Localization of Undertale, An American Video Game, Into Japanese

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JAP4693- Mater's Thesis in Modern Japan (30 Credits)

Department of Culture Studies and Oriental Languages (IKOS)

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Abstract

In this thesis we will examine the localization of the American RPG-title video game *Undertale*, a video game created and published by Toby Fox in 2015, in the context of language phenomenon in Japanese fiction and translation called *yakuwarigo* (i.e. role language in English), and character/attribute language. *Yakuwarigo* and character/attribute language are virtual languages that are not used in real life, but are used in fiction and translations in order for the reader to more easily identify the characters with the help of stereotypes.

In translations into Japanese it seems to be more common to translate the conversation of all female characters or male characters into conversation that are overly feminine or overtly masculine irrespective of their personality, background, age, and social status. However, the analysis of *yakuwarigo* and character/attribute language used in the Japanese version of *Undertale* shows that the Japanese version uses abundant *yakuwarigo* and character/role language to differentiate and therefore create the characters in the video game. This, in turn, makes the game more fun to play. It is hard to say what a good localization is, but the way to a more successful localization into Japanese seems to be the abundant use of *yakuwarigo* and character/attribute language, which, ironically, is very different from how real people talk in Japan.

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Last but not least, I would like to thank Toby Fox for making such a great video game that had me hooked for hours and hours when I first started it.

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1 Introduction

The main goal in this thesis is to look at a language phenomenon in Japanese fiction called role language, or *yakuwarigo* in Japanese. More specifically, we will look at how *yakuwarigo* is used in translation into Japanese. For this purpose we have chosen an American video game called *Undertale*, created and published by the independent developer Toby Fox in 2015, since video games are the field I have much knowledge of.

I have been studying Japanese for a few years now, and after a while I had become relatively good at listening to and understanding Japanese. This is when I started to notice a few interesting things while watching *anime*[1] and other movies in Japanese. I realized that the characters in these movies and cartoons spoke in a way that did not reflect the language I had learned, and heard Japanese people use. The language the characters spoke sounded very exaggerated and unnatural. I also realized that this language was used in translation of books, movies and video games into Japanese.

I later learned that this was *yakuwarigo*, or role language; a language that reflects which role and expectations, which Kinsui (2003) called stereotypes[2], you have in society. For instance, if you are a woman, you are expected to behave and talk in a certain way, and this is something that is emphasized in media, not in real life, and especially in translated media. In short: a woman in an action movie or video game translated into Japanese, is often forced to speak in a way that does not reflect her original personality, but rather a way that reflects her gender and social norms in the target language, and similarly, a feminine boy is forced to speak in a macho way.

My other interest besides studying Japanese over the years has been video games, and localization of video games. I wanted to examine how western video games were translated into Japanese instead of the other way around. Last year, it came to my attention that a popular video game called *Undertale* from 2015 was under localization in Japan. This localization was talked about in social media because the characters in the video game used not only the usual first person pronouns such as *watashi, atashi, boku* and *ore*, but also various other first person pronouns such as *oira* and *oresama*. Therefore, I decided to investigate how some of the other main characters spoke in the Japanese version of *Undertale*. My expectations judging from other movies, books and video games translated

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[1] Anime= Japanese cartoons. Manga= Japanese comics
[2] According to Collins dictionary: "A stereotype is a fixed general image or set of characteristics that a lot of people believe represents a particular type of person or a thing" (Collins s.v., "stereotype", last accessed 22.05.2018)

into Japanese are that the female characters speak overly feminine and that male characters speak overly masculine. However, my analysis of the Japanese version of *Undertale* (Fox 2015) reveals that the characters use far more varied language, instead of just using female language (*onna-kotoba)* or male language (*otoko-kotoba)*.

When it comes to video game localization there are much more to talk about than translation, e.g., game mechanics, aesthetics, story changes etc., as well as politics and censorship. However, since this is a short thesis, we will only look at how the language is translated into Japanese and how the characters talk in the translation.

We will look at the Japanese version of the American video game *Undertale* to see:

1. How the characters are translated into Japanese, and identify what kind of role language and character/attribute language they speak in the Japanese version of *Undertale.*

2. Why the localizers use *yakuwarigo* and character/attribute language in translation, and what translation of video games mean in Japan.

Chapter 2 will provide an overview of video game localization theory and explain what it is, and the translation strategies of foreignizing and domestication. Chapter 3 will explain what *yakuwarigo* and character/attribute language are and how they are used in Japanese media and fiction by looking at its history and various examples. In chapter 4 we will analyze the data to see what kind of language is used in the Japanese version of *Undertale*. In chapter 5 we will have a summary and conclusion.

2 Video game Localization

Video Game localization is the practice of preparing a video game for another market. This does not only mean textual translations, but can also entail changing graphics, story, game mechanics etc. One example from *Undertale* would be flipping the image and texts in the text boxes to make it look more Japanese. O'Hagan (2007, 4) gives an example of a video game that was changed to a high degree when it was introduced to the North American market, so much that she wonders whether or not it could still be called the localized version, or an entirely new video game. She suggests that one reason for the change was that the target audience was not used to that particular genre at the time, i.e. dating simulator, and possibly that the target audience was not used to the Japanese art style. It was therefore changed to fit the North American target audience more. O'Hagan further states: "games localisation can involve adjustments that go far beyond textual components of the verbal message and sometimes requires a completely liberal transformation approach." (2007, 4)

When it comes to the term video games, we could also have used computer games or electronic games, as it seems that they can be used interchangeably, even though computer games could be more related to PC and video games to consoles (O'Hagan and Mangiron 2013, 63-65). To make it simple I will use video games in this article, even though *Undertale* was released on PC first, then consoles. I will also talk about other games, on different platforms, thus "video game" is more fitting.

2.1 Localization process

The process known as localization means that the versions going into specific target languages may add features that are seen as specific for the target culture. The term localization is also misleadingly used for the whole production process (Pym 2011). Pym also explains that:

> In a narrow sense, localization means adapting features to suit a particular locale, which is in turn understood as a market segment defined by criteria including language, currency, and perhaps educational level or income bracket, depending on the nature of the communication. (Pym 2011).

This particular segment is used in an article about website localization, but the same thing can be said about video games.

Localization is either done in-house, and this is what bigger Japanese video game publishers usually do, or out-source, as the video game publishers send their video games to a localization company. This is what American and European publishers like to do (O´Hagan and Mangiron). The localizers are usually provided a localization kit, which contains tools from the original material, localization and translation guidelines, test script, trouble report system, delivery instructions, and contact information on every individual involved with the project. This is so the localization will go as smoothly as possible (Schäler 2009, 159). Fernàndes Costales' (2012, 394) paper relies on the idea that video game translation is a functionalist[3] process, and he refers to Mangiron and O'Hagan (2006) who states that:

> The main priority of game localisation is to preserve the gameplay experience for the target players, keeping the 'look and feel' of the original. The brief of the localiser is to produce a version that will allow players to experience the game as if it were originally developed in their own language and provide enjoyment equivalent to that felt by the players in the original version. (Mangiron and O'Hagan 2006, 14-15)

Which means that for this instance, Japanese players should be able to enjoy a similar game play experience as the original English. However, Fernàndes Costales (2012, 394) further states that there might be some problems with preserving all of the elements from the target video game, as there for instance could be problems with translation of jokes and puns.

> As long as video games are concerned, the concept of right or wrong translation does not apply and translators focus on achieving the objective of meeting a functionalist objective: preserving the game experience. Therefore, fulfilling the expectations of the users in the target audience is the underlying principle. (Fernàndes Costales 2012, 95)

The translators should also know some in game lore[4] to be able to make a good translation. Therefore sometimes fans of video games doing fan translations become professional translators (O'Hagan and Mangorin 2013, 309). Fans might choose to translate video games if said game is not introduced in a locale or the localization is not up to standard, just as with anime and manga. But fans might also choose to stop translating if the video game is

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[3] The definition of functionalism is "the idea that the most important aspect of something, especially the design of a building or piece of furniture, is how it is going to be used or its usefulness." (Collins Dictionary, s.v., "Functionalist", last accessed: 18.05.2018

[4] Game lore explains the deeper meaning of the world in the video game, i.e., it can represent things that are not explained in the main story, but go a little further (see e.g., Showers, 2017).

localized, and fan translations are not for profit, but a way to make sure fans get to play a certain video game or watch a certain anime (O'Hagan and Mangiron 2013, 299-306).

2.2 Challenges of video game localization

Localization for video games has become more complicated because of combat systems, complex characters and the evolving narratives in video games. The video game industry started as early as the 50s and 60s, and gave way to the arcade games of the 70s (O'Hagan and Mangiron 2013, 46). But these video games had little to no text to translate, no story and so on. Arcade games like *Space Invaders* for example, had "High Score" and "Game Over" written in English, despite the game being made in Japan. For that reason *Space Invaders* needed no translation when it was introduced to different locales. Other simple changes were for instance made for socio-linguistic reasons (O'Hagan and Mangiron 2013, 49).

During the 80s, the times were shifting; home consoles were actually introduced in the 70s with Atari. Nintendo took over in the 80s with the introduction of NES[5], during the crash of the video game industry in the US market (O'Hagan and Mangiron 2013, 50-51). After this, video game companies such as Nintendo and Square[6] started develop video games with more complex stories, interesting characters and combat, because the new machines could handle more and more content. At this point, video games started to become as complex as movies. Today, big video game productions have also become as expensive as big film productions (O'Hagan and Mangiron 2013). Also, "localisation came into being in the 1980s in response to specific needs arising from the globalisation of the computer industry and computer software in particular." (Esselink 2000, quoted in O'Hagan 2007). O'Hagan (2007, 2) continues with that only using translation alone would not have been enough to convert computer software developed in one country into something suitable enough to be released in another country. O'Hagan explains that software localization means that the software is adjusted with the help of engineering, as well as text-based translations. The translated text must also be integrated into the software with the help of engineering. This means that the software itself must be adjusted to fit the local environment to function properly (O'Hagan 2007, 2).

Starting in the 80s with the evolving machine ware, we can see where the Video Game industry was heading, and nowadays, Bernal-Merino (2015) states that: "video games have

[5] Nintendo entertainment system, game console for home use. The next to follow was Super Nintendo entertainment system (SNES). Both was originally known as Famicon and Super Famicon on the Japanese market.
[6] Now Square Enix

become far too complex for international fans to guess what they are supposed to do to derive the rules from the game, beat it and enjoy it without appropriate translation" (2015, 1). Moreover, video game publishers are realising that localization is an important part when it comes to part boosting sales (Bernal-Merino 2015, 2).

If a video game is to be released at the same time all over the world with the sim-ship model[7], the localization teams have to work without the completed source text, and without co-text or context (Bernal Merino 2006 cited in O'Hagan 2007, 2), because the translation is usually done while the video game is still under development. Therefore the translator works with the ever-evolving source text. In a post-gold model[8], the video game is already published, providing the translators with the source text (O'Hagan and Mangiron 2013, 130). Japanese video games working under the post gold model are usually first translated into US English, then into FIGS[9] and UK English, based on the English version (O'Hagan and Mangiron 2013, 130). *Undertale* was released in Japan two years after its original English release, and was fortunate enough to avoid the troubles that the sim-ship model can cause, e.g., translators working in the dark, with ever-evolving manuscript. The sim-ship model can be a problem with bigger video games however, especially AAA[10] game titles that are to be released at the same time all over the world, such as *Final Fantasy XV* (Square Enix 2016). When it comes to this sim-ship model, which one was the "original" attached to a source language becomes less apparent (O'Hagan and Mangiron 2013, 105), because the developers are working with several language versions at the same time.

2.3 Localization of texts

Translating video games can be challenging, because of how the video game is built up. Some of these challenges are that the localizers have to translate different assets of the game because of the non-linearity, sometimes not necessarily in a logical sequence but because it has to fit a time frame driven by marketing requirements. The expanding size of game text also requires multiple translators on the same project, which can lead to inconsistency issues. Therefore, huge games could have a team of many translators, each working with their own part of the video game, but under one supervisor (O'Hagan and Mangiron 2013, 130-131). Space constrains can also be an issue, especially if you want to translate from Japanese or Chinese into a western language. It is therefore recommended to design menus, text boxes,

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[7] Simultaneous Shipment, meaning that a video game is released at the same time all over the world.
[8] The game is released in another locale after being released in the origin country.
[9] French, Italian, German and Spanish.
[10] AAA in the gaming industry would be the same as a blockbuster Hollywood movie.

lists and other in game parts with extra space, and at least 30% extra when translating from English. Translating from Japanese requires even more space. There are other ways to overcome space constraints as well, for example by having expandable scrollable boxes to allow resizing, use of icons in menus, tooltips, where the item is explained when a cursor is held over the item. These measures are used to prevent for example excessive use of abbreviations (O'Hagan and Mangiron 2013, 131). Space limitations used to be an issue because of the limited space in the hardware. As a consequence the text that could be stored was limited, which impacted the localization of for example *Final Fantasy VI*; the translator had to cut down on object names, omit parts of the story and so on because there simply were not enough space (O'Hagan and Mangiron 2013, 55).

