

The ubiquity of 'role language' in Japanese writing

*The use of feminine sentence ending
particles in English-Japanese literary
translations*

Ingvild Karlung



Master's Thesis
JAP4691 – Master's Thesis in Modern Japan
30 credits

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Abstract

The aim of this thesis is to find how frequently the feminine sentence ending particles are used in the translation of English literature into Japanese and to compare its frequency to that of the real-life speech by women in Japan.

This thesis deals with the topic of “role language”, which is a peculiar feature of Japanese fiction writing – characters appearing in fictional works will usually speak with features associated with stereotypes assigned to their ‘role’. For example, you can immediately tell if the speaker is a young woman or an elderly man because their speech will be written with certain linguistic characteristics that are unique to them, a combination of first-person pronoun, copula, aspect form, sentence ending particles, specific vocabulary, and other possible linguistic features. Role language as it appears in fiction is always notably different compared to real-life speech spoken by the groups represented.

One area we can find copious use of role language is in translated literature. For example, in English we can usually not tell if the speaker’s gender based on linguistic markers alone, but if the speaker is a woman the translated dialogue in Japanese will immediately inform the reader through the identifiable use of role language. To find out how abundant role language is in the dialogue of female characters in literary translations, an analysis of the frequency of appearances of selected sentence endings has been carried out, through the creation of a corpus that notes whether a line in a translated novel has a sentence ending or not. By looking at the results and comparing them to existing data, we can see that the use of role language features in fictionalized dialogue is far more abundant in fiction than in real-life speech.

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Chapter 1: Thesis introduction and overview

The goal of this thesis is to look into how frequently *role language*, or *yakuwarigo*, is used in Japanese fictional works. In particular, this thesis will look into how often *yakuwarigo* is used in works translated from foreign languages into Japanese. For this, I will look into the usage of feminine sentence ending particles used in the translated dialogue of female characters.

The concrete research questions are the following:

1. What type of feminine sentence ending particles are used?
2. How frequently are these endings used? What percentage of dialogue lines in a (translated) work make use of these endings?
3. Comparing of the findings of my investigation with findings from previous studies – what observations can we make?

To do this, a work of fiction (a novel) originally written in English, will be selected and each occurrence of dialogue by a female character will be transcribed into a corpus, and marked whether a feminine sentence ending particle is present or not. By doing this, we can observe how much feminine role language, which does not have an equivalent in the source language, is added by the translator. Analysis comparing collected data with existing data is also possible when the corpus has been completed.

My interest in role language as a research topic came after having learned Japanese for a while, and being exposed to Japanese-language fiction, such as movies, short stories and novels. It's hard not to notice how unnatural characters are made to speak compared to real-life speech. For example, the difference between the language of women and men stands out as being very different in fiction, whereas this extremely stylised “male” and “female” language is rarely if ever heard in real life. Not only is it very different from

any speech you hear in real life, this linguistic phenomenon is not limited to a just few works or used by a few writers, but appears to be present in almost all types of Japanese fiction. This phenomenon has been dubbed *yakuwarigo*, or *role language* by Satoshi Kinsui in *Vācharu nihongo: yakuwarigo no nazo* ("Virtual Japanese: The Mystery of Role Language") in 2003. Kinsui followed up this book with *Kore mo Nihongo aru ka?: Ijin no kotoba ga umareru toki*, ("Is this also Japanese?: The Birth of Foreigner Speak") in 2014. Kinsui is also the editor for the collected volumes of role language research *Yakuwarigo kenkyū no chihei* (2007) and *Yakuwarigo kenkyū no tenkai* (2011), as well as 'Yakuwarigo' *shōjiten* ("Role Language' Mini-Dictionary", 2014). In English, the article *Modern Japanese "Role Language" (Yakuwarigo): fictionalised orality in Japanese literature and popular culture* (2012) by Kinsui and Teshigawara was published in *Sociolinguistic Studies* (5(1), 2012 April issue). Studies on role language is an emerging field, with different approaches and perspectives on how apply analysis and theories.

I wanted to look at translated works in particular because of my previous experience studying translation theory, which is also a field I find interesting on a personal level. Literary translation is particularly fascinating to me because it requires a high degree of linguistic 'artistry' by the translator. There is no set formula for translating literature, and people can debate endlessly on what constitutes a 'good' or 'bad' literary translation. However, there are also conventions for literary translations, which the usage of role language in Japanese is an obvious example of. By comparing an original literary text to a Japanese translation, it becomes very apparent how much role language is added to the translated dialogue. A character with no notable speech peculiarities in the original text will suddenly speak very stereotypically. In addition, it is practically impossible (excepting where only formal language is used) to come across written dialogue with no features of role language, both in translations and original Japanese language texts.

Chapter 2 will detail the term role language as well as significant sub-topics, including role language in translation. So-called "women's language", or *onnakotoba* or *joseigo*, is also discussed, both as a role language seen in fictional works, and its relation to language ideology and identity.

It is important to clarify the difference between purely fictional types of role language, that can also be called ‘character language’, and role language that is used to represent an existing group of people – i.e. the language used by a robot character in a science fiction work is purely fictional (character language), while the language used by fictional women has a real-life equivalent. In the latter case, it also becomes important to be aware of the fact that fictionalized speech by fictional women (in literature, television etc) is different from the speech of real-life women – comparing the differences between the two can be a topic of role language study.

Chapter 3 details previous studies on role language in fictional works, that focus on a specific type of role language – namely, female language, and more specifically, feminine sentence-endings. The major studies focus on the use of feminine sentence endings in Japanese TV dramas and compares them to data from real-life conversations (also known as *natural speech*). The data-gathering method is done through creation of two separate corpora, one transcribing dialogue from the TV dramas and one transcribing the real-life language data. When transcription is done, whether a feminine sentence ending is present is noted. The results give us an overview of how many spoken lines in the corpora feature feminine sentence endings, as well as making comparison of the results of the two different corpora possible.

The overwhelming result is that the data from TV dramas uses a great deal more feminine sentence endings than the data from real-life speech. This agrees with role language studies saying that fictional speech makes use of much more stereotypical language features than any speech found in real life – the speech of the fictional women in TV dramas is therefore a great deal more stereotypical than real life speech.

The other study described in this chapter has the goal of finding out whether the dialogue in newer TV dramas have fewer or more occurrences of feminine sentence endings than older TV dramas (the ones selected are from the 80s). The result of this study was that newer dramas uses fewer feminine sentence endings in the dialogue of female characters,

which the author attributes to real-life language standards changing – less gendered language usage in real life means this gets reflected in TV dramas as well.

Chapter 4 describes method, execution and results of this thesis' main study, a case study of a translated novel, where the purpose is to find out how many dialogue lines in the novel make use of feminine sentence ending particles. The novel selected is the American mystery/crime novel *The Kind Worth Killing* by Peter Swanson, a novel from 2015 (Japanese translation in 2018). This particular novel was selected as an example of a popular novel, where we will find typical translation norms. A corpus is created (see Appendix), containing the dialogue lines of female characters from the novel, and how many lines contain a sentence ending is noted. The results show that feminine sentence endings are used in approximately 45% of the lines from the corpus. Compared to the results from the previous studies described in chapter 3, the results show that the frequency of sentence endings in the corpus is almost equal to the data from TV drama (also approximately 45%). However, only 4.61%, of the spoken sentences from the real-life language data have feminine sentence endings. In other words, these stereotypical language features seem to be largely a feature of the way dialogue is depicted in fiction.

