> 。」	111 (82)	<i>Otoko- kotoba, Edo-kotoba</i>
16	“He’s using a lot of hot water.”	「ハウルのやつ、お 湯をたくさん使って る <u>な</u> 。」	114 (85)	<i>Otoko- kotoba</i>
17	“Porthaven door.”	「ポートヘイヴン <u>だ</u> <u>ぜ</u> 。」	189 (136)	<i>Otoko- kotoba</i>
18	“I never <i>do</i> say hello.”	「 <u>おいら</u> はお帰りな んて言ったこと、な い <u>ぜ</u> 。」	193 (138)	<i>Edo-kotoba, otoko-kotoba</i>

19	“If you promise to tell me what’s out there. (...) You had your hint, by the way.”	「むこうのようすを聞かせてくれるんならね。そういえば、さっきヒントがあった <u>た</u> らう？」	201 (144)	<i>Otoko-kotoba</i>
20	“I don’t mind, as long as I can come and go.”	「 <u>お</u> いら、戻りたかった <u>ん</u> だ。今じゃ自由に行ったり来たりできるんだから。」	429 (302)	<i>Edo-kotoba, otoko-kotoba</i>

Wizard Howl

Case No.	ST Lines	TT Lines	Page No. ST (TT)	Type of <i>yakuwarigo</i> /gendered language
21	“Calcifer doesn’t like anyone but me to cook on him.”	「カルシファーは <u>ぼく</u> 以外の人間が料理するといやがる <u>ん</u> だ <u>よ</u> 。」	74 (58)	<i>Shōnen-go/jōshi-go, otoko-kotoba</i>
22	“And kill flies, which is very useful. (...) Keep that broom still while I cross my own room, please.”	「そしてハエを殺す、それが役に立つ <u>ん</u> だ。頼むから、 <u>ぼく</u> が自分の家を出るまでは、そのほうきを動かさないでいてくれた <u>ま</u> え。」	85 (65)	<i>Shōnen-go/jōshi-go, otoko-kotoba</i>
23	“You are a terror, aren’t you?”	「あんたは本当に手に負えない人 <u>だ</u> な。」	98 (74)	<i>Otoko-kotoba</i>

24	“What did Suliman have to get himself lost in the Waste for? The King seems to think I’ll do it instead.”	「なんでまたサリマンは荒地で行方不明になっちゃったんだろう。王様はかわりに ぼく が仕事をするべきだと考えているらしいぞ。」	104 (78)	<i>Shōnen-go/jōshi-go, otoko-kotoba</i>
25	“Look. Survey. Inspect. My hair is ruined! I look like a pan of bacon and eggs!”	「よく見て、じっくり だよ 。髪の毛が だいなしだ ！ベーコンエッグみたいな色じゃないか。」	115 (86)	<i>Otoko-kotoba</i>
26	“My good Sophie, Calcifer is never sorry for anyone. Anyway, I hope you enjoy raw onions and cold pie for your supper, because you’ve almost put Calcifer out.”	「いい かい 、ソフィー。カルシファーは誰にも同情なんかしない んだ 。とにかく、今日の夕食は生のタマネギと冷たいパイでよしとしてもらうしかないね。だって、あやうくカルシファーを消すところだった んだ から。」	143 (104)	<i>Otoko-kotoba</i>
27	“You have an instinct, Sophie, that’s how. (...) Nothing is safe from you. If I were to court a girl who lived on an iceberg in the middle of an ocean, sooner or later—probably sooner—I’d look up to see you swooping overhead on a	「ソフィー、あなたには秘密をかぎあてる才能があるらしいねえ。何ひとつ隠しておけない んだ なあ。たとえば ぼく が大海原の	187 (135)	<i>Otoko-kotoba, shōnen-go/jōshi-go</i>

	broomstick. In fact, by now I'd be disappointed in you if I <i>didn't</i> see you.”	どまん中にある氷山の上で、女の子をくどいたとしても、遅かれ早かれ、たぶんあつというまに、あんたがほうきの上からのぞき見してることになりそう <u>だ</u> 。いやいや、あんたがのぞいてないと、かえって <u>が</u> っかりする <u>だ</u> ろうな。」		
28	“Sophie strikes again. (...) I might have known! No, the proper spell's not here.”	「またやってくれたね、ソフィー！あんたのやりそうなこと <u>だ</u> よ！おや、本物の呪文は見つからない <u>ぞ</u> 。」	198 (142)	<i>Otokokotoba</i>
29	“Your fault? Garbage! (...) I can detect Sophie's hand a mile off. And there are several miles of this suit. Sophie dear, where is my other suit?”	「おまえの？ばかな！ソフィーのしわざだってことぐらい、一マイル離れていてもかぎつけられる <u>さ</u> 。どうでもいいけど、この服は数マイルの長さがある <u>ぜ</u> 。ソフィーおばさん、さあ、もう一着の服はどこ <u>だ</u> い？」	295 (207)	<i>Otokokotoba</i>