There are much to consider when translating video games: cut scenes, voice over, video games with different routes depending on how you are playing, combat dialogue, lore/appendix. Some video games include books and documents etc. inside the game itself so that the player can read about the lore of the video game. Sometimes the lore/story is sold separate, in hard copy book form as well. This can be information that is not necessarily told through the story of the game. However, *Undertale* has zero spoken dialogue, which means no voice over, but a great quantity of written text and dialogue changes according to how the way the game is played.

2.4 Different Approaches to localization

When it comes to video game localization we can look at three approaches from studies done on the localization process and translation studies: Foreignizing and domestication (from translation studies) that are polar opposites of each other, and culturization, which I will explain later.

> Foreignizing translations attempt to retain the cultural and historical provenance of the source text while domesticating translations work towards crafting a translated text that appears as is if in fact an original target language text. (Carlson and Corliss 2011, 72-73)

Some examples of foreignizing from Japanese to English are in the game series Shin *Megami Tensei: Persona* 3 and 4 (Atlus 2006 and 2008). The English versions try to keep the Japanese essence of the games because they are set to Japanese high schools and cities. The English

versions keep polite form for address, such as *san* and *senpai*[11], Japanese food, scenery, school uniforms, names etc. This could also be seen as non-translations of certain names and items (Fernàndes Costales 2012, 395).

An example of a rather extreme domestication case would be the first American localization of the first game from the same video game series mentioned above, *Revelations: Persona* (Altus 1996)[12]. Much of the content changed into an American setting: characters names, hair color, ethnicity was changed, some religious symbols were censored etc. (see e.g., Girard-Meli 2015). The video game was later re-released on PSP[13] where much of the original Japanese content was retained. The first localization attempt was done to appeal more to the American market, but what is an interesting question is if Americans like the foreignized or the domesticated versions more. Carlson and Corliss (2011) states that either technique entails compromise. Foreignizing, for example, may sacrifice much of the style, myths and poetics in the target language. Foreignizing translation also runs the risk of distancing the target reader's experience from the way a native reader would experience the text in the original language. On the other hand, domesticating translations may sacrifice literal aspects of the source material, or even the work's overall atmosphere (Carlson and Corliss 2011, 73).

There are both positive and negative sides with localizations. Translations are often a compromise between these two opposite ends of a scale, and "[…] localisers often insist that their work is fundamentally a domesticating endeavor" (Carlson and Corliss 2011, 73). Carlson and Corliss also refers to Mangiron and O'Hagan (2006) who in short stated that localizers should make sure the target audience got a product that feels it could have been made in the target country. However, Carlson and Corliss (2011, 73) argues that localization cannot be as simple as just calling it a domestication endeavor, because an important factor is that one could be interested in a video game exactly because of a perceived Japanese-ness/foreign-ness of a product.

2.5 Regional Differences

When localizing a video game, one also has to think about the regional differences in each locale, and this is where culturization comes in. Things like age ratings are developed to protect those under age in some regions. There are also different religious and ideological

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[11] San= Ms/Mr/Mx. Senpai= used to refer to one's senior, e.g., older students, seniors in your workplace etc.
[12] Also known as Shin Megami Tensei: Persona 1, and Megami Ibunroku: Persona.
[13] PlayStation Portable

views and taboos in different locals that may force the game to change or be completely banned in some locales (O'hagan 2015, 757).

Culturization is described as something separate from localization however, and Edwards (2012, 20) quoted in O'Hagan (2015, 757-758) describes it as:

> Going a step further, beyond localisation as it takes a deeper look into a game's fundamental assumptions and content choices, and then gauges their viability in both the broad, multicultural marketplace as well as in specific geographical locales. Localisation helps gamers simply comprehend the game's content (primarily through translation), but culturisation helps gamers engage with the game's content at a much deeper, more meaningful level. (Edwards 2012, 20 quoted in O'Hagan 2015, 757-758).

Things such as gender and sexuality can also be a trigger for culturization. The hyper-sexualization of female characters is often up to debate when it comes to video game discussion and debates, and whether they should be made less sexualized (the same could probably be said about the male counterpart). It is said that Asians tend to lean towards the younger, anime like characters, while westerners is said to prefer the older, more realistic types of characters (see Di Marco 2007). Transgender characters could also affect localization, and could influence game ratings of said games (O'Hagan 2015). There are two lesbian characters in *Undertale*. This was not changed in the Japanese version, but the video game could have received a higher age rating in locales where homosexuality is seen as taboo.

When it comes to voice acting, some regional dialects could be added to make a local flavor (O'Hagan 2015). Or even in written form, when it comes to the use of *yakuwarigo*, in Japan, especially in the case of older video games and *Undertale,* i.e., video games with no voice acting. O'Hagan (2015) also writes that voice acting is used to promote humor. However, at least for Japan, I would suggest that humor could be highlighted through the use of different *yakuwarigo* to highlight certain attributes of the characters, especially when there is no voice acting present, only written dialogue. *Yakuwarigo* will be explained further in chapter 3. O'Hagan (2015, 761) also says that humor is highly culture specific, and could be very difficult to translate. This could also be seen in *Undertale*, as the game has really unique humor and play on words, and some of the jokes could be hard to translate. However, Mangiron and O'Hagan's (2006) studies on the *Final Fantasy* series would suggest that translators are give more freedom when translating jokes and puns etc., to bring the video game closer to home, by adding local jokes and lingo. This approach would suggest that video

game localization is not only translation; it is also transcreation (Mangiron and O'Hagan 2006). Furthermore, this approach also shows domestication tendencies (O'Hagan 2007).

2.6 Localization or Translation?

According to Bernal-Merino (2015, 2), video game translation is not the same as game localization, because game localization is a business term that involves several industry processes other than translation. Localization could then be said to be the big overlaying theme, while translation is a huge part of the localization process. But since localization is the business term, and because only the language will be discussed in this thesis, I think it is important to look at translation theories as well as localization theories.

There is actually a rather huge discussion on whether or not localization should be inside translation theories as well, because localization is not taken seriously inside translation studies, and there have been few tries at conceptualizing localization inside translation studies. Moreover, localization has gained acceptance only because of economic reasons. Even though translation and localization could benefit from translation studies taking localization more serious (O'Hagan and Mangiron, 2013 98-99).

The other thing is whether or not I should call this video game localization or video game translation, because the distinction is not very clear. Other writers have called video game localization as: "the process of translating the game into other languages." (Chandler 2005, 12 quoted in O'Hagan and Mangiron 2013, 104). Thus it becomes hard to distinguish video game translation and video game localization. In many articles I have read about video game localization, the writers used the terms almost interchangeably, and it becomes difficult to distinguish these terms. Others have called localization a more specialized translation, because it involves more than just translating the text. Further, localization is also what is used by the video game industry (O'Hagan and Mangiron 2013, 104). In this paper, however, localization will be used when I talk about video games, and translation when I talk about other media. But as seen, it is rather hard to distinguish the terms.

2.6.1   Translation strategies

According to Malmkjær (2011): "Translation is an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another. Translation can be defined in terms of sameness of meaning across languages". To keep it simple, we can say that we are translating a text from source language, hereafter SL into a target language, hereafter TL.

Barbe (1996, 330) talks about how translation is seen as a secondary activity, because there is a bias towards the source text, hereafter ST, by translators and theorists. However, even though it seems like the original text is preferred, the problem is that people do not know all the languages in the world. Accordingly, translation is needed whether scholars like it or not. The low status of translation is ironic because Barbe (1996, 330) also mentions how translation has been enjoyed, and sometimes even helped shape the culture and the written language etc. of the TL.

When it comes to translation, as mentioned before, there are two polar-opposite strategies: domestication and foreignization. These are the two basic translation strategies, and provide both linguistic and cultural guidance (Yang 2010, 77). Domestication reduces cultural differences in making the text more recognizable to the target audience, making it ethnocentric. Foreignization puts forward the cultural and linguistic differences in the text, making it ethnodeviant. The conflict between these two opposites can be seen as cultural and political rather than the controversy over free and literal translation. Free translation and literal translation are not synonymous with domestication and foreignization, but may overlap. While free and literal deals with ways to tackle the linguistic form of the SL, domestication and foreignization deals with the two cultures; the culture of the source text and the target text (Yang 2010, 77).

We can look at free and literal translation first. Barbe (1996, 330) writes that if the original text is admired for several reasons, for instance if the language in the original is not spoken any longer, or considered sacred, or the original language is not influenced by Western values etc., the translation will try to stay as close to the original as possible, as in literal translation. On the other hand, if the source language is not prestigious, a translation might even be seen as an improvement on the original, as in free translation. Dryden ([1680] 1992, 102 cited in Barbe 1996, 331) called literal for translation for: metaphrase, as in word-for-word translation, and free translation for: paraphrase, as in sense-by-sense translation.

Barbe (1996, 335) writes in the conclusion of her paper that traditionally literal translation has been used to translate scientific and technical texts; texts with no need for metaphors or irony. While free translation has been used to translate poetry, literature and texts where metaphors and irony etc., is allowed. Literal translation approach has also been used to translate literature in order to get a feeling of the original foreign text, as in foreignization. Yang (2010) discusses two scholars with different views on domestication and foreignization: Nida, who favours domestication and Venuti, who favours foreignization.

We can first look at Nida, who claims that domestication is better than foreignization. Nida explains domestication in terms of functional equivalence. Functional equivalence is based on and is used as a guide on how you should translate the Bible. The specific purpose with translating the Bible is to convert non-Christians into Christianity, or making the Bible easier for people all over the world to understand (Yang 2010, 78). Functional equivalence is opposed to formal equivalence, also known as foreignization. Yang (2010) explains Nida's functional equivalence:

> Functional equivalence, however, is based on the principle of equivalent effect, i.e. the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message. In *language, Culture and Translating*, a minimal definition of functional equivalence is stated as "the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it." The maximal, ideal definition is stated as the "readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did." (Nida 2001, quoted in Yang 2010, 78)

Nida's functional equivalence has also been criticized, because he oversimplifies his translations of the Bible. He wants to make sure that the readers understand, but while doing so, also drops a many metaphors. His translation strategy might be fitting for Bible translations, but other than that, in other cultural situations, functional equivalence does not work that well (Yang 2010, 78.)

On the other side of this scale, we have Venuti who advocates for foreignization. Venuti believes is that domestication "involves an ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values" (Yang 2010, as in the original). The source text is translated in such a way so that the foreignness becomes reduced. He therefore suggested the strategy of "resistant translation", instead of "smooth translation" (Venuti 1997 cited in Yang 2010, 78). Yang sums up Venuti's points by saying that foreignization is "a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture" (Yang 2010, 78).

Venuti also argues that domestication and foreignization are heuristic[14] instead of binary opposites (Yang 2010, 78).

Further Yang (2010) mentions the skopos rule as another study. The skopos rule is a theory that was introduced in the 1970s. Skopos is the Greek word for aim or purpose. The skopos rule proposes that: "every translation is directed at an intended audience, since to translate means 'to produce a text in a target setting for a target purpose and target addressees in target circumstances'" (Vermeer 1987, 29 quoted in Nord 2001, 12). Yang (2010, 79) further explains that this rule is intended to solve the dilemma between free vs. literal translation, domestication vs. foreignization etc. The skopos of a particular translation may require foreignization or domestication, or anything in between. It depends on the purpose of the translation. The source text also has a much lower status in skopos theory than in equivalence-based theories (Nord 2001, 12).

Yang (2010) concludes that there are many viewpoints for or against domestication and foreignization, and that both have its advantage and disadvantages. For instance, Yang (2010, 79) further states that the former is easier for the readers to understand and accept, but sacrifices the style and content of the source text to make the target text smooth. The latter keeps the culture and style of the target text and language, but this might be harder to read. It is hard to say which strategy is best, because both suffer from losses, as losses cannot be avoided in the translation process (Yang 2010, 79). A translation is also always somewhere between these two, leaning towards one of these sides. Barbe (1996, 333) views translation as a domestication process, since a text is translated into the TL and not opposite. The primary goal, she explains, is for the SL-text to be translated so that those who do not know the SL also can have access to the text.