Chapter 2: Theoretical background

This chapter will introduce the term 'role language' or *yakuwarigo*, explain how a specific role language comes into being and how it is spread, and go into further definitions and classifications of types of role language. Because role language is a relatively new field of study, there is a lot of room for specific case studies and approaches.

This chapter will start out by explaining the original definitions of role language with examples of typical varieties, then explain how a variety of role language comes into usage and becomes common knowledge amongst users of the language. Following this, this chapter will discuss the purpose of role language as a linguistic literary communication device employed by writers of fiction.

One of the most common types of role language is stereotypical ‘female’, or feminine language. The origins of the idea of a specific women’s language in Japanese and how it came to be used in literature will be discussed, in particular the discrepancy between stereotypical fictionalised dialogue and the wide variety of real-life language usage. In addition, this chapter also discusses an area where we can observe significant amount of feminine role language, namely translation from foreign languages into Japanese. The usage of feminine role language in literary translations is discussed, and by comparing the original text to the translated text, we can see how much role language is added in the process of translation.

2.1 Role language: Definitions

The term *yakuwarigo*, or role language was coined by Satoshi Kinsui of Osaka University in 2003, detailed in the book *Vācharu nihongo: yakuwarigo no nazo* ("Virtual Japanese: The Mystery of Role Language"). Kinsui has also edited two volumes on language research: *Yakuwarigo kenkyū no chihei* (2007) and *Yakuwarigo kenkyū no tenkai* (2011), as well as ‘*Yakuwarigo*’ *shōjiten* (2014) (“‘Role Language’ Mini-Dictionary”). Kinsui has also written *Kore mo Nihongo aru ka?: Ijin no kotoba ga umareru toki* (2014) ("Is this also Japanese?: The Birth of Foreigner Speak"). Most studies on role language are based on Kinsui’s original definitions and writings. Role language is defined as the following:

Role language ("yakuwarigo"): a set of spoken language features (such as vocabulary, grammar and phonetic characteristics) that can be psychologically associated with a particular character type. (Character's attributes include age, gender, occupation, social status, appearance and personality.)

(Kinsui, 2003, 205)

In other words, fictionalized orality (the dialogue spoken by characters appearing in fiction) in Japanese fiction will differ based on attributes of the character – age, gender, social status,

birthplace, etc. With role language, different “character types “ are portrayed and differentiated with a mix of copula (i.e *ja*, *yo*, *da*), first person pronoun (*boku*, *watashi*, *washi* etc), aspect form and sentence ending particles, specific vocabulary, and other language features. Although linguistic features associated with role may be seen in many other languages, no other language is known to have as many as Japanese (Kinsui, 2003, v-vi).

Role languages might appear similar to sociolects in that a role language and a sociolect both are language varieties extracted from groups of speakers differing in extralinguistic variables or attributes, such as gender, age, status, occupation, etc. The differences can be explained in terms of research methods, definitions and approach. Sociolinguistic study of sociolects (gender, regional dialects, etc) observe and collect real-life language data from informants belonging to the groups whose language varieties are being studied. Studies on role language, on the other hand, often take the form of case studies, usually of fictional works, such as movies, television, comics, novels etc. It is also possible to study “half-real” sources, such as translated interviews or subtitles of celebrities or athletes, as well as ‘online speech’ and text from blogs and websites, where we can also find examples of “role language”. It is, however, possible to do comparative studies on real-life language data and role language in fiction. For example, it is possible to compare how a regional dialect is portrayed in fiction vs in real life by using data from fictional works (i.e. dialogue from a movie) and comparing it to data from real-life language usage (i.e. transcribed conversations) (Kinsui & Teshigawara, 2012).

Below are examples of three different types of role language (Kinsui, 2003, v). Take note of the fact that they are essentially expressing the same thing (“that’s right, I know”). These three varieties are among the most common types of role language. In the examples, the combination of copula, particle, first person pronoun and final particle make up the role language associated with the specific ‘character’.

そうです、私が知っています。

sō desu, watashi/watakushi ga shitte imasu
hyōjun-go (standard (formal) language)

そうよ、あたしが知ってるわ。

sō yo, atashi ga shitteru wa

“Young girl” – language

そうじゃ、わしが知っておる。

sō ja, washi ga shitte oru

“Elderly male” language

そうだよ、ぼくが知ってるのさ。

sō da yo, boku ga shitteru no sa

“Young boy” language.

Role language in fiction plays the role of easily giving basic information about an individual character for the audience’s benefit, using linguistic cues to quickly inform that the character is a certain ‘type’, as opposed to delivering character introductions through other means of exposition. Very often, character made to speak very distinctive role languages are not the protagonists - they either have a specific role or disappear from the story or scene quickly. Protagonists tend to speak closer to the established “standard” Japanese language (*hyōjun-go*). This way, role language is used to tell a story effectively, by relying on shared knowledge of linguistic stereotypes between the creator and the audience. In other words, it is a literary communication device used in fiction that is used to make it easier to convey the creator’s intended story. More abstractly, we can say that the dialogue appearing in a conversation between two fictional characters is not just happening in the made-up story, it is also taking place between the writer and audience (Kinsui & Teshigawara, 2012)

“Elderly male” language (*rōjin-go*) is a good example to use to explain the features of a role language. Elderly men (and elderly professors) appearing in works of fiction will almost always speak using a set of characteristic lexical items: the verb *oru* instead of *iru*, copula *ja* instead of *da*, negative *n* instead of *nai* (i.e. *naran* instead of *naranai*), and first-person pronoun *washi* instead of *boku/ore*. The following example illustrates the difference between elderly male language and typical young male language:

そうじゃ、わしが知っておる。

sō ja, washi ga shitte oru

そうだ、ぼくが知っている。
sō da, boku ga shitte iru.

In other words, a role language consists of a combination of typical lexical markers, pragmatic stereotypes (the type of role this character plays in the story – an elderly man will usually play the minor role of someone who guides the protagonists) and optional phonetic characteristics (such as voice quality, pitch, and volume in audio-visual mediums). In comparison, there are no lexical equivalents of this in English and most other languages that can connote the speaker as an elderly man, even if the languages may have stereotypes of elderly speech in terms of typical word usage and phonetics (i.e. voice). In Japanese, if we were to make him speak standard Japanese, we would break with established audience expectations of a character of this type and end up giving the work a different atmosphere (Kinsui & Teshigawara, 2012).

Most examples of role language can also connote *linguistic stereotypes*. The audience is usually immediately able to recognize the “character” of the person speaking, while at the same time be aware that it does not reflect how a real person equivalent to the fictional character would speak. Because of this, Kinsui calls role language “virtual Japanese” (Kinsui, 2003, vi-vii). One of the “mysteries” of role language is how role language can be shared among all native users of the Japanese language when it does not reflect real-life speech. How is the knowledge of role language “learned”?