30	“And I thought if I arranged for your family to visit you, it would keep you quiet for once!”	「それなのに、 <u>ぼく</u> ときたら、 <u>あんた</u> の家族を城に呼んでおけば、 <u>あんた</u> も出てったりしないと思ってたんだから <u>なあ</u> ！」	411 (289)	<i>Shōnen-go/jōshi-go, otoko-kotoba</i>
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The Witch of the Waste

Case No.	ST Lines	TT Lines	Page No. ST (TT)	Type of <i>yakuwarigo/</i> gendered language
31	“I hear you sell the most heavenly hats. (...) Show me.”	「あなた、とてもすてきな帽子を売ってるそうね。 <u>お見せなさい</u> 。」	33 (31)	<i>Ojōsama-kotoba</i>
32	“This one doesn’t do anything for anybody. You’re wasting my time, Miss Hatter.”	「誰にもなんの効きめもないじゃない。時間をむだにしてくれる <u>わね</u> 、ハッターさん。」	34 (32)	<i>Onna-kotoba</i>
33	“I always bother when someone tries to set themselves up against the Witch of the Waste. (...) I’ve heard of you, Miss Hatter, and I don’t care for your competition or your attitude. I came to put a stop to you. There.”	「荒地の魔女にはりあおうとする者がいたら、ほうっておかないのが <u>あたくし</u> の方針。 (...) <u>おまえ</u> のことは聞きました。 <u>おまえ</u> がはりあおうとしても、つべこべ言っても、 <u>あた</u>	34 (32)	<i>Ojōsama-kotoba, otoko-kotoba</i>

		くしは平気。やめ させてやる、ほら 。」		
34	“Why, it’s Miss Hatter! (...) I never forget a face, particularly if I’ve made it myself! What are you doing here, dressed up all so fine?”	「おや！ハッター さんじゃないの！ (…) <u>あたくし</u> は人 の顔は見忘れない たち <u>なの</u> 。ことに 自分で手を加えた 顔はね！そんなに めかしこんで、い ったいどこへ行く 気？」	253 (179)	<i>Ojōsama- kotoba, onna- kotoba</i>
35	“But I thought you said you were going to call on Mrs. Pentstemmon?”	「ペンステモンに 会いに行くところ だったって、言っ たわよね？」	254 (179)	<i>Onna-kotoba</i>
36	“Not at the moment. (...) It’s where Wizard Howl comes from. You know Wizard Howl, don’t you?”	「今のところはち が <u>うわ</u> 。でも魔法 使いのハウルがこ っちへ来る前にい たところ <u>よ</u> 。ハウ ルは知ってる <u>でし ょうね</u> ？」	256 (181)	<i>Onna-kotoba</i>
37	“That wouldn’t be half so funny. (...) Up you go. And if you do persuade the King to see you, remind him that his grandfather sent me to the Waste and I bear a grudge for that.”	「そんなことした ら、ちよつともお もしろくないじゃ ないの。さあ、 <u>お 行き</u> 。もしほんと に王に面会できた ら、 <u>あいつ</u> のじい さんが <u>あたくし</u> を 荒地に追い払った から、今でもうら	257 (181)	<i>Ojōsama- kotoba, onna- kotoba, otoko-kotoba</i>

		みがあるんだと、 忘れずに <u>言いなさい</u> 。」		
38	“I am not to be threatened!”	「 <u>あたくし</u> をおどそうたって、そうはいかない！」	404 (283)	<i>Ojōsama-kotoba</i>
39	“You will not find her. (...) We will wait until Howl comes.”	「 <u>おまえ</u> には見つからない。ハウルが来るまで持つんだね。」	405 (284)	<i>Otoko-kotoba</i>
40	“Now that you have fallen for our deception and come here. Howl will have to be honest for once.”	「あんたが <u>あたく</u> <u>したち</u> にだまされ、ひっかかってここへ来た以上。ハウルだって今度ばかりは正直になるしかないの <u>さ</u> 。」	405 (284)	<i>Ojōsama-kotoba, otoko-kotoba</i>