2.7 Summary chapter 2

To sum this chapter up we can see that video game localization is used as a tool to prepare a video game to be transported from locale to another. In the process, some aspects can be changed completely to appeal to the target market. This means that in some instances, video game localization goes far beyond only translating the text, it can also mean changes to the story, characters, graphics etc., to make it fit to the target country.

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[14] According to Merriam-Webster the definition of Heuristic is: "Involving or serving as an aid to learning, discovery, or problem-solving by experimental and especially trial-and-error methods." (Merriam-Webster s.v. Heuristic, last update: 14.05.2018 last read: 22.05.2018)

When it comes to localizing video games, as mentioned before, although there are disagreements on the topic, it is usually seen by localizers as a domestication endeavor, because it should feel like the original game (see Carson and Corliss 2011; Mangiron and O'Hagan 2006). In the case of translation into Japanese, domestication might mean usage of *yakuwarigo*, in the Japanese versions of translated media, as we will see in chapter 3 to 5. This might make the translation more smooth and recognizable for the target audience. However, it does sacrifice the style and substance of the original text, and how the people in the original version actually spoke.

3 *Yakuwarigo*

The main topic of this chapter is role language, or *yakuwarigo*[15] in Japanese. *Yakuwarigo* is a term coined by Kinsui in 2003. *Yakuwarigo* is a virtual language, and a tool that writers and translators use in fiction to help readers recognize various characters and stereotypes in a story (Kinsui 2003, 2015; Harada 2013; Katayama 2016).

According to Teshigawara and Kinsui (2011, 38) there is actually a difference in how people speak in real life and in fiction in Japan, and the way people speak in fiction is what *yakuwarigo* is. *Yakuwarogo* varies according to a character's attributes, like gender, age, social status, occupation, where they live, appearance etc. You can for example divide specific character traits into several groups, such as elderly male (のじゃあ/no jaa), female(てよだわ/teyodawa) and Chinese person (アルヨ/aru yo). Because of how they speak, they are easily recognized in Japanese culture, even though people from those groups would never utter those words in real life. In fiction however, these characters would say a sentence in three different ways. These special languages are given to secondary characters, given a special role in the story, such as an elderly mentor who speaks *rōjin-go* (old man speech). "In other words, role language is used to develop the story effectively, by relying on knowledge shared between the creator and the audience." (Teshigawara and Kinsui 2011, 40)

Another important thing to have in mind is that the main character seldom speaks a distinctive role language, but rather the standard Japanese language (*hyōjungo)*. This is because the audience who grew up with Japanese fiction can identify more easily with someone who speaks the standard language, regardless of their own dialect, and see characters who speak other dialects as marginal. The standard Japanese language has thus become the language, which Japanese people identify with (Teshigawara and Kinsui 2011, 47). Kinsui (2017, 240) gives examples of five different archetypes, and how they would utter the sentence "Yes, I know that secret" (my own translation):

(1)   a. Refined young lady: そうです**わ**　その秘密　　**わたくし**が存じております**わよ**
         Sou desu **wa** sono himitsu **watakushi** ga zonji-te **orimasu wa yo**

   b. Young boy: そう**さ**　　その秘密は　　**ぼく**が知ってるってわけ**さ**
      Sou **sa** sono himitsu wa **boku** ga shi-tteru-tte wake **sa**

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[15] 役割/*Yakuwari*=role 語/*go*=Language

c. Macho male: そうだ　その秘密は　**おれ**が知ってるってわけ**だぜ**

Sou **da** sono himitsu ha **ore** ga shitteru-tte-wake **da ze**

d. Middle aged woman: そうよ　その秘密は　あたしが知ってるのよ

Sou **yo** sono himitsu ha atashi ga shitte-ru **no yo**

e. Old man: そう**じゃ**　その秘密　わしが知って**おるのじゃよ**

Sou **ja** sono himitsu washi ga shitte **oru no ja yo**

All of these people said the same sentence "yes, I know that secret" in five different ways. The first thing we can notice is that the sentence finale particles after *sou* (yes) and *shitte iru/zonjiru*[16], changes accordingly: *wa, sa, da, yo* and *ja, wa yo, sa, da ze, no yo, ja yo*. The young lady uses the feminine sentence finals *wa* and *wa yo*, and the middle aged woman drops the copula *da*[17], and only uses yo and no yo. *Wa* indicates emotion or admiration if it is used as a feminine sentence final, but it can also be used to indicate emphasis in Kansai dialect, while *yo* is a feminine particle if it is used without the copula da[18]. *No* is either a question mark if the pitch goes up, or a feminine particle if the pitch goes down. The young boy also drops *da,* and instead uses the masculine sentence final *sa* to add assertion, after *sou* and *wake*[19], while the macho man uses the copula *da* and the masculine sentence final *ze*, to add emphasis. The old man uses a western dialect form of *da*, *ja,* and also *no ja*, instead of the more common *nda*[20].

The verb *iru*[21] also changes accordingly: *orimasu*, *ru* and *oru*. Orimasu is the polite and humble for of *iru*, while *oru* is an older writing style for *iru*. The verb *te iru* (doing), is often shortened to *te ru* in conversations. The different forms of the first person pronoun I also change from the polite and neutral form of *watashi, watakushi*[22], the feminine *atashi,* the masculine but childish *boku,* the masculine *ore*, to the dialect style of *watashi, washi*.

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[16] 知っている/Shitteiru= I know, often shortened to shitteru in conversation. 存じる/Zonjiru= polite humble form of I know

[17] だ/da is the short form of desu= is

[18] E.g. 元気よ/genki yo/ I am energetic

[19] わけ/Wake= reason

[20] のだ/no da/んだ nda is the neutral form of no.

[21] いる/ます iru/imasu= used in a state you are in right now attached with the main verb, such as shitte iru=I know (now), or doing right now, tabete iru= I am eating

[22] 私 pronounced as both *Watashi and watakushi* can be gender neutral in a formal sentence/setting.

The convention is that people from one group, would never say words from the other group. E.g., a macho male would never use the feminine words *wa yo, no yo* and *atashi,* and a middle aged woman would never utter the words *ore* and *ze*, and according to Kinsui (2003 and 2017), exactly how a person uses language (words, usage of words, the way of speaking, accent, intonation, pitch etc.) is *yakuwarigo*.

Kinsui (2017, 242) divides the yakuwarigo speakers into six different groups, each with sub-categories:

Table 1 list over Yakuwarigo (Adopted from Kinsui 2017)

Categories	Subcategories
Gender	Otoko-kotoba (male language), Onna-kotoba (female language), shosē-kotoba (schoolboy language), shōnen-kotoba (young boy speech), ojōsama-kotoba (young lady speech), okusama-kotoba (wife language), onee kotoba (trans-girl/homosexual language).
Age/generation	Rōjin-go (old person/man language), obaasan-go (grandma language) yōji-go (young child language).
Occupation/class	Hakase-go (professor language), jōshi-go (superior's language), ojōsama-kotoba, okusama-kotoba, ōsama-kotoba (king's language), ohimesama-kotoba (princess language), yakuza-kotoba (yakuza language), yanki-go (yanki language), sukeban-go (girl gang language), guntai-go (military language), yuujo-go (prostitute in Edo period language).
Region	Inaka-kotoba (countryside language), Osaka ben (Osaka dialect), Kansai ben, Kyo kotoba (Kyoto language), Kyushu ben, Tosa ben, Okinawa kotoba.
Time period	Bushi-kotoba (Samurai language), Ninja-kotoba, Kuge-kotoba (court/noble language), yuujo-go, Chounin-kotoba (tradesmen and artisan language), Ousama-kotoba, Ohimesama-kotoba.
Other than humans	Uchuujin-go (Alien language), Robotto-go (Robot language), Kamisama-go (god language), Yuurei-go (ghost language), dōbutsu-go (animal language).

You can also see that some of these overlap. For example *ojōsama-kotoba* is both in the category of gender and occupation/class. We will only concentrate on a few of these languages in this thesis, because not all of them are used in my data.

The concepts *otoko-kotoba* and *onna-kotoba* are rather wide, while the concepts of e.g., *rōjin-go*, *yakuza-kotoba* and *ninja-kotoba* have strong characteristics, and are in a limited or restricted category. There are also degrees on how much *yakuwarigo* a certain speech style is (Kinsui 2017, 242). This will say that there are only people from these classes that are expected to speak that way. However, as we will come back to later, certain characters speak in another class than expected.

Yakuwarigo is not used in real life, and in fact most people would not know how to speak overly macho or overly feminine if they are asked. For example, even though Japanese women identified the masculine speech patterns in standard Japanese, they denied having any knowledge of people actually talking that way, and other interviews revealed that real life people might not know how to speak masculine (Occhi, SturtzSreetharan and Shibamoto-Smith 2011, 415). If this applies for masculine speech, it could definitely apply to feminine speech (Mizumoto 2006, Mizumoto, Fukumori and Takada 2008, among others).

According to Teshigawara and Kinsui: "origin of role language can often be traced back to actual spoken language, except for purely imaginary varieties."(2011, 40) E.g. *rōjin-go* and *Hakase-kotoba* can be traced back to the western Japanese dialects, *aruyo-kotoba* can be traced back to pidgin [23] Japanese spoken by Chinese people in Yokohama during the 1800s, and *teyodawa-kotoba* and *shosē-kotoba* has influenced *onna-* and *otoko-kotoba* (see Kinsui 2003 and Kinsui and Teshigawara 2011).

There are some, though not much, *yakuwarigo* in for example English, e.g., by using stereotyped pidgin varieties, or by creating a role language by letting the characters use their first name as a first person pronoun (Yamaguchi 2007, quoted in Teshigawara and Kinsui 2011), such as Dobby from *Harry Potter*:

"'Dobby has not slept for a week, Harry Potter!' said Dobby proudly, swaying where he
stood." (Example from Harry Potter and the Half-Blood Prince, Rowling 2005, 423)

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[23] Pidgin language is defined in Merriam-Webster dictionary as "a simplified speech used for communication between different languages". Pidgin consists of small vocabularies, but some pidgins, such as Creole, has grown to become a native language (From Merriam-Webster, s.v.., "Pidgin", last accessed. 02.05.2018)

Or phonological manipulation, such as Tweety Bird's from *Looney Tunes*: "I tawt I saw a puddy tat." (Yamaguchi, 2007 quoted in Teshigawara and Kinsui 2011, 39).

3.1 Onna-kotoba

The use of over feminine and masculine speech is used to a large degree by translators translating everything from works of fiction to ordinary TV interviews. Under the term *onna-kotoba* (i.e. *teyodawa-kotoba*), all the terms that can identify a female character could be used, e.g. *ojōsama-kotoba*, *ohimesama-kotoba*, *okusama-kotoba* etc. There are some variations in the way each of these categories speak, e.g., ojousama speaking more polite than the others.

Here are some examples of *ojousama-kotoba* (2) (3) (Osito, n.d. "Omake: Ojōsama Kotoba no Kenkyuu", last accessed: 22.05.2018), and from Kinsui (4) (5) (2003,167, my own translations).

(2)   まあ素敵ですこと！

Maa, suteki desu **koto**!

Oh, that's wonderful!

(3)   何がございますの？

Nani ga gozai-masu **no**?

What is it?

(4)   昨日はとても楽しくってよ。

Kinou ha totemo tanoshi-ku-t**te yo**.

Yesterday was really fun….

(5)   私、今とても楽しくってよ。

Watashi, ima, totemo tanoshi-**ku-tte yo**.

I am having really fun now…

In the examples from Kinsui (4) (5), you can see that there are no differences between *tanoshii* (fun) in either of the sentences. The adjective *tanoshii* is usually written *tanoshikatta*

if it is past tense, however it is written in *te*-form[24] both for present tense and past tense. This is to make the statement seem vague and indirect (Kinsui 2003, 167), as many of the typical *onna-kotoba* sentences are constructed to be. The main correlation between these examples of *teyodawa-kotoba* are the use of first person pronoun watashi/atashi (sometimes watakushi), second person pronoun anata/anta, and the the sentence endings *no* with down pitch, *te, yo, da, wa, deshou* and *kashira.*

We can additionally look at more casual examples of *onna-kotoba.* Nakamura (2013) gives some examples of how women in for example the movie *Alien* (1977) were translated into Japanese. This is slightly more casual compared to *ojousama-kotoba*, and this is often how female characters are translated nowadays:

(6)   a. "何も見えない**わ**。"

Nani mo mie-nai **wa.**

I can't see anything.

b. "何**かしら**？"

Nani **kashira**?

What is it?

c. "逃げる**のよ**！"

Nige-ru **no yo**!

(I will) run!