Kinsui claims that for a type of role language to be effective as a linguistic stereotype or shorthand for a particular character type, the knowledge that certain speech features work as connotation for a certain character type must be shared among all users of the language. Kinsui hypothesizes that the most common role language types are understood by 100% of native Japanese speakers who have been raised in Japan in a Japanese language environment (Kinsui, 2003, v-vi). Making this 100% claim is possible, even if not verifiable, because role language is quite factually present in every consumable medium. From a young age people will be exposed to role language in books, television, movies, games, advertising and so on,

and because of this, certain linguistic features will be psychologically tied to character types and shared among all native language users.

As mentioned above, important thing to distinguish is the disconnect between role language's "fictionalized orality" and actual real-life speech spoken today or in the past by the real-life equivalents of these character types. Role language does not reflect how real people belonging to the group, whether it's elderly male language, women's or men's language, a foreigner speaking Japanese etc, speak in real life. However, as studies on specific types of role language have examined, some varieties may have their origins in real-life. Despite this, the way role language has become codified and ingrained in Japanese writing, there is always a discrepancy with real-life language usage.

An example of a role language that has its origins in a historical real-life speech style is so-called "*aruyo*"-language. *Aruyo*-language is believed to have its origins in a pidgin language used in the Yokohama area around late Edo-Meiji, that has come to serve a role associated with a stereotypical portrayal of Chinese people speaking Japanese – essentially having them speak in a specific type of grammatically incorrect Japanese. This type of speech by Chinese characters is no longer ubiquitous and has fallen out of use in recent years in some genres/mediums (i.e. literary fiction, TV dramas). Still, *aruyo* language does still appear quite often in some mediums, such as anime and manga. The following is an example of *aruyo* language (Kinsui, 2003, v), the sentence expressing "that's right, I know", as in 2.1:

そうあるよ、わたしが知ってるあるよ。

sō aru yo, watashi ga shitteru aru yo

To summarise, role language is a communication device, or a 'stylistic phenomenon' characteristic to fiction writing, making use of the shared cultural knowledge between the writer (the work) and the audience. Literary conventions may be unnatural if you compare it to a real-life conversation, but the audience accepts it as a 'natural' part of the storytelling

(Yamaguchi:2007, 22-25). The audience recognizes role language as ‘unnatural’, yet they accept it in fiction. Kinsui (2003, 11-12) writes that the audience accepts that, for example, an character in a story using ‘elderly male language’ does not refer to a person who may exist in real life (a man will not suddenly start speaking in this manner when he passes an age threshold), but to a fictional creation where the language helps to inform the stereotype associated with that type and their role in the story. For example, the basic characteristics and role of a character using ‘elderly male’ or ‘professor’ language can be ‘understood’ using a single line of dialogue such as わしは知っておる (*washi wa shitteoru*, ‘I understand’).

2.2: Role Language and Character Language

As studies and research on role language has progressed and become more complex, it has become necessary to further define concepts and categorise types of role language (Kinsui & Yamakido, 2015).

To begin with, to what extent does knowledge about a type of role language need to be shared for it to be considered a type of role language? Does every member of the language community need to be aware of it, or is it enough if one person does? It is fair to say that the wider shared the knowledge about certain linguistic stereotypes are, the more likely it is to be established as a role language. On the other hand, Kinsui & Yamakido (2015) state that we cannot consider types of linguistic stereotyping that is shared only by, for example, the audience of a specific fictional work or only by certain age groups as types of role language (ibid).

Secondly, earlier definitions of role language do not specify what attributes the speaker of a role language should have. Is it possible to say that *any* attribute of the speaker associated with a language, qualifies as role language? We could say that speakers’ attributes linked to role language should only be of social and cultural groups that are easily recognised, for example, the speaker’s gender, age, location, social class and occupation. This gives us clearly defined types, like women’s language, elderly male language and so on, where the

speakers have real-life equivalents. A different view is that role language should not be limited to easily identified groups like this, but expanded to include *any* type of language associated with a character, even ones that do not have a real-life social/cultural group as equivalent (e.g. monsters, robots, aliens). This expanded definition might be closer to something we can call “character language” (*kyara-go*), according to Kinsui & Yamakido (ibid.: 31-32).

An example of “character language” or “restricted role language” is when a character in a literary work is written using a speech style that makes them stand out from the norm, giving the reader the impression that there is something ‘different’ about them. One of the examples set by Kinsui & Yamakido (2015, 38-39) is the character Mr. Nakata from Haruki Murakami’s *Kafka on the Shore* (2002, *Umibe no kafuka*), who speaks in a peculiar way, among other things constantly referring to himself by his family name and always using polite language. Mr. Nakata is an elderly male (age 50+), who is mentally handicapped, and the reader later learns that he has been through child abuse in his past. According to Kinsui & Yamakido (ibid), what makes this type of character language different from role language is that, while the speech style employed is part of expressing that the character has unique traits or an unusual personality, it does not correspond to an existing language stereotype.

There are many ways we can categorise different types of “character language”, but the main difference when we talk about “role language” versus “character language” is that role language is the language associated with easily identifiable groups we can find in real life – such as if the speaker is an elderly male or young woman. Character language is more “open” and includes varieties of completely fictional types, as well as new unique speech varieties created for a single work.

2.3. Female language

One of the most obvious examples of role language types that represent a direct-real life counterpart is women’s language (*onnakotoba* or *joseigo*). The difference between the way

men's and women's speech is portrayed in Japanese writing is always very noticeable, and yet, is very different and restrictive compared to actual language usage by women in real life (Kinsui & Teshigawara, 2012). By looking at how stereotypical women's language came to be, we can understand how role language is created and perpetuated.

Women's language is often viewed as old and 'traditional', and that the way *onnakotoba* is presented in the dialogue of fictional women is the reflection of a specific real-life origin, but looking at the history of women's language as it is depicted in written works tells a rather different story. The two main researchers who have written extensively about *onnakotoba* are Inoue in *Vicarious language : gender and linguistic modernity in Japan* (2006) and Nakamura, notably in *Onnakotoba to nihongo* (Women's language and Japanese, 2012) and *Gender, Language and Ideology: A Genealogy of Japanese Women's Language* (2014), as well as their various journal article publications on the subject.

Nakamura (2006) states that discussions around *onnakotoba* often fall into two categories. The first is the belief that women's language is something that has occurred "naturally" reflecting language usage that suggests some kind of essential features common to women. Inoue (2002) criticizes this view, saying it is an essentialist view of women's language that does not provide an adequate account of historical development of current-day women's language as a continuation of old origins. This view assumes that there is something tangible called "women's language" that has originated in the past and been passed down to the present without interruption. A view like this of a single historical narrative rejects other possibility and erases diverse linguistic practice and language experiences. In short, presenting one history denies other histories.

In fact, it has been demonstrated that gender-based language differences can not be seen in early Japanese texts. Works like the *Kojiki* (ca 712), *Man'yōshū* (7th-8th century) do not show anything we can call gender-based linguistic features. Heian (794-) and later works, such as *Genji monogatari* (ca 1021) depict clearly gender-based social differences, but not gendered language differences (Sato, 2018, 1263).

There are two main “theories” as to the origins of so-called *teyodawa*-women’s (*teyo* and *dawa* being typical feminine sentence endings) language. One specific “origin” of the propagation of women’s language has still been adopted by scholars of National Language Studies (*kokugogaku*). It is believed that the language usage of court ladies (that later came to be called *nyōbō kotoba*) during the Muromachi period (1336 – 1573) was in the Edo period (1603 – 1868) picked up by prostitute women, which then spread to the rest of society and became the norm for how women spoke (Nakamura, 2006).