(Examples Alien, 1977, cited in Nakamura 2013, 173, my own translations)

There are some images of how *onna-kotoba,* also called *jousei-kotoba,* is conceived by the general public, and in a survey about these images about women's speech used in drama 47 people out of 77 answered that *jōsei-kotoba* was "considered feminine and soft". Women's speech was also considered graceful, polite and gentle, but maybe not fitting with today's women (Mizumoto, Fukumori and Takada 2008). We can at least get the understanding that *onna-kotoba* is generally seen as being feminine and soft. This is why it is weird that several strong women use *onna-kotoba* in translation.

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[24] The te-form can also be used to bind sentences together, e.g., 食べて、出かけた/tabete, dekaketa (I eat, then I went out), or to ask someone to do something 手伝ってよ /tetsudatte yo (can you help me).

The division of male and female language has gone on for a long time however, and during the Edo period (1600-1800), there were published both male and female conduct books, on how they should speak and behave. Women, and also young boys/children, should speak softer, put the prefix O^{25} in front of nouns to make them more polite, should not learn the Chinese readings for kanji, they should use hiragana instead, and not really open their mouth at all to speak or laugh. The rules for men were not nearly as harsh (Nakamura 2014). This has of course largely changed in modern times.

Schoolgirl speech (*teyodawa-kotoba*) has influenced modern female language/*onna-kotoba* strongly (Teshigawara and Kinsui 2011, 49). Schoolgirl speech was established in the Meiji period, but was only used by upper class girls in the Yamanote-area in Tokyo. Media and fiction writers also started adopting schoolgirl speech (see Nakamura 2004, 2005, 2007 quoted in Teshigawara and Kinsui 2011, 49-50), as mentioned before, this way it is not completely artificial. However, people in other parts of society and other regions did not use schoolgirl speech at all. According to Nakamura (2004, 2007) referenced in Teshigawara and Kinsui (2011, 49) female students actually preferred using a variety of male student language, or *shosē kotoba*, which we will return to later, before they started using schoolgirl speech.

Here are some from Nakamura (2012) examples of words female students would use that were typical for male students: *boku, kimi, kun, na, tamae* and *ze.* And an example sentence:

(7)   澤山君ソンナに知らぬ風をしたまふな。

Sawayama kun, sonna ni shiranu fuu wo shitama-fu **na.**

Sawayama kun, don't pretend like you don't know.

(Examples from Nakamura 2012, 102-103, my own translation)

However, the female students were criticized and discouraged to use male language by contemporary media. In opposition to the gender role assigned to females, which imposed women to be good wives and mothers, they started using schoolgirl speech/*teyodawa-kotoba* instead, which they were later also criticized for by the media, because of the thought that females should use polite speech. Despite of this, *teyodawa*-kotoba became popular to use in novels, which again spread *onna-kotoba* among female students who read novels (Teshigawara and Kinsui 2011, 49). In short schoolgirl speech was first criticized by the media, but was then spread again through media and fiction.

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[25] *O* can be put in front of nouns to make them more polite. E.g., お寿司/*Osushi* instead of 寿司/sushi. The same can be done with *go. E.g.,* ご飯 /*Gohan* becomes 飯 without *go. Meshi* is seen as more masculine.

Women in Japanese popular culture nowadays use different kinds of *yakuwarigo:* everything from *teyodawa-kotoba* to *otoko-kotoba,* depending on age, occupation and status (Teshigawara and Kinsui 2011, 50). However, according to Teshigawara and Kinsui: "Translations from foreign works are among the most conservative, where female characters still tend to use exclusively female endings as in *teyodawa* language" (2011, 50), even though only a select few people in real life actually talked this way. During the 70s, it became popular to translate females into using strong *onna-kotoba* extensively because there was a belief that females were supposed to speak like that, whether they actually did or not. This is also the reason why more masculine, fighting heroines speak more politely, because she is female. It does not matter if it fits with her original character. And why translators do this is not much of a choice, it is more the expectations and conventions that female characters speak *onna-kotoba*. It is also possible that this thought became amplified in the society exactly because of translations (Nakamura 2013, 190-191). As mentioned before, in real life, women actually sometimes preferred using the masculine pronouns *boku* and *kimi* in the Meiji period (Nakamura, 2013, 191). Nevertheless, *onna-kotoba* became conventionalized as norms for female characters in fiction. Ironically, this means that female protagonists have to speak *onna-kotoba*, when male protagonists can speak the standard language.

According to a study about the usage of *onna-kotoba* sentence endings, only about 1,3 % on average of women in their forties used typical feminine sentence ending particles. The word used most frequently by women in their forties were *no yo* (*ne*), and the sentence ending that no one used regardless of age was *da wa*. Only about 0,4 % on average of women in their twenties and again 0,4 % on average of women in their thirties used feminine sentence finals (Mizumoto 2006, 16). Actually, it was revealed that most women use neutral sentence endings, such as *yo, ne, janai kana, da, da yo* etc. Some young female students even used male sentence finals such as *janee, ze, zo* etc. (Sugiura 2010, 133).

In fact, many words used in *onna-kotoba* are what we can call "dead language" (死語 /*shigo*); words that are not used anymore, such as *da wa*. However, this language is still used in television drama and fiction in general. Other studies show that motherly and grandmotherly persons used *yo* and *yo ne* slightly more, while *wa, wa ne, wa yo*, and *kashira* were not used at all. They also found that the younger generations used more neutral words (Mizumoto et al. 2006). In a study on why people in Japanese drama series speak *onna-kotoba*, it was clear that the writers wanted to separate drama from reality and therefore use *yakuwarigo* as a way to show that this is not reality, this is drama, this can never happen in real life (Mizumoto, Fukumori and Takada 2008).

For this reason, Nakamura (2013) talks about how weird it is that a young girl like Hermione Granger from *Harry Potter* (see the introduction chapter in Nakamura 2013), who is direct, tough, hard-working, and nothing but feminine, and last but not least very young, is translated into sounding overly feminine, with saying *wa, wa ne, no yo* and so on in the Japanese version. These are words that are not fitting with her character trait. Moreover, a real girl her age would never utter those words (Nakamura 2013, 3-4). We also have tough fighting heroines like Ellen Ripley from *Alien* (1979) who gets the exact same treatment (Nakamura 2013, 173-174) like Hermione, and this is especially weird, considering that *onna-kotoba* is thought to be soft and feminine, and not fitting with the situation of either the movie or the person in question. We can see the opposite with male characters, where they sound typical masculine. What Nakamura (2013, 4) is trying to explain is that *onna-kotoba* is something of tradition, but the way the translators are trying to impose this language on characters with no connection to real Japanese is peculiar, feels unnatural, and that this is not language that Japanese people in reality use, this is translated Japanese.

Some people also believe that *onna-kotoba* is a part of a women's charm (Sugiura 2010, 136), or think that women lose their femininity if they do not use *onna-kotoba*. On the other hand, the real female students do not think *onna-kotoba* fits with the identity of young people, and that it is too formal to use it. Another factor not to use *onna-kotoba* is that words people choose have to fit with the situation (Sugiura 2010, 140-141).

Nakamura (2013) comes with examples of how women in power positions, like politicians, and businesswomen and such, when they are interviewed for newspapers and television etc., would be translated into the standard language when they talk about something important (politics/their work/business), but would use *onna-kotoba* when they talked about their own hobbies and personal lives. This separation of speech can be explained with that if *onna-kotoba* were used, one would feel closer to the person than with strong use of neutral speech (Nakamura 2013, 143). If screenwriters use the convention that they use *onna-kotoba* and *yakuwarigo* to distinguish fiction from reality, it is rather odd that translators also use extensive *onna-kotoba* when translating real life news interviews and sports events etc., because, a news interview is not fiction.

Furthermore, female characters in modern movies, video games and books, tend to speak *onna-kotoba* regardless of their social status when they are translated into Japanese, as the examples from Nakamura (2013) mentioned here: Hermione from *Harry Potter*, Ellen Ripley from *Alien*. These two are not very feminine, but very strong, independent women.

However, this is not always the case, as some characters are also allowed to speak languages reflecting their character traits, e.g., Undyne from *Undertale* in my data.

3.2 Otoko kotoba

It is argued that modern *otoko-kotoba* developed from Edo language during the Edo period, and was further strongly influenced by *shosē-kotoba* (male student language) during the Meiji period (Kinsui 2003 and Nakamru 2005 cited in Teshigawara cited and Kinsui 2011, 49) where first pronoun *boku* and second pronoun *kimi* was used.

There are many first and second person pronouns in Japanese, e.g., *boku* and *ore*, which are stereotypically male first pronouns. The usage of first pronouns also depends on the situation, and the conversation partner. In fiction, if *ore* is used or *boku* is used, depends on how the person is portrayed. According to Kinsui (2003) Young male heroes in boy's *manga* and novels had used *boku* for a while, but the image of the *shōnen*[26] hero changed during the 60s and 70s; instead of being idealistic and dreaming of success, as they were portrayed previously, they were made stronger and more energetic, therefore *ore* was used more frequently than *boku*. Why the change came to be is not completely clear, but one of the reasons was the boom of *seinen* manga[27] during the 60s. The image became that the hero uses *ore,* while the young, less violent schoolboy used *boku* (Kinsui 2003, 124-126). E.g., an idealized male character could speak strong *otoko-kotoba*, with the use of *ore, omae, ze, zo* and commando forms. While a younger, less macho boy could use *boku, kimi,* and sentence final particle *sa*.

As examples of these we can go back to the introduction of this chapter and look at the example the young boy saying: *sou sa*, and *boku*, and the macho male, saying *sou da*, *da ze***,** and ***ore***, repeated here for convenience:

a. Young boy: そう**さ**　その秘密は　**ぼく**が知ってるってわけ**さ**

Sou **sa** sono himitsu wa **boku** ga shitteru-tte wake **sa**

b. Macho male: そう**だ** その秘密は　**おれ**が知ってるってわけ**だぜ**

Sou **da** sono himitsu ha **ore** ga shitteru-tte wake **da ze**

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[26] 少年 Shōnen=young boy. In this instance it means a hero from *manga* and books aimed at young boys.
[27] 青年漫画 seinen manga= manga for teenagers/young adults

In translations, however, we see that many male main characters use *boku* and *kimi* (see e.g. Nakamura 2013), but this also depends on how the character is portrayed; not all heroes use *ore* exclusively, and not all young heroes use *boku* exclusively.

If we could look at an example from modern video games, we could look at the Japanese video game *Final Fantasy XV* (Square Enix 2016) again. In *Final Fantasy XV*, all of the main protagonists are young adults in their early 20s. Noctis, a prince, is the main protagonists, and use *ore* and *anta* even when he speaks with people of power. Despite being a prince, he is supposed to be portrayed commoner, therefore his word choice fits fine. His three comrades speak varying degree of masculine speech, varying from Noctis' seemingly happy (but actually really depressed and insecure) best friend Prompto. Prompto use *ore* among friends, switches to *boku* in formal situations, *desho* and *adjective/noun+mitai*[28] (minus da). Noctis' more serious close friend and advisor Ignis, uses *ore*, at least among friends.[29] Last but not least, Noctis' shield, the typical macho Gladiolus, uses *ore*, *omae*, *ze* and *zo*. These four main characters speak different types of *otoko-kotoba*, and their choice of words can also be seen as types of character/attribute language, which we will come back to later.

As explained before, *yakuwarigo* is not only used in fiction, it is also used in translations of real people, and in an article done on the 2008 Olympics, Ota (2011) did a study on how different athletes were translated into Japanese. Why does Usain Bolt for example use *ore* in the translation of his interview? While more humble contestants would be assigned *boku* as a first person pronoun. Male superstar athletes such as Usain Bolt receive some kind of superstar language where typically male language is used; *ore, sa, nda* (Ota 2011, 102-103). Examples of the expressions used by Usain Bolt during the 2008 Olympics NHK television broadcast from Ota (2011, 104, my own translations):

(8)   a. オレがナンバー１だ！

 Ore ga numbaa 1 **da**!

 I am number 1!

---

[28] でしょ/*Desho*, is the polite version of だろう/*darou*, and is also considered more feminine. Mitai=looks like (e.g. 雨みたい/ame mitai= looks like its going to rain). This is considered more feminine if *da* is omitted.
[29] On a side note, because of his serious nature, Ignis was given a British accent in the English version, while almost all of the other characters speak with an American accent, which could also be a form of yakuwarigo. In FFXV the British accent was either given to more serious people or villains. Translations of dialects also seems to be a controversial issue in translation studies, and is translation genres, e.g., video games (Mangiron and O'Hagan 2006, 15)

b. オリンピックチャンピオンになることが大事**なんだ**。

Orinpikku champion ni naru koto ga daiji na-**n-da**.

It is important (for me) to become an Olympic champion.

In another interview from the London Olympics in 2012, Bolt was suddenly given *boku* as a first person pronoun. The use of first person pronoun is therefore connected more to the situation and the emotions given in the interview, than the person (Nakamura 2013, 193 and Ota 2011).

As we can see from the examples, *otoko-kotoba* is being used to express the male athletes' feelings of emotions, strength, motivation etc., and according to Nakamura (2013, 194), *otoko-kotoba* has come to mean much more than only a way to express masculinity, but also strength, emotions, excitement, enthusiasm and power, that girls also use it nowadays.

3.3 Other Types of Role Language

As mentioned before, the protagonists usually speak the standard language, and this is because readers from all over Japan can connect to the protagonists irrespective of their own dialects. However, the language spoken by other regional dialects in fiction are often not real dialects, but an amalgamation of various different dialects (Teshigawara and Kinsui 2011, 47). Nakamura (2013) comes with an interesting example of translation where Afro-American slaves used to be translated into speaking a fake Tohoku dialect, at least with the translations of *Gone with the Wind*, as we can see in this example from Nakamura (2013):

(9)   "はい、**おれ**、スカーレット嬢さまのお手伝いをして、タラの旦那さまのベッドをつくり**ますだ**。。。。。スカーレット嬢さま、**おら**ももう眠いから寝かせてもらうてもええですかね"。

"Hai, **ore**, Sukaaretto jou sama no otetsudai wo shite, Tara no danna sama no beddo wo tsukurimasu **da**… Sukaaretto jou sama, **ora** mo mou nemui kara nekasete **moraute mo ee desuk ka ne**."

"Yes, I am helping Scarlett to make Tara's husband's bed now…. Scarlett, I am feeling tired now, would it be fine if i went to bed?" (Example from *Gone with the Wind,* Mitchell 1936 [Okubo and Takeuchi 1977], 55 and 560, quoted in Nakamura 2013, 47, my own translations.)

All the other (white) characters spoke the standard language (Nakamura, 2013, 51), with gender differences. On the other hand, the Afro-American way of speaking became rather gender neutral (Teshigawara and Kinsui 2011, 47); both males and females using first person pronouns like *ora*, like the female servant in the above example who used both *ore* and *ora*, and sentence endings *desu da/masu da*, which is not grammatically correct. What is problematic with this use of dialects is that this establishes stereotypes, which are often negative; the Tohoku dialect has become connected to country bumpkins, with no education and class (Nakamura 52-53).

Another example is the typical Kansai dialect speaker (hereafter Kansai *ben*). Some trademarks of Kansai area people is that they like to joke around, are talkative, greedy, gluttonous, flashy, vulgar, gutsy etc. Hence, if a person in for instance a manga speaks a dialect from the Kansai region, they will most likely have one of these attributes (Kinsui 2003, 82-83), but not always, as these stereotypes has changed somewhat today (Kinsui 2003, 100). Of course people who speak these dialects in real life does not necessarily have to behave as the stereotypes/trademarks in real life.

The first stereotypes of Kansai people started in the Edo-period, during the 1930s they became connected to o*warai* because of radio broadcast of *manzai* and *owarai*[30] shows, and additionally violence etc., because of *yakuza* movies during the 1959s and 60s. Kansai *ben* started to be seen as cool during the 1980s because of the *manzai boom* (Kinsui 2003, 98-99).

You can spot a Kansai *ben* speaker in that they say e.g., や/*ya* and やろう/*yarou* instead of *da* and *darou,* conjugates the negative verb-conjugation into *hen* (いかへん/*ikahen*) or *n* (知らん/*shiran),* and as previously noted use the sentence final particle *wa* to indicate emphasis.

3.3.1   First and second person pronouns in role language

In fiction, and also in texted programming, the translator has to choose a first person pronoun to connect to a person, and the most normal pronouns to use would be "私/*watashi,*俺/*ore* and 僕/*boku*". However, some example of a first pronoun not really used in real life anymore is *oira*. おいら/*Oira*, derived from 俺ら/*orera*[31], was first used during the Edo period by artisans, both male and female. *Oira* is close to *ore*, but people who use *oira* are seen as more childish and inadequate (Kinsui 2014, 35).

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[30]*Owarai=* Comedy. *Manzai=* two person comedy routine, with a straigh guy (*tsukkomi* and a wise guy=(*boke*) (See f.ex. Spacey 2015).
[31] Orera: ore (me) + ra (plural) = us/we

We additionally have a character who uses 俺様/*oresama* as a first person pronoun. *Oresama* is put together by the first person pronoun *ore*, and the polite address *sama*. You are not supposed to use *sama* to address yourself, therefore *oresama* becomes a self-respecting expression, and the closest translation might be: me, the high and mighty. Characters who use *oresama* are seen as arrogant. It is not an expression used in real life, but it is used much in fiction (Kinsui 2014, 44). Ironically enough, the character who uses this expression in *Undertale* is not arrogant. It is instead used in a comedic way to emphasize the character's silliness, but we will come back to this in the next chapter.

An unusual second person pronoun we see is 貴様/ *kisama*. This was first used as a polite way to address someone, but was later used to address someone of equal or lesser status during the Bakumatsu period (around 1850-60). It later became even less of a status word, and today it is an abusive word only used if someone is really mad. It was also used by men during war, because men were not allowed to use *kimi* and *boku*, and instead had to use *ore* and *kisama* (Kinsui 2014, 73).

Furthermore, we can view the second person pronouns 己/*onore* and てめえ/*temee* under the same category as *kisama*; only used when the person speaking is really mad. A person who uses *onore* use it towards a person they despise, or considers below their own status. *Onore* is used both as a first and second pronoun, and is used in fiction, not in daily life. In a story, either a warrior or a hero would use the expression towards their opponent (Kinsui 2014, 52-54). There is much anger and despise in these second pronouns, and therefore, they are mostly used during fights, to agitate the opponent.

Another unusual second person pronoun is アンタ/*anta*. It is a shortening of *anata.* This is used both by men and women, and is a little slightly more casual (and more rude) than *anata* (Kinsui 2014, 22-25).

The reason why these examples are brought up is because we often see anta and *oira* together in my data. These pronouns are also slightly unusual, because especially *oira, kisama, onore, temee* and *oresama* are seldom used in real life, and are a part of *yakuwarigo*.

3.3.2 Military Language

In Kinsui's (2014, x) dictionary for *Yakuwarigo*, *guntai-kotoba* (military language) is listed as a role language that came from a special field of work. It originated from before the WW2, used in the Japanese military. People who speak *guntai-kotoba* would usually use 自分/*jibun* as a first person pronoun, *kisama* as a second pronoun and *dearimasu/dearu* as a copula verb.

In *Undertale*, the characters use a mix of *guntai-kotoba*, and their own personal style of speaking.

3.4 Attribute and character language

As mentioned before, there are numerous authors and translators who use *yakuwarigo* in their material. However, there are some characters in fiction who do not fit the types of *yakuwarigo* mentioned above, and instead uses more personal expressions, and this could be described as character/attribute language (Kinsui, 2017). Kinsui and Yamakido (2015, 32) define character language into four groups:

i. a speech style that, while associated with a particular social or cultural group, is not widely enough categorized within the speech community at large to qualify as true role language

ii. a speech style in which a type of role language is unexpectedly adopted by a character who does not belong to the social or cultural group with which it is typically associated

iii. a speech style in which a type of role language is employed to express its speaker's personality, rather than the stereotype of the social or cultural group with which it is associated

iv. a peculiar speech style that does not correspond to any social or cultural group, but is assigned to a certain character for his/her role in the story (Kinsui and Yamakido 2015, 32).

Character/attribute language is more connected to a person and it says much about what kind of character that is. For example, what if a young female character were to use particular male speech, such as *ze, zo*, *omae, ore* and *boku*? There are many examples of this, some of which we will look at later.

A good example of attribute language is the so-called *tsundere* girl style of speaking. This is also an example of a restricted character/attribute language (Kinsui and Yamakido 2015). A *tsundere*[32] character is a girl known mostly from anime and manga who acts a certain way. The term refers to either a state of mind where a young girl acts cold, or affectionate depending on the situation, towards her lover/love interest. She often stutters, uses imperative frequently and strong conclusive expressions. There already exists a knowledge of young women as a social group, however, the knowledge of *tsundere* in connection to a particular speech style is only known in the anime and manga community, and not in the Japanese speech community as a whole. This is why *tsundere* speech fits more as a character language

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[32] Tsundere is an amalgamation of two complete opposite words: tsuntsun=cranky/aloof/stuck up. Deredere=flirting/being love-struck/fawning.

than role language (Kinsui and Yamakido, 2015, 33). Nishida (2011, 308) puts *tsundere* expressions in two categories: either expressions that are used over time when interacting with another character, or expressions used in particular situations. On a side note, there also exist a male equivalent of the *tsundere* girl. Here is an example of how a *tsundere* girl speaks from Kugimiya (2007) referenced in Nishida (2011, 270, my own translation):

(10) ”勘違いしないでよね。別にあんたのためにやったわけじゃないんだから”

Kanchigai shinaide yo ne. Betsu ni anta no tame ni yatta wake ja nai n dakara

Don't misunderstand. It wasn't like I did it for you.

A *tsundere* girl will pretend not to care about the person she has affection for. She will therefore use cold words towards the person she has affection for, to make it seem like she does not care, get mad, and act out her emotions in a rather violent way. She does this because she is shy, and unable to express her feelings in a good way (Nishida 2011, 270).

In addition to restricted character/attribute language, Kinsui and Yamakido (2015) also mention three other groups of role language: Role language shifted outside of its social or cultural groups, regional dialect employed to represent a character's personality and unique character language.

3.4.1 Use of character language outside your group
An interesting way of looking at character language is to look at people who use character language outside of their group. This can sometimes also become stereotypes, as in a boy who uses *onna-kotoba* is gay, or a girl who uses *otoko-kotoba* is lesbian. We can look at one example presented from Komatsu's (2013):

(11) "てめえは、、、なんてことを、、、、！ふざけんじゃねえ！

Teme ha…. nante koto wo…..! Fuzaken ja nee!”

"You… What have (you)….! Don't joke around …!"

(*Mahō Shōjo Madoka Magika Hajimari no Monogatari* 2012, example from Komatsu 2013, 96, my translation.)

As we can see from this example from Komatsu (2013): Even though this character is a young girl, she uses many super masculine expressions. Moreover, this is violent language,

and it says a great deal about her character, as a violent person. We can in addition see that she is a person that is not afraid to speak her mind, and say what she means. This contradicts what is seen as the norm of *onna-kotoba,* as in polite, soft and indirect speech (Nakamura 2014, 39-40). Another thing to remember is, as seen in the start of this chapter, people do not really know how to speak overly masculine (Occhi, SturtzSreetharan and Shibamoto-Smith 2011, 415) or feminine, which means that people do not really know how to talk like Kyoko in real life.

Two other interesting characters from Komatsu's (2013) research of *Mahō Shōjo Madoka Magika* are Mami and Homura, who both use *onna-kotoba.* While Mami is softer spoken, and seen as a big sister type, with more polite speech style, Homura drops the sentence endings, and speaks more business like, and uses language as a way to hide her identity and intentions (Komatsu 2013, 98). These three girls represent their characters by the usage of language; Kyoko is strong willed and says what she wants, Mami is softer spoken and wants to be seen as a role model/motherly type, while Homura wants to hide as much as possible about her true personality. They also speak in a manner that girls their age do not typically speak, e.g., heavy *otoko-kotoba* and overly feminine *onna-kotoba.* This is why character/attribute language can be used to describe a character's behavior and mannerisms. In addition Komatsu (2013) found that these three characters expressions, especially Homura and Mami's, had a higher level of virtuality than some of the other characters in the show.

Kinsui (2017) also gives an example of a woman who uses typical masculine language: Kushana from the movie *Nausicaä in the Valley of the Wind* (1984). Even though this character is a princess, her way of speaking is a way to show that she is strong willed, determined, resolute etc. For instance, as we can see from example (12), she uses commando form, sentence endings with *ka*[33] and *darou*:

(12) "わたしはペジテに戻る　留守中　巨神兵の復活に全力を注**げ**"

Watashi ha pejite ni modoru rusuchuu kyoshinhei no fukkatsu ni zenryoku wo soso**ge**

I will return to Pejite. While I'm gone, see with all your power that the giant warrior is revived with all of its strength. (Example from Kinsui 2017, 254, my translation.)