However, Nakamura points out that the idea that *onnakotoba* has its origin in *nyōbō kotoba* did not appear until 1929, during wartime. To advocate for the superiority of Japanese culture to justify the invasion of other nations, *onnakotoba* having its origin in the language of court ladies was redefined as part of the superior tradition of Imperial Japan (Nakamura, 2012). Nakamura (2010) brings up *The Invention of Tradition* (1983) by Ranger and Hobsbawm, and how traditions are often modern constructions serve the purpose of creating a continuity between the past and present, and are often politicized to various degrees as part of nationalist ideologies.

This approach also makes the assumption that linguistic gender differences can be observed from actual language usage, to make essentialist claims that women’s linguistic expressions are rooted in “female” physiological or instinctual factors. However, this view is challenged when we consider case studies on actual language usage, showing that it differs by age, relationships between the speakers, academic background and so on, not to mention regional dialectical differences. It becomes hard to make the argument that gender alone determines language usage (Nakamura, 2006). While direct study of data of past language usage is not possible due to the lack of audio recording technology and transcriptions, we can make the assumption that so-called women’s language has never been something that spread and been the standard language usage of all parts of Japan’s society (Nakamura, 2010).

Inoue (2006) writes that language that first was associated with “schoolgirl language” came to be reclassified as “women’s language” developing education and mass media. So-called “schoolgirl speech”, as defined by male scholars in the time period from 1887 through World

War I. Various writings by these intellectuals pointed out the “unpleasant sounds or utterances” they heard from schoolgirls’ conversations. The source of their negativity was mainly to be found the sentence or utterance-endings used by the schoolgirls; *teyo*, *dawa*, *chatta* (called *gobi* or *kotobajiri*). This style of speech was labeled *teyo-dawa*-speech, or “schoolgirl speech” (*jogakusei kotoba*). Through their writings they tried to convince parents and teachers to discourage this type of speech. Schoolgirl speech was also characterised as “lazy” and showing degradation because of how honorific speech was dropped. For example, women were reported to be heard saying “*desu*” instead of “*de gozaimasu*”, or “*chatta*” instead of “*te shimatta*” (ibid, 47-50).

So far, two 'origins' of women's language have been mentioned: court lady language spreading to the rest of society and ‘schoolgirl language’. However, they might not be contradictory, but instead complimentary. Some features are characteristic of schoolgirl language, and some is of court ladies' language. Examples of the latter is 'wa' as a sentence ending particle, making words more polite (e.g., *o*-prefix), avoiding Sino-Japanese vocabulary, and a general vagueness/indirectness that makes the wording 'softer'. We can argue that women's language was created through *translanguaging* schoolgirl language and court language (Sato, 2018). The term *translanguaging* usually refers to the practical use of linguistic features disregarding the boundaries between named languages. In this case the meaning has been expanded to also refer to distinct varieties of the same language – schoolgirl language and court ladies’ language. The linguistic features of schoolgirl language (most prominently sentence endings) were combined with honorifics and ‘polite’ and indirect speech from court ladies’ language to construct a 'new' voice of modern women in novels.

Inoue (2006) writes that one of the reasons these language features, that have only ever been used by a small part of the female population could end up as 'women's language' is because of *gembun icchi*, the Meiji era unification of speech and writing, which also gave form to the modern style of literary novels and short stories as discussed previously. The speech of women was now portrayed as reported speech – in textual brackets or *kagikakko* (i.e. 「 ・ ・ ・ 」) – becoming a new norm in literary writing. In other words, the text inside brackets always represents a spoken line, with a clear separation of narration and dialogue. The new

literary style born out of *gembun icchi* was circulated through mass print. In particular, women's magazines that were now widely consumed played a major role in spreading this type of language. As a result, the modern 'woman' was made as part of a modernizing Japan, and the particular way 'her' speech was portrayed became the norm.

Nakamura (2014, 119-120) writes that it was novelists who chose '*teyo dawa* speech' as the linguistic index for young women. As part of the unification of speech and writing, characters in fiction were made to speak in different ways, often distinguished by the use of sentence-ending forms. It was supposed to be the writers' job to portray speech styles reflecting "natural" speech differences, but as a result of choosing '*teyo-dawa*'-speech as linguistic index for young women, other women's diverse language usage, such as regional dialects or sociolects, became ignored in writing. As a result, 'the unification of speech and writing' did not end up reflecting natural language usage.

To summarise, *onnakotoba* has been given the image of being a traditional mode of feminine speech but has never reflected real language usage of the majority of women in Japan. Still, these language features have come to be ubiquitous when portraying female characters in fiction.

2.3.2: Female speech in literary translations

Nakamura (2014) brings up that stereotypical *onnakotoba* became, and still is, used in the translated dialogue of foreign women in literature, making these speech features also into a symbol for the West and modernity for all women.

Translated texts from other languages into Japanese making use of abundant *onnakotoba* is also true today. A translator will almost always use *onnakotoba* to translate the dialogue of female characters, even though the language in the source text very often does not have noticeable gender differences, or if it does, at least not on the same level as the Japanese target

text (Nakamura, 2010). The presented female dialogue almost becomes “hyperfeminine” to the point where it appears as more unnatural and convention-bound than most native texts. Despite how unnatural it ends up being, this way of translating has still been the norm for the dialogue of female characters (Furukawa, 2013).

To illustrate the phenomenon of *onnakotoba* in translations, Nakamura (2014, 14) uses the novel *Gone With the Wind* from 1939, first translated into Japanese in 1957. The line “It’s no use. I won’t eat it” is translated as “*iranai wa. hoshiku nai noyo*”, making use of female sentence-endings where the original has no gendered linguistic features.

Nakamura (2013) also brings up the movie *Alien* (1979), directed by Ridley Scott, to further explain tendencies in translation of female character dialogue. The female protagonist of the movie, Ripley (Sigourney Weaver) has become a sort of icon for fighting female characters in western (Hollywood) action movies. If we look at the Japanese translated subtitles, we can observe that female sentence ending particles are used consequently throughout the entire movie. Nakamura (2015, 5) discusses the following line spoken by Ripley:

“I got you! You son of a bitch “
yattsuketa wa, bakemono! tasukatta noyo.
(*Alien*, 1979, dir: Ridley Scott)

As we can observe, the original English does not have any linguistic features that would naturally require the use of female-specific terms in a translation. On the contrary, it might even seem odd to ‘feminise’ an aggressive phrase like “son of a bitch”. However, this is not just a peculiar choice by this particular translator, but the norm for how female characters are translated. Nakamura argues that, regardless of genre, there is a strong trend towards depicting the speech of non-Japanese characters using ample women's language in Japanese translations. One of the implications we can draw from this is that in using this stereotyped female language, the translation helps to construct a 'femininity' or 'femaleness' shared by women across national/ethnic borders (Nakamura, 2015).