Kinsui (2017, 254) explains that her way of speaking goes way back to noble women in

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[33] か/ka= forms a question. Ka is usually used with the polite desu/masu form, such as desu ka/masu ka. Can be seen as rude/harsh if it is used with only a noun+ka or no ka, but not always. Kushana's usage of ka represents a strong leader, resolution, determination etc.

historical drama who would use typical male language. They would use *da*, *zo* and commando forms[34], but not *ore* and *ze*. We can see in other types of Japanese media that women in power positions often speak this way.

On the other side of this scale, we have the protagonist Nausicaä. She usually uses feminine endings when she speaks, but she can shift over to commando form and other typical *otoko-kotoba* depending on the situations: if she feels threatened and is under a stressful situation, she might switch to rough *otoko-kotoba*, but under ordinary circumstances she uses ordinary *onna-kotoba* (Kinsui 2017, 250).

As an example of a female character who uses male first pronouns *boku* and *kimi*, we can look at Naoto Shirogane from *Shin Megami Tensei: Persona 4* (Atlus 2008). Her reason for speaking *otoko-kotoba* is because she wants people to think she is a boy to gain respect from her field of work as a police detective. Being a teenager and a girl, she assumed that appearing as a boy, i.e., using boy's clothing, deepening her voice and using *otoko-kotoba*, would help her gain respect from others. Therefore, her character language has a purpose.

3.5 Summary chapter 3

To sum it up, we can say that *yakuwarigo* is a closed class where age, gender, social status and so on comes into consideration. This has more to do with an established stereotype, or expectations of people in a certain group act and speak, and not how you are as a person. While character/attribute language is on a more personal level, where how the character behaves and wants to be perceived comes in to consideration. The characters use language not typically portrayed inside the class they are in, e.g., if a female character uses *otoko-kotoba*, and speaks her mind, this becomes her attribute/character language. Therefore, the language used in fiction is a blend of different types of role language, and attribute/character language, depending on the aim and the angle of the story (Kinsui 2017). All of these language types must be considered when analyzing how the *Undertale* characters speak in my data.

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[34] Commando forms e.g., 行け/ike= go and 行くな/iku na= don't go.

4 Analysis of Character's Speech Patterns

4.1 Game Introduction

Undertale is a video game, created by the independent developer Toby Fox, and released on Steam[35] for PC, Mac OS and Linux in 2015. It was later released on PS4 and PS Vita in 2017 and the Nintendo Switch in 2018, and therefore also localized into Japanese by the Japanese translation and Localization Company 8-4 to appeal to the Japanese market.

One of the reasons I wanted to analyze *Undertale* was because it was translated into Japanese from English, and in the updated version you can switch between the English version and the Japanese version easily, and can therefore have your hands on both versions. I wanted to see how the game was translated, and what role language the characters spoke. As stated before, more often than not girls are translated into using *onna-kotoba*, and boys are translated into *otoko-kotoba*, but in this video game, it is not necessarily the case.

Undertale is an RPG (role playing game), meaning it is a story heavy game, with complex character building, and much replay and gameplay value, in contrast to other video game genres, such as shooters, with less story and less character building. It is therefore more interesting to analyze a RPG with more story content and more character building, than a general action game with less story content. This of course also depends on the video game, as e.g., Survival-Horror games in the action-adventure genre such *The Last of Us* (Sony Computer Entertainment 2013) would have more story and deeper lore, but are often quite short, and would often require only a few hours to finish. On the other hand, an RPG could require over 100 hours to beat.

This being said, *Undertale* is a relatively short to be a RPG, and it does not require too many hours to get through to finish the video game once, this is also one of the reasons why this video game was chosen to be analyzed for this research paper. However, the video game may require you to finish it several times to get to the real ending, and there are three different ways you can play this video game. The first, and the easiest way is to take the video game for what it is; a video game which normally requires you to level up by "killing enemies". Therefore you kill some enemies, let some enemies be, and get to the end. When you have

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[35] "Steam is a digital distribution pltatform developed by Valve corporation, which offers digital rights management (DRM), multiplayer gaming, video streaming and social networking services" (Wikipedia 2018. "Steam", last accessed: 19.05.2018). Steam enables you to download digital copies of video games directly to your personal computer.

beaten the game, you are asked to play the game again if you want to obtain the true/good ending. This is called the neutral route by the fans.

The next route is slightly harder, as you cannot kill anything, and will therefore not gain any levels or experience points. This route is called the pacifist ending, and this is where you achieve the true/good ending.

The last ending is the genocide route, where you have to kill everything, and is the easiest to get through, but the hardest to beat, because of the insanely difficult final boss.[36]

For this paper, I played through the neutral and pacifist routes in Japanese and English. I have played through, and beaten the video game in English with both the neutral and pacifist routes before, and gotten to the final boss on the genocide route, and I therefore have a generally good grasp on the story and content in all of the possible story routes.

The twist about *Undertale* is that the game is self-aware; at least two of the characters know what you have been doing before if you have beaten the game previously, and will occasionally remind you of what you have been doing, e.g., the character Flowey, who greets you at the start of the game will say to you during your second play through "Remember, in this world, it's kill or be killed. But you already know that", reminding you that you have already beaten the video game once.

Other things are that the final boss of the neutral route (you receive this automatic the first time) deletes your saved data or try to corrupt your save file and turn off the game. These gimmicks made people playing the game for the first time very surprised, and is also what made the video game very popular in the first place.

Furthermore, *Undertale* is influenced by other video games and popular culture, and is therefore filled with references to both western and Japanese popular culture. Some of the monsters in the original American version are for instance named after particular Japanese pop cultural phenomena, such as *Tsunderplane* (play on the word thunder plane): as in a *tsundere plain.* I therefore believe that it is easier to localize *Undertale* to Japanese than many other video games, because it has the feel that it could have been a Japanese video game, even though it is an American game originally.

During a localization, not only the dialogue has to be translated, but also the aesthetics of the video game and some of the names, e.g., the name of the first town you visit was translated from "Snowdin", originally a pun that explains that the town is literally snowed in,

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[36] A boss fight in a video game is where you meet the strongest enemies. It (often) takes longer time to beat a boss battle than a random encounter out on the field. The bosses are often also more linked to the story of the video game. This is obvious, but you have to beat the final boss to beat the game.

because it is in a winter area. This was changed into "Snowfull/スノーフル" in the Japanese version of the video game. This could be a pun on the verb 降る/furu, to fall, as in 雪が降る /yuki ga furu= it is snowing. This is of course to make the puns in the original video game work in the Japanese version as well.

The other clearly obvious change was that one of the character's dialogue boxes was flipped from left to right, with a classic Japanese writing system; right to left with vertical writing. In addition, the localizers primarily used hiragana and katakana in the dialogue boxes, as homage to older JRPGs (Japanese role playing games) instead of using kanji where it would feel natural (Kim 2017). Kanji was used for some of the in game lore however.

4.2 Story

In *Undertale* you play as a small human child who fell into a mountain to the Underground where the monsters live. The human child does not speak, and does not have any specific gender, meaning it is easier for you as the player to reflect yourself upon the protagonist. The other characters refer to the human child as "the human".

The main objective of the story is to find your way out of the mountain, but this is not easy when everyone from the royal guard to a killer robot is out to capture you and take your soul. As stated previously, you encounter enemies, but in the enemy encounters you have the choice to fight, act, use item, spare or run away. If you enter fight, and hit the enemy, the enemy takes damage. However, if you enter act, you can interact with the enemy by talking to them or engage in other activities, and eventually spare the enemy. Sparing the enemy is a good choice because it lets the enemy live and the monsters in the underground start seeing you as a friend instead of a threat. If you spare the enemy, you do not gain any levels. You are required to spare all the enemies during a pacifist run. During the encounter and regardless of your choices, you will enter a mini game where you have to dodge items and obstacles in order to not take damage. When the battle is finished you will also get money that you can use on various items such as weapons and healing items.

As mentioned previously, the main character does not speak; there is sometimes a voice that tells the main character what they are doing at the moment, or when you have to answer yes and no questions or multiple-choice questions. It is not clear if the voice is the storyteller or the main character who speaks. The few instances the protagonist or the storyteller does "speak" he/she uses 自分=*jibun*, meaning oneself/myself as a first person pronoun, and 君 /*kimi* as a second person pronoun, and other gender neutral words such as *da/desu*.

Instead of the main character speaking, it is the side characters who speak and put color on the story, and we will therefore analyze the speaking patterns of some of the major side characters of the story.

4.3 Analysis

We will look at how the characters speak in the video game by looking at a few example sentences and dialogues in the Japanese translation, and then compare it to the original English version. We will look at the characters usage of first and second person pronouns and sentence final expressions, in other words, what can identify *yakuwarigo*, and then try to identify which group they belong to, and furthermore see what kind of character/attribute language it is. We are going to take a deeper look at six characters: three boys and three girls, because their usage of language is very different from each other. I have in addition selected a few other characters that piqued my interest.

4.3.1   Undyne: a female leader

Undyne is the undying leader of the royal guards. She is a young woman, who just wants to protect her kingdom, and is therefore willing to kill a child if said child disturbs the peace in her country. She is also most likely a lesbian, and wants to date Alphys, the female scientist whom we will return to later. In the original English version she screams frequently, when she is about to start a fight, and frequently uses fillers like "huh".

Undyne uses *watashi* and *kisama* as first and second person pronoun, and she sometimes even uses the highly threatening *onore,* as we can see from (13), when speaking to the protagonist, but switches to *omae* if the protagonist becomes friends with her. She uses *zo* and commando forms, typical otoko kotoba and military language, except for the gender-neutral *watashi*. In contrast to Kinsui's (2017) example of women in power position, Undyne also uses *ze* but not *ore.*

(13)　　おの**れ**のたましいをさし**だせ**。さもなくば。。。
　　　　わたしはこのてで**きさま**のからだからひきずりだして**やる**。
　　　　Onore no tamashii wo sashi-**da-se**. Samonakuba…
　　　　Watashi ha kono te de **kisama** no karada kara hiki zuri dashi-te-**yaru**.
　　　　Literal: Hold out your soul. Or else, I'll drag it out of your body with my own hand.

Original: Give up your soul. Or I'll tear it from your body.

This sentence sounds more threatening in Japanese. Furthermore, she uses two versions of you, *onore* and *kisama* to show emotions. This is something that could be harder to do in English, because there is only one way to say you in English. She also uses commando form of *dasu*/take out, *dase*.

Later in the game if the player character tries to be friends with Undyne, she switches to a softer voice to prove a point that she also can be friend with the human, she even switches to *desho* at one point to seem friendlier, but she is hot headed, as we can see in (14) and (15).

(14)   わたしが**きさま**とともだちになるとおもっているのだ**な**？

        Watashi ga **kisama** to tomodachi ni naru to omo-tte-iru no da**na**?

        Literal: You think I am going to be your friend?

        Original: You think I'm gonna be friends with you, huh?

(15)   きゃくはきゃくらしく… おとなしくすわっておもてなしを**うけろ**！

        Kyaku ha kyaku rashiku…. Otonashi-ku suwa-tte omotenashi wo uke-**ro**!

        Lit: A guest should do what a guest should do…. Sit down obidiently and receive hospitality!

        Orig: YOU'RE THE GUEST!! SIT DOWN AND ENJOY YOURSELF!!!

In the second example here, she uses *kyaky*/guest without the more formal *O*, as in *o-kyaku*.

To sum it up, Undyne's way of talking represents the second category from Kinsui and Yamakido (2015); she uses character/attribute language outside of her social group. As she is a young woman, we expect her to speak *onna-kotoba*, but she speaks in a way that is not expected of her. She also speaks character/attribute language that is chosen because of her personality, and not as a representation of her class. On the other hand, she is the leader of the King's Royal guard, and has to speak in a way that makes people respect her, her language is therefore more reminiscent of *otoko-kotoba* and *guntai-kotoba*. She only uses more friendly and neutral language a few times, but only as an act to pretend to be friendlier. She does sound harsh in the original American version as well, but that may be due to her yelling and threats. The localization team managed to capture her essence in the localization process, and managed to avoid the usage of the stereotypical *onna-kotoba*.

4.3.2 Toriel: a former queen

Toriel is the former queen, who actually just wanted to become a teacher, and protect children and her family. Toriel is one of the first characters you meet, and she introduces you to the game mechanics. Because she was a queen and a has feminine characteristics, she uses polite speech and feminine endings e.g. *ikimashou* instead of the more casual *ikou, kashira, wa ne, wa yo, no yo, watashi* and *anata*. She also puts *O* in front of nouns to make them more polite, such as *o-uchi/*home, as seen in (18). This is typical *onna-kotoba*.