Another example of this way of translating the dialogue of female characters is the character Hermione Granger, from the *Harry Potter* book series. Nakamura (2014, 14) uses this dialogue excerpt from *Harry Potter and the Sorcerer's Stone* (1997) to illustrate how many female sentence-endings are added in the translation. The character ends up sounding nothing like how a real 11-year-old girl would sound.

a. “*Maa, anmari umaku ikanakattawane. Watashi mo renshuu no tsumori de kantan na jumon o tameshite mita koto ga arukedo, minna umaku ittawa. Watashi no kazoku ni mahoozoku wa daremo inaino. Dakara, tegami o moratta toki, odoroitawa.*” (Rowling, 1999[1997], 158)

b. “Well, it’s not very good, is it? I’ve tried a few simple spells just for practice and it’s all worked for me. Nobody in my family’s magic at all, it was ever such a surprise when I got my letter” (Rowling, 1997, 117)

2.4: Summary

The term role language refers to linguistic stereotypes associated with certain ‘character types’ that appear in fiction. Although many have equivalents in real life, role language is always notably different from natural speech. Some varieties of role language have historical origins, where linguistic stereotypes associated with a certain group of people have eventually come to be codified as shorthand for that group of people in fiction. Other varieties are entirely fictional creations, that have become common knowledge through usage in fictional works. Although role languages often are associated with groups of people that exist in real life, it is important to be aware that a role language (as observed in fiction, translations, subtitles etc) is always different from the language varieties used by people in real life.

Role language has the function in fiction to make it clear to the audience what type of character the person using that specific role language is. Establishment of a character can be done with linguistic features spoken in just a few lines of dialogue, making use of shared cultural knowledge between the writer and audience. Minor character with very stereotypical roles tend to be portrayed with more exaggerated role language, while main characters use ‘standard language’.

One type of role language is stereotypical women’s language, spoken by female characters in Japanese fiction. Women’s language, or *onnakotoba* has its origin in the modernisation of Japan and came to be defined as part of creating the ‘modern’ woman. However, the speech features that have been codified as *onnakotoba* do not, and have never, reflected the wide variety of spoken language by all Japanese women. One area we can also find a great deal of *onnakotoba* is in literary translations, where feminine speech features (such as feminine sentence endings) have been added to the translated dialogue even if there were no such equivalents in the original text.

Chapter 3: Previous studies

This chapter will detail some previous studies on role language. The studies described are specifically focused on feminine sentence ending particles. This chapter will summarise and detail how the data gathering method has been carried out as well as how it has been analysed, and what conclusions the studies have ended up with.

3.1 Study: *Onnakotoba* usage in TV drama: comparison with real-life language data

For comparison between actual language usage and usage in fiction we can look at studies comparing data from real-life conversations and language data from TV dramas, where a significant gap between language usage can be observed. *Onnakotoba* usage, such as feminine sentence-ending particles, occur far less in real-life language data than in TV dramas. In fact,

looking at real-life conversation text transcripts often makes it hard to tell at once whether the speaker is male or female, just from linguistic features alone. Mizumoto, Fukumori, Fukuda. et al (2006) argue that it can be attributable to a conscious emphasis on gender and the existence of a mental “gender filter” when writing the dialogue in the screenplays for TV dramas. To summarise the main findings of this study, by looking at the results of the comparison between real-life conversation data and data from the dialogue in TV drama, we can conclude that gendered expressions are more prominent and emphasized in TV drama than in real life. In other words, fictional women on TV speak more stereotypically feminine than real-life women.

Note that these studies *only* focus on feminine sentence endings, not all speech features that can be considered part of *onnakotoba* (i.e. first-person pronoun or specific vocabulary).

To analyse the usage of feminine sentence endings, it has been necessary to identify just what these sentence endings are, as well as separating them from ‘neutral’ sentence endings. Table 1 shows how the sentence endings were identified and separated into groups. There are 3 main types of sentence ending, that are further classified into 5 sub-types, counting for variations.

Table 1: Types of sentence ending (modified from Mizumoto, Fukumori, Fukuda. et al (2006, 6-7))

N: noun, na-A: na-adjective, i-A: i-adjective, V: verb

| | | <u>Feminine</u> | <u>Neutral</u> |
|---|----------------|---|--|
| ① | <i>kashira</i> | <i>kashira (ne)</i> ex: <i>dare kashira (ne)</i> | <i>Kana, darou(ne), -kke (ne)</i> ex: <i>dare kana, dare darou (ne), dare dakke</i> |
| | | <u>Feminine</u> | <u>Neutral</u> |

| | | | |
|------------------------------------|--------------------------------|---|--|
| ② <i>da</i> usage/non- usage | N <i>ne</i> | N <i>ne</i> ex: <i>neko ne</i> | N <i>dane</i> ex: <i>neko dane</i> |
| | | na-A <i>ne</i> ex: <i>suteki ne</i> | na-A <i>dane</i> ex: <i>suteki da ne</i> |
| | | na-A - word stem of conjugated auxiliaries + <i>ne</i> ex: <i>iku sou ne, iku mitai ne</i> | na-A - word stem of conjugated auxiliaries + <i>dane</i> ex: <i>iku sou dane, iku mitai da ne</i> |
| | | N (non-conjugated) + <i>ne</i> ex: <i>kore dake ne, sasuga (name) ne</i> | N (non-conjugated) + <i>dane</i> ex: <i>kore dake dane, sasuga (name) dane</i> |
| | N <i>yo</i> (<i>yone</i>) | N <i>yo, (yone)</i> ex: <i>ano hito yo / yone</i> | N <i>da yo (dayone)</i> ex: <i>ano hito da yo/dayone</i> |
| | | interrogative + <i>yo</i> ex: <i>nani yo, doushite yo</i> interrogative + particle + <i>yo</i> ex: <i>nani ga yo, dare to yo</i> | interrogative + <i>dayo</i> ex: <i>nan dayo, doushite dayo</i> interrogative + particle + <i>dayo</i> Ex: <i>nani ga dayo, dare to dayo</i> |
| | | na-A + <i>yo (yone)</i> | na-A + <i>dayo</i> |

| | | | |
|--------------------------------|--------------------------|--|--|
| | | ex: <i>suki yo (yone)</i> | ex: <i>suki dayo (dayone)</i> |
| | | na-A - word stem of conjugated auxiliaries + yo (yone) ex: <i>iku sou yo (yone), iku mitai yo (yone)</i> | na-A - word stem of conjugated auxiliaries + dayo (dayone) ex: <i>iku sou dayo (dayone), iku mitai dayo (dayone)</i> |
| | | N (non-conjugated) + yo (yone) <i>kore dake yo (yone)</i> <i>fukuoka kara yo (yone)</i> <i>mochiron yo</i> <i>sasuga yo</i> | N (non-conjugated) + dayo (dayone) <i>kore dake dayo (dayone)</i> <i>fukuoka kara dayo (dayone)</i> <i>mochiron dayo</i> <i>sasuga dayo</i> |
| | <i>noyo</i> | [V / i-A / na-A / N] noyo ex: <i>suru noyo, okashii noyo, iyana noyo, kare na noyo</i> | [V / i-A / na-A / N] ndayo Ex: <i>suru 'ndayo, okashii 'ndayo, iya nandayo, kare nandayo</i> |
| ③ <i>wa</i> usage/non-usage | <i>wa-</i> variations | <i>wa</i> ex: <i>suru wa, shinai wa, okashii wa, okashikunai wa, iya da wa, kare da wa</i> | ex: <i>suru, shinai, okashii, okashikunai, iya da, kare da</i> |
| | | <i>wane</i> | <i>iku ne, konakatta ne, ii ne, warukunai ne</i> |

| | | | |
|--|--|---|---|
| | | ex: <i>iku wane, konakatta wane, iiwane, warukunaiwane</i> | |
| | | wayo (wayone) ex: <i>kiita wayo, shiranai wayo, oishii wayo, mitakunakatta wayo</i> | ex: <i>kiita yo, shiranai yo, oishii yo, mitakunakatta yo</i> |

As seen in Table 1, ① *kashira* is the feminine sentence ending, which is contrasted to different ‘neutral’ ones, used in the same types of sentence. For all the endings in ②, the difference between ‘feminine’ endings and ‘neutral’ ones is the presence of *da* (*dayo, dane* – neutral vs *yo, ne* – feminine). For ③, ‘neutral’ means no usage of the *wa*-sentence ending at all (*suru, oishii yo* – neutral, *suru wa, oishii wayo* – feminine) (ibid., 4-5).

The data from real-life conversation used for the analysis was done by conducting conversations between 32 women age 20-40 from Tokyo and nearby prefectures. Conversations were to be done between 2 people, with no specific topic over 30 minutes each. After collecting the audio data, recordings would be transcribed into text. When all the conversations have been converted to text, it becomes possible to count frequencies of feminine sentence ending particles (ibid., 7-8)

Next is data from TV dramas, specifically popular “trendy dramas” airing within the same four-month period of April-July of 2015. The dramas selected were ones with a modern-day setting with a young female protagonist (or a young woman as one of several main characters). From the episodes (airtime of up to one hour), the dialogue from conversations (specifically not overly formal situations where the standard usage is *desu/masu* formal language) was selected and transcribed to text. Similarly to the real-life dialogue data, after transcription it becomes possible to count frequencies of feminine sentence ending particles, and compare the findings from both (ibid., 8).

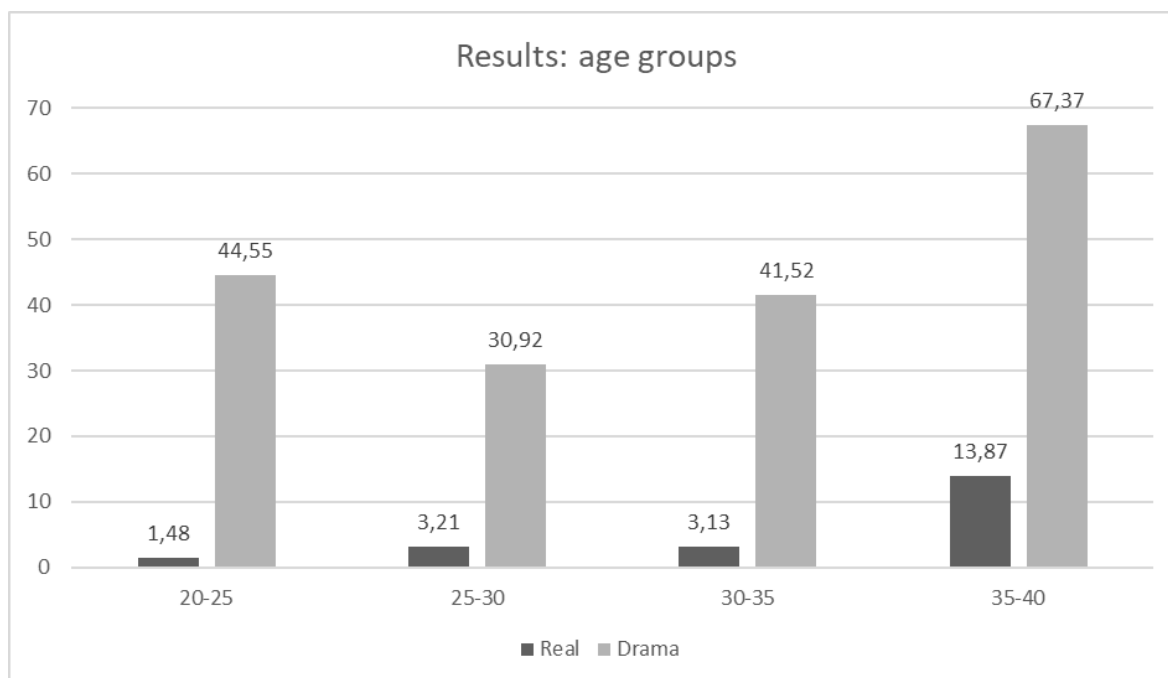
Table 2 and Figure 1 below illustrate appearances of feminine sentence endings separated by age groups of the speakers.

Table 2: Age groups + appearances of feminine sentence endings (modified from Mizumoto, Fukumori, Fukuda. et al (2006, 8)

| | | 20-25 | 25-30 | 30-35 | 35-40 |
|-------|--|---------|---------|----------|----------|
| Real | Appearance # of feminine sentence endings | 7(472) | 20(624) | 18(575) | 48(346) |
| Drama | Appearance # of feminine sentence endings | 45(101) | 81(262) | 240(578) | 192(285) |

(#) = total number of lines counted for each group.

Figure 1: Results separated by age group (modified from Mizumoto, Fukumori, Fukuda. et al (2006, 9)



The first result compared is results separated into four age groups: 20-25, 25-30, 30-35 and 35-40. The biggest gap between real-life language usage and usage in drama was in the first age group: only 1.48% of the lines from real-life data used feminine sentence endings (lowest percentage of all age groups), while 44.55% of the lines from drama used them – 30 times more. From the second group, usage from real-life language data was 3.21% vs 30.92% in drama. Third group: 3.13% vs 41.52%. The final group (age 30-35) is where we can find the most feminine sentence ending usage in real-life language data, with 13.87%, but also the highest percentage of usage in dramas, at 67.37%. Across all age groups represented, the usage of feminine sentence endings in TV drama is overwhelmingly higher in frequency (ibid., 8-9).

The second comparison point was occurrences of the five categorised “types” of sentence endings: *kashira*, *ne*, *yo*, *noyo*, *wa* (Table 1). Table 3 below notes which sentence endings are used the most and least from the collected data.