(16)　さいき**ましょう**！いせきをあんないしてあげる**わ**。

Sa ikima**shou**! Iseki wo annai shite-ageru **wa.**

Literal: So, let's go! I shall guide you through the ruins.

Original: I shall guide you through the catacombs.

(17)　バトルちゅうはモンスターとなかよくおしゃべりをする**のよ**。

Batoru chuu ha monsta to naka yoku oshaberi wo suru **no yo**.

Literal: While in a battle do a friendly conversation with the monster.

Original: while in a fight, strike up a friendly conversation.

(18)　わかってる**わ**…あなたは**お**うちがこいしいのよね？でも…

Wakatteru **wa**… Anata ha **o**-uchi ga koishii no yo ne? Demo…

Literal: I undersand. You miss your home, right? But…

Original: I know you want to go home, but…

Her way of speaking is more reminiscent of the conservative *teyodawa-kotoba/onna-kotoba*. Her language use could also be to represent her personality, seeing that she is a motherly type and mentor; it fits her character fine, even though women in real life do not speak like Toriel.

4.3.3 Alphys: a female royal scientist

Alphys is a royal scientist. She is a young woman, and therefore does not use the stereotypical *hakase-kotoba/*professor speech, e.g., *washi, no jaa*, which is mostly reserved for old men. Additionally, she is an otaku[37], slightly socially awkward, and therefore stutters a lot when

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[37] Otaku= nerd/geek, obsessed with Japanese popular culture.

she speaks, e.g. "Umm…", "H-h-hiya". Alphys created the robot Mettaton, whom we will return to later, and many of the traps used in the video game. She also has a crush on Undyne.

She speaks mostly gender neutral, but uses the sentence finals *desho* and sometimes a female sentence final particle *no* (with upwards pitch) or *nano* as seen in (20) and (21), and the more neutral *da yo* (*ne*) as seen in (20) and (21). She is also one of the characters with a language that people in real life could speak, except the stuttering.

(19) わたしはアルフィー。。。アズゴアさまのちょくぞくのけんきゅういんだよ！
      Watashi ha Arufi… Azugoa no chokuzokuno kenkyuu in **da yo**!
      Literal: I am Alpys. Member of King Asgore's research staff.
      Original: I'm Dr. Alphys. I'm ASGORE's royal scientist.

(20) ででででもねちがうの　わたしはワルモノじゃなくて…！
      De de de de demo ne chigau **no watashi** ha warumono janakute…!
      Literal: B-b-b-b-but, I am not a bad person…!
      Original: B-b-but, ahhh, I'm not one of the "bad guys"!

(21) びっくりした… え…えと…たぶん…もう…バレバレだよね？ わたし…アンダ
      インのことが… その…す…すきなの！
      Bikkurishita…. e… eto… tabun… mou… barebare **da yo ne**? **Watashi**… Andain no
      kotoga… su… suki na **no**!
      Literal: I was surprised… w… well… You… have… probably found out already? I…
      I really like Undyne.
      Original: w… well, I it's obvious, huh? I… uh… really like her.

Being a relatively young woman and also a scientist, Alphys uses both *onna-kotoba* and gender neutral standard language, depending on the situations she is in. Other than the stuttering, there is nothing unexpected from her language use.

4.3.4 Sans: the skeleton comic relief

Sans is a male comic relief character, he looks like a skeleton, and is named after the font type `Comic Sans. His dialogue is therefore typed out like this`. The Japanese equivalent was used in the localized version. He is the only character with this particular font type, the

other characters except for Papyrus, whom we will return to later, uses the same fonts. These two characters have special fonts because of their names. Another thing to note about Sans's name is that in the Japanese version he is called サンズ/*Sanzu*, wich can allude to the 三途の 河/*Sanzu no kawa*/Sanzu River, the river that is a border between life and death, and judges those who pass it, exactly what Sans's true purpose in the game is (Undertale Wiki, n.d. "Sans", last accessed: 23.05.2018). Other than that, Sans is a typical comic relief character, meaning he is a funny type; he often tells jokes and puns, falls asleep while at work and is generally easy going. However, he is secretly deep, as his main purpose is to judge the player character. Furthermore, he knows about actions you have taken in previous save files. He cares about his younger brother, Papyrus, and his friends.

In the Japanese version, Sans uses *oira* (22) (23), and *anta*, and sometimes *omae* towards his friends as seen in (14), as first and second person pronouns. He switches to *omae* (27a) and *ore* when he is serious. He also uses sentence finals *sa* and *na* as we can see in (22) and (23).

(22)   **イオラ**はサンズ。みてのとおりスケレトン**さ**.
       Oira ha Sanzu. Mite no toori sukereton **sa**.
       Literal: I am Sans. As you can see, a skeleton
       Original: I am Sans. Sans the skeleton.

(23)   オイラてきにはニンゲンつかまえるとかどーでもいいけどな
       Oira teki ni ha ningen wo tsukamaeru toka **do-** demo ii kedo **na**.
       Literal: Personally, I don't care about capturing humans.
       Original: I don't really care about capturing anybody.

When the main character meets Sans in a later part of the game, Sans tells a story where he switches to Kansai *ben* when he retells a story about a meeting he had in the woods. He only do this once, and otherwise speaks the standard language. During the meeting he wanted to practice his new jokes with the other person (a woman), and had a *boke/tsukkomi* relationship. This is probably one of the reasons why the translators chose to use Kansai *ben* because this dialect is connected to comedy. Other comedy characters in the video game also use Kansai *ben* when they speak.

(24) a. "なにゆーとりまんねん" ってさ

 "Nani **yuu-tori mannen**" tte sa

 literal: They said: "What are you saying?"

b. だからすかさずかえしたね。"ピンげいにんにつっこむやつがある**かいな**！"ってさ。

Dakara sukazasu kaeshita-*ne*. "Pin geinin ni tsukkomu yatsu ga aru **kai na**! tte sa

Literal: That is why I answered right away: "no one comments on a comedian who works alone".

c. そしたら "ツッコミにつこむやつがある**かいな**" ってかえされて

Soshitara "tsukkomi ni tsukomu yatsu ga aru **kai na**" tte kaesarete

Literal: And they returned with: "no one gives tsukkomi (makes jokes) to a tsukkomi (joke)?"

d. "そもそもボケて**へんわ**ー！っていってやったら

"Somo somo bokete **hen wa**-! tte itte yattara

Literal: Then (if) I answered: I'm not senile in the first place!!"

In English version he was practicing knock-knock jokes:

(25) "Who is there?, so, naturally I respond: "dishes." "Dishes who?" "Dishes a very bad joke."

This is one of the many examples of jokes that would not have worked in Japanese. Therefore it had to be changed to something more familiar, with the use of Kansai *ben*. In the example we can see that *itte imasu no?* (what are you saying?) is changed to *yuu **tori mannen**?* (24a), and that the negative *nai* is changed to **hen** in (24d). The otherwise feminine *wa* in (24d) is used as a sentence final particle. These are all examples of how verbs and sentence final particles are used in the Kansai dialect. The other thing to notice is that the woman did not get any gender specific sentence final particles, except for the particles specific for this dialect.

Sans was told to look after the human child by the woman in the woods, and when he tells this to the player character he changes personality and says:

(26)   おまえはいまごろとっくにしんでいた。

Omae ha ima goro tokku ni shinde-ita.

Lit: You would be dead long time ago about now.

Orig: You'd be dead where you stand.

As stated before, *omae* is not something Sans uses frequently, but when he does he is either talking to his brother or being serious. His font also changes during this conversation to the font that is used by the other characters in the game to show that he is not joking anymore.

The main concern with Sans is his usage of the first person pronoun *oira*. Despite of Sans not being the main character, and as stated before, the side characters receive the more special *yakuwarigo,* fans of *Undertale* were shocked when they saw Sans using *oira* instead of the more common *boku* and *ore* in the Japanese version, the topic was even trending on Twitter as #オイラショック/*oira* shock (Ashcraft 2017). This was probably because the Japanese fans of *Undertale* had a certain anticipation of how they thought Sans was supposed to speak Japanese before the official localization, and the thought of Sans using *oira* as a first person pronoun was probably something many fans had not seen coming. As said before, *oira* can have some bad connotations connected with it; *oira* is seen as childish, people who use it might be seen as country-bumpkins etc. On the other hand, it could be seen as comedic, fitting with the image of a comedy relief character such as Sans. He also switches to the more serious *ore* when he is done with the joking. On another note, Sans' *yakuwarigo* is *otoko-kotoba*, but it is not as extreme as the macho male example in chapter 3.

Another thing is that a dialect is used when he tells a joke, namely Kansai *ben*, as is also used for another monster we meet as a random encounter: Owaraichou[38]. This monster's original name was Snowdrake, and he/she likes to tell jokes. Therefore, it is not that surprising that the localizers chose to use Kansai *ben* for his/her speaking pattern, as Kansai *ben* has a connection to comedy and comedic characters. This can be seen as a type three character/attribute language, as in a regional dialect was given to a character for a purpose (Yamakido and Kinsui, 2015).

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[38] *Owarai* comes from comedian, while *chou* comes from bird

To sum this character up, Sans uses a mix between the macho male and the young boy/*shounen otoko-kotoba*; he speaks *yakuwarigo* that is expected of him because he is a male, and uses the masculine expressions *ze, zo, sa* and commando forms when he speaks. However, In contrast to the macho male, Sans sounds less macho, and goofier because of his use of *oira* and *anta*, but this depends on the situation. Despite using *oira*, this is just one of the connections to *inaka-kotoba* (countryside language), as he does not use any other words that can connect him to a certain dialect other than the standard Japanese language.

4.3.5   Papyrus: Sans' younger brother

Papyrus is Sans' younger brother. He is also a skeleton, and is named after the font PAPYRUS, AND THEREFORE HIS DIALOGUE IS WRITTEN LIKE THIS. The Japanese equivalent was used in the Japanese version, and the localizers made it extra special by flipping his dialogue box to standard Japanese reading pattern, from right to left, with vertical text. He is the only character with this style. Papyrus wants to be in the royal guard, and takes his job seriously. He really just wants to be recognized by his friends, and actually just wants to befriend the protagonist rather than killing him/her.

Because of his serious, yet a little goofy nature, Papyrus uses first person pronoun *oresama*/Papyrus *sama*, and the second person pronoun *kisama*. Papyrus frequently switches between speaking more gender-neutral, *otoko-kotoba* and *guntai-kotoba* e.g., he uses *ikanu* (older writing forms) when he is serious or talking to his brother, and polite forms when he reports to his superior Undyne, e.g. *masu* and *desu* form. He is generally more polite when he talks to the player character later on in the game and uses *te* endings to ask for favors, and frequently uses the softer *desho* instead of the harder *daro*. Additionally, he puts *O* in front of nouns to make them more polite, e.g. *O-tomodachi/*friend.

This is an exchange that happens between Sans and Papyrus when the player character has just entered the underground after the tutorial area, and Sans helps the player character hide from Papyrus behind a lamp. Sans is joking, while Papyrus is serious.

(27)   a. サンズ：そのランプをみてる。いいランプだろ？オマエもみろよ。

   Sans: Sono ranpu wo mite-ru. Ii ranpu daro? **Omae** mo **miro yo**.

   Literal: (I) am looking at that lamp. Nice lamp, right? You ought to look at it too.

   Original: Staring at this lamp. It's really cool. Do you wanna look?

b. パピルス：そんな！ヒマは！**ぬ**あぁいッ！ニンゲンがここをとおったらどうするッ！ニンゲンのしゅうらいに、そなえる**のだ**あッ！そして！このパピルスさまが！ニンゲンをつかまえてやるのだあッ!

Papyrus: Sonna! Hima ha! **Nuu** aa ih! Ningen ha koko wo toottara dou suruh! Ningen no shuurai ni sonaeru no daah! Soshite kono Papirusu **sama** ga! Ningen wo tsukamaeru **no da**ah!

Literal: I don't have time for that! What should we do if the human comes here? We will have to prepare for human invasion! Then I, the great Papyrus! (Will do the favor of) capture (a) human!

Original: NO!! I DON'T HAVE TIME FOR THAT!! WHAT IF A HUMAN COMES THROUGH HERE!?! I WANT TO BE READY. I WILL BE THE ONE! I MUST BE THE ONE! I WILL CAPTURE A HUMAN!

Here are some examples from when he is friendlier, at least in the Japanese version:

(28)   えッ！ホントにッ？オレさまと、おともちになってくれるのッ？

Eh! Honto nih? Oresama to, otomodachi ni natte kureru no?

Literal: oh! Really? You want to become friends with me?