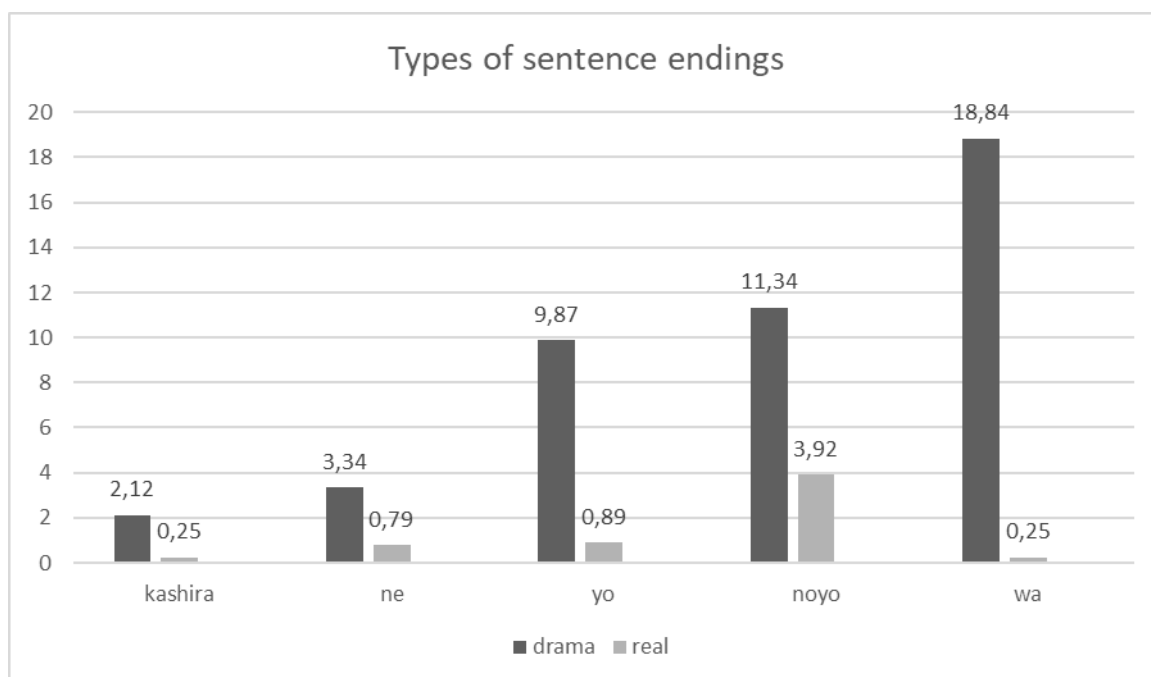
Table 3: Types of sentence endings (modified from Mizumoto, Fukumori, Fukuda. et al (2006, 9))

| Types | | <i>kashira</i> | <i>ne</i> | <i>yo</i> | <i>noyo</i> | <i>wa</i> | total |
|--------------|----------|----------------|-----------|-----------|-------------|-----------|-------|
| Real | Number* | 5 | 16 | 18 | 49 | 5 | 93 |
| Drama | Number** | 26 | 41 | 121 | 139 | 231 | 558 |

*Total amount of sentences from real-life language data: 2017

**Total number of sentences from drama: 1226

Figure 2: Types of sentence endings (modified from Mizumoto, Fukumori, Fukuda. et al (2006, 10))



In dramas, the most occurring sentence ending type is the *wa*-type counting all the variations of *wa*, appearing in 18.84% of the lines counted. Comparatively, *wa* endings were only counted in 0.25% of lines from the real-life language data, tied with *kashira* as lowest. Second is *noyo*, 11.34% in dramas and 3.92% in real-life language data – the highest percentage. Third is *yo* – 9.87% in drama, 0.89% in real-life data. Fourth is *ne*, 3.34% in drama, 0.70% in real-life language data. Then finally, *kashira*, is found in 2.12% of lines from dramas and 0.25% of real-life language data – the lowest along with *wa*. The most used group in real-life language data is *noyo*, which is the second-highest percentage used in drama. Also here, from

the data analysed, all types of sentence endings are used overwhelmingly more in drama (ibid., 9-10).

When analysing specific scenes where feminine sentence endings come up, in dramas there is a tendency to see an increase in occurrences in scenes where the character is arguing, objecting to something and when emphasizing something (ibid., 16)

To summarise the above findings, we can see the consistent trend in the real-life language data that women use much less feminine sentence endings, while in TV dramas feminine sentence endings are used 5-30 times more. The findings conclude that stereotypical linguistic features are far more prominent in fiction than in natural speech.

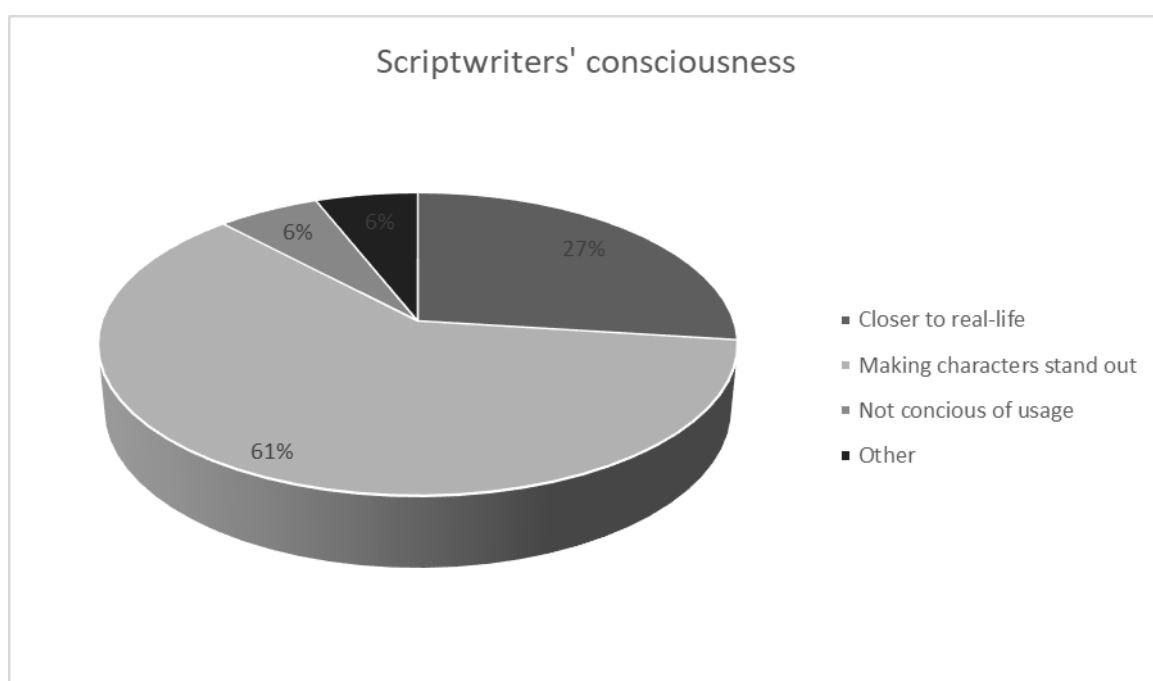
3.1.1: Mentality of scriptwriters: why excessive *onnakotoba* usage?

A survey and analysis conducted by Mizumoto, Fukumori & Takada (2008) questioned scriptwriters for TV drama on their motivation behind writing the dialogue of female characters using more female-specific language than what they hear in real life. The survey was conducted between October 2005 and June 2006, receiving answers from 80 scriptwriters, with a 4/1 male/female ratio, and an age range from 30s to 80s. The survey's goals were, among other things, the following:

- 1) to gather data on the “consciousness” behind usage of *onnakotoba* (being different from real-life speech).
- 2) the “world” portrayed in a TV drama – is it realistic or not?
- 3) attitudes towards female-specific language and stereotypes – reasons to use/not use feminine language features.