Original: REALLY?! YOU WANT TO BE FRIENDS, WITH ME???

(29)   おっけー！**オレ**さまのうしろにい**て**ね！

Okke! Oresama no ushiro ni **ite ne**!

Literal: OK! (Could you) Stand behind me (please).

Original: OKAY! STAND BEHIND ME!

Even tough Papyrus uses *ore-sama*/Papirus-*sama* when he talks about himself; he switches between being more direct and hard spoken to more soft spoken. As seen in (27b), he uses e.g. *no da* instead of *nda,* uses older negative verb conjugations like *nu* (*ikanu=ikanai*), *kisama* and *oresama*, but he also uses softer words like question *no, te* and *te ne* a to ask for favours as seen in (29), instead of the stronger and more masculine *te kure* and commando forms. Papyrus' character language is a mix between many role languages, like *otoko-kotoba*, language connected to a time period because he uses older verb conjugations, which in turn

makes it closer to *bushi-kotoba*, and a little softer language, almost *onna-kotoba* in the mix despite being a man. His language usage depends on the situation.

4.3.6   Mettaton a male robot and various characters

Mettaton is a robot, identifying as male, who wants to be a super star, and therefore hosts his own TV show. Mettaton starts out as a block, but becomes a pretty robot boy during a boss fight. Mettaton wants to hunt down the player character for television views. Mettaton uses *boku* and *kimi* as first and second person pronouns. He switches between polite and *otoko-kotoba,* almost *shosee-kotoba*, depending on the situation. In addition, he used *onna-kotoba* for a specific scene where he poses as a woman. He also calls the main character *koneko-chan* (Kitten) in the Japanese version. It sounds more endearing than in the original American version, where he uses darling.

(30)　やっときてくれたね。こねこちゃん。ついにキミとボクのけっせんのときだ
　　　　Yatto kite-kureta **ne.** Koneko chan. Tsui ni **kimi** to **boku** no kessen no toki **da**.
　　　　Literal: You finally came. Kitten. It's finally time for our showdown.
　　　　Original: OH YES, THERE YOU ARE DARLING. IT'S TIME TO HAVE OUR
　　　　LITTLE SHOWDOWN.

Despite being a robot, Mettaton is probably one of the main characters with the most standard Japanese dialect out of the male characters, or the most neutral *otoko-kotoba* in that he uses softer words, such as ne, but also da.

　　Here are some examples from when he poses as a woman for the opera scene. This is only done once, and only for the purpose of sounding more feminine. In these examples he uses typical female sentence endings, such as *no* and *wa* in (31) and (32), and also the feminine first person pronoun *watashi*.

(31)　わたしのうんめいのひとはちかのろうやにとじてしまった…
　　　　Watashi no unmei no hito ha chika no rou ya ni tojite shimatta…
　　　　Literal: My destined person has sadly fallen into the dungeon…
　　　　Original: MY LOVE HAS BEEN CAST AWAY INTO THE DUNGEON.

(32)　いとしいあのひととはひれつなパズルのワナにかかりまちがいなくしんでしまう**わ**

Itoshii ano hito to ha hiretsuna pazuru no wana ni kakari machigai naku shinde shimau **wa**.

Literal: (My) beloved person will surely sadly die by the nasty traps in the puzzles.

Original: A DUNGEON WITH A PUZZLE SO DASTARDLY, MY PARAMOUR WILL SURELY PERISH!

Because Mettaton is a robot, it is a little odd that he speaks more normal than some of the other characters. Otherwise, characters like him, including animals, are often given some kind of "accent" or a specific sentence ending that are stuck with the character. E.g., if a cat can speak in a *manga,* they usually say *nyan* at the end of a sentence (it sounds like "meow"). Their speech will often also be written in *katakana* to show their thick accents (Arns 2016). This is why Mettaton differs from other robots and creatures, because his Japanese text is not written out in *katakana*, and he is not given a special accent or sentence ending either. His text was written in all caps in the English version, just like Papyrus. There are other characters in the video game who are given a special sentence ending or "accent" however. Interestingly, all the characters are creatures in one way or another, therefore some of the characters speak *yakuwarigo* and character/attribute language that are more "human" like than others.

The other characters with more standard speaking patterns are Nabstablook, the ghost. They are most likely gender neutral, and uses *boku* and *kimi* as first and second pronouns, but also uses the feminine sentence endings *no* and *nano*. This is most likely due to Nabstablook being nervous/scared, and therefore talking softer, rather than conforming to a gender. What is interesting about Nabstablook however is that their sentence endings are written in *katakana*, e.g., ノ、ダヨ, instead of の, だよ. This was probably given to them because they are a ghost, or because they are nervous/scared.

Flowey the flower is another character with somewhat standard Japanese *otoko-kotoba* and s*hosee-kotoba* speaking pattern. He also uses *boku* and *kimi* as first and second person pronoun. Although he changes his speaking pattern drastically when he gets mad, and uses stronger *otoko-kotoba*, i.e., *shine* (die) instead of the softer *shinde*, and even *ore* and *omae* at one pont. These three characters speak somewhat the same as the young boy in the example at the start of chapter three, e.g., *boku, shitteru wake sa*.

The last character I want to mention is Monster Kid, who is a little gender ambiguous as well, as many of the characters are, because they are monsters. Monster kid looks like a dinosaur, and uses ore and *omae* as first and second pronouns. I am still not sure if the localizers chose to use *otoko-kotoba* as Monster Kid's character language because they believe Monster Kid is a boy or because Monster Kid is a young child. This character's gender is not implied by anyone in the video game. I think the reason why the localizers chose to use strong *otoko-kotoba* or *shounen-kotoba* for this character is because Monster Kid frequently uses words such as "yo" and "man" in the original American version, and this is why they chose to translate Monster Kid as a boy in the Japanese version.

There are other monsters present in the video game, with much smaller roles, who use a variety of role languages.

4.4 Summary chapter 4

In *Undertale*, the localizers used a variety of *yakuwarigo* and character/attribute language that fit with the characters. An interesting point is that many of the characters in this example do not use one type of *yakuwarigo* or character/attribute language consistently, but use a mixture of them depending on the situations. Some of the characters with smaller roles are also given more special *yakuwarigo,* with more special accents or sentence endings.

Another interesting point is that characters without any gender specific character designs or names in the original version speak either *onna* or *otoko-kotoba* (or a mixture of them) in the Japanese version. We often do not know their gender on the original American version since all the characters, except for the human child, are monsters or anthropomorphic animals. Since the player character is gender neutral and does not say much it is hard to say if they speak the standard Japanese language as would otherwise be expected. However, the other characters are not main characters and therefore many of the characters do not speak the standard language, but a variety *yakuwarigo* and character/attribute language, as expected.

5 Summary and Conclusion

In this thesis, we found that it was used a variety of different kinds of *yakuwarigo* and character/attribute language in *Undertale*, but this is not necessarily true to all video games, since it depends on how the localization is done; i.e., if translators had time to use different kinds of *yakuwarigo* for all the characters, how long the video game is, how many characters are in the video game etc.

The characters in the Japanese version of *Undertale* received a rather liberal translation, meaning that, for example, not all of the female characters speak *onna-kotoba.* The only characters who use strict *teyodawa-kotoba* in these examples were Toriel, because she fit the stereotypes of *onna-kotoba*, e.g., the motherly role models, and Mettaton, who only used it for a purpose. In this research, we found that the female military leader, Undyne, is allowed to speak direct and use masculine language, which reflect her personality well, while the goofy characters, such as Sans and Papyrus, are allowed to speak a blend of role language and various character/attribute language, varying from direct *otoko-kotoba* to softer *onna-kotoba.* In short, most of the characters, from my examples at least, are not limited to just one *yakuwarigo,* but are using a mix of several different *yakuwarigo* and character/attribute languages which fits their personality, situation, and status in society more accurately than if they were to speak only strictly *onna-kotoba* or *otoko-kotoba*. An interesting point to note is the fact that, since translators must choose a first person pronoun which is always associated with gender-identity as either male or female, many characters without any known feminine or masculine attributes or appearances are assigned to speak either *onna-kotoba* or *otoko-kotoba*, despite us not knowing the characters' gender in the original American *Undertale*.

This research cannot be used to generalize all translations and localizations into Japanese, as other results could have been found in other video games. It is not certain that other video games would have been as liberal in their translation as *Undertale*. After doing some research on YouTube about other western video games I have played in English[39] that have received a Japanese localization, I noticed that many of the video games were stricter in their language use. This means that, for example, females of all ages and status from hyper feminine to less feminine used a degree of *onna-kotoba*, (young children were usually less feminine), and all the male characters used *otoko-kotoba.* The exceptions were usually older men, who used

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[39] Not all of the video games were originally English, but they have been localized in various locales into various languages

roujin-go or *hakase-go.* These findings therefore seem to be the practice in the translation into Japanese, at least in translation of games.

The reason why *Undertale* received such a liberal approach could be because it was localized to Japanese two years after its initial release. The translators did not have to work in "the dark", with an unfinished manuscript and ever-evolving storyline. This means that the translators could use ample time to do and even experiment translation. *Undertale* being an indie-game[40], avoided the sim-ship model with several language versions released at the same time, but rather a post-gold model, where the video game is already released (see O'Hagan and Mangiron 2013). The sim-ship model, which requires that several language versions should be released at the same time, gives translators less time to work on the translation. This does not necessarily mean that the sim-ship model is always a bad thing, and it does not mean that the translation done in a sim-ship model is always bad or lacking. However, The fact that Undertale had already been released in English for the western market means that the localizers had time to work on the manuscript and develop different kinds of interesting speaking patterns for most of the characters, instead of just keeping it simple with only using one type of *otoko-kotoba* and *onna-kotoba* for the characters. Another reason may be that *Undertale* is a rather short video game, and you will probably only use approximately 10 hours to finish the game, with only a few characters and in-game lore to translate. If we compare this with other, and vastly bigger western RPG's, with more characters and in-game lore to translate, it is more understandable if the translators do not have time to generate creative speaking patterns for all of the characters, especially if the video game is supposed to be released at the same time (i.e. the sim-ship model). Various factors play in on the localization of video games, and sometimes, different factors are prioritized in different games.

The use of *yakuwarigo* has been an established convention in writing literature in Japan since the Meiji-period. This convention was hence transferred to translation (Nakamura 2013). Katayama (2016) says that the reason why *yakuwarigo* is used in literature is because it is difficult to know who speaks without using it. This is why the translators need to use role language such as *otoko-kotoba* or *onna-kotoba* to indicate whether the speaker is male or female, why the translators must choose a first person pronoun, and why they must give the characters language stereotype traits that were not present in the original work. For example, pronouns in Japanese are often dropped, both verbally and when it is written, that is, saying *I*

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[40] Independent game

or *you* in Japanese is not usually needed, because it is understood from the context of the sentence. If the subject is omitted, it is hard to know who is speaking, but by using role language such as *onna-kotoba* or *otoko-kotoba*, readers can immediately know who is speaking.

Yakuwarigo is used in fiction to describe a person, or a stereotype, without using pictures or describe the characters (see e.g. Kinsui 2015; Harada 2013). This is then transferred to *manga*, movies, video games etc., and translation of them despite the obvious usage of pictures in the latter examples. *Yakuwarigo* is thus a tool for translators to help them describe various characters with the help of language stereotypes (Kinsui 2015; Katayama 2016). If the translators cannot use *yakuwarigo*, it is harder to show who is talking, or what that person is like. Therefore, despite it being unnatural, *yakuwarigo* is still extensively used for all types of media, even in subtitles of foreigners in news on television and subtitles/dubbing in movies and video games.

To evaluate if this localization is good or bad is a difficult question, but the way to a successful Japanese localization, at least when it comes to language usage, is to use *yakuwarigo* and character/attribute languages. The use of role language makes the localization become more domesticated, because the Japanese target culture has a close relationship with different kinds of role language and character/attribute language in fiction. Localization despite there being disagreement on the topic; some localizers believe localization to be a domestication effort to make the video game appeal more to the local market, and to make it feel like it was originally developed in the target language (see Mangiron and O'Hagan 2006; Carlson and Corliss 2011; Fernàndes Costales 2012). Therefore the use of role language is a necessity in localization into the Japanese market.

Using a variety of role language and character/attribute language does not necessarily mean that the over all localization is good since many factors come into play in considering a good localization. However, I personally think that the Japanese version of *Undertale* was fortunate to receive a liberal translation with wide variety of characters. This makes it easier to distinguish different characters in the game and it makes it more fun to play the game. Nonetheless, the irony here is that localizing a video game in Japan is to create speech styles that are not used by real people in Japan.

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