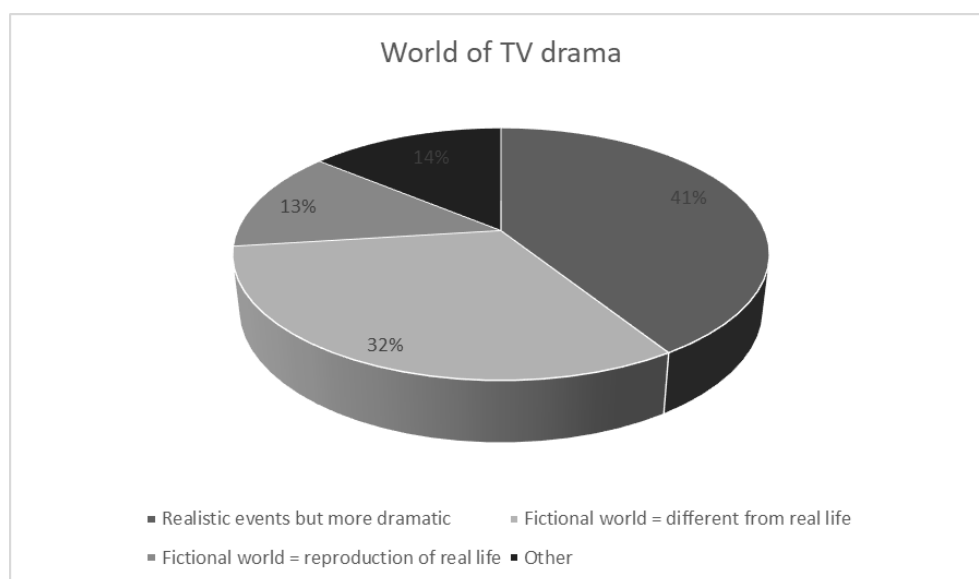
Like the previous study, the main focus is on the feminine sentence endings (1-2). One result came to the conclusion that a 27% of surveyed scriptwriters aim to make the actresses speak natural language in TV drama, while a larger majority of 61% actively use *onnakotoba* to differentiate between characters and make them stand out. (61%). 6% answered that they do not consciously aim for either realistic or unrealistic language usage, and 6% answered 'other', as illustrated in the figure below (ibid., 2).

Figure 3: Scriptwriters' consciousness (modified from Mizumoto, Fukumori & Takada, 2008, 2)



Another question from the survey was view on the “world” of dramas is to the scriptwriters. 41% answered that the world of TV drama portrays realistic events but exaggerated to be made more dramatic. The second biggest percentage, 32%, answered that they write with the mentality that fiction is fiction and by nature shows a world different from real life. Both of these reflect a view that justifies exaggerated language usage, because they do not aim to reproduce something true to life. 13% answered that TV drama is meant to be a reproduction of real life (i.e., the aim is a realistic portrayal), while 14% answered 'other'. See Figure 4. (ibid., 2-3).

Figure 4: The “world” of TV drama to scriptwriters (modified from Mizumoto, Fukumori & Takada, 2008, 2-3)



Further questions in the survey enquire what their own “image” of *onnakotoba* is, and what making characters speak this way illustrates about their personality. The top reasons given for giving female characters using feminine sentence endings are to give the characters a ‘feminine and soft image’, elegant or refined and polite. Feminine role language becomes a language tool to effectively express something about the personality or behaviour of the character (ibid., 3,5).

3.1.2: Comparison: old vs new drama series: decrease in usage

When comparing selected TV dramas to other existing TV dramas, a notable difference between female language in dramas from the past and the present can be observed. A study by Sawada (2014, 1), basing itself on the same methods as Mizumoto et al (2006), aimed to do a comparative analysis on the usage of feminine sentence endings in drama series from the 80s and compared it to ones from 2009-2014. The feminine sentence endings in Table 4 were counted, adding a few more endings than the studies by Mizumoto et al (2006). This study used 10 episodes each from 5 drama series from the 80s, and 10 episodes from present-day drama series.

Table 4: Feminine sentence endings (modified from Sawada, 2014, 1)

N: noun, na-A: na-adjective, i-A: i-adjective, V: verb

| Feminine sentence ending | Example | Feminine sentence ending | Example |
|---------------------------|-----------------------------|--------------------------|---------------------------------|
| N + <i>yo</i> | <i>kare yo</i> | <i>wayo</i> | <i>chigau wa yo</i> |
| Interrogative + <i>yo</i> | <i>nani yo</i> | <i>wayone</i> | <i>ii wayone</i> |
| na-A + <i>yo</i> | <i>saitei yo</i> | <i>no</i> | <i>ittakotoaru no</i> |
| na-A+ <i>ne</i> | <i>kirei ne</i> | <i>none</i> | <i>kantan na none</i> |
| N+ <i>ne/yone</i> | <i>soudemonaitte kao ne</i> | <i>noyo</i> | <i>sou na noyo</i> |
| <i>kashira(ne)</i> | <i>ikou kashira</i> | <i>noyone</i> | <i>shikata nai noyone</i> |
| <i>wa</i> | <i>iwana wa, iya da wa</i> | <i>mono</i> | <i>wakannainda mono</i> |
| <i>wane</i> | <i>ii wa ne</i> | <i>nasai yo/ne</i> | <i>ii kagen ni shi nasai yo</i> |

Notable results were the following: the average usage rate of feminine sentence endings decreased from 21% in past drama series to 4% in modern drama series. The number types of sentence endings have decreased too, with some sentence endings having fallen out of use: na-adjective + *ne*, i-adjective+*ne*, *wayone*, *kashira(ne)* and *mono* have fallen into disuse in modern drama. Compared to older drama, modern drama also uses less feminine sentence endings to make negative statements 'softer'. The sentence endings na-adjective+*ne*, *kashira(ne)*, *wa* and *mono* appear in the instances where sentences are made to be 'softer'. Another interesting difference between past drama and present drama is that there is a bigger difference between the speech of protagonists and non-protagonists: in modern drama minor characters use more feminine sentence endings, whereas there is not a notable difference in

past drama (ibid., 2) Sawada does not compare the results with the study by Mizumoto et al (2006).

Sawada (2014) claims that the decrease in feminine sentence endings is because of the influence of real-life *speech accommodation*. The societal view on language usage has changed to the point where it is believed that gendered language differences are not required. Along with women advancing into 'male' areas of society, gender differences in language are gradually in the process of being abandoned. Reflecting this trend, also in modern drama, female language usage is changing. If we go by these conclusions, we can say that the way female language is depicted in fiction is affected by societal change in usage and attitude (ibid. 3).

3.2: Summary

This chapter has summarized previous studies on feminine sentence endings, which is a part of *onnakotoba* and how women's language is used as a role language in fiction.

By counting how often feminine sentence endings appear in the collected data, it becomes possible to analyse and compare. The first major study from 2006 by Mizumoto et al compares the dialogue from female characters in 'trendy drama' (contemporary TV drama) with recorded conversation from real-life women. Both the fictional and the real conversations are transcribed, and occurrences of sentence endings are counted. This study concludes that feminine sentence endings are used a lot more in TV drama compared to real-life speech (with some variation based on the age of the speakers).

The studies described in this chapter shows a concrete approach in how to analyse the use of specific features of a role language. By counting frequencies sentence endings, we can easily see how large the percentage of spoken lines in a work use these role language elements, sort

them (e.g. which particular sentence endings are used, age groups of users) and compare them with equivalent data.

An issue with this type of data is that it is questionable to make a conclusive statements unless we have data from, for example, ‘all’ existing TV dramas. The works selected for these studies is still too few to say the results are wholly representative. However, it is possible to compare data with other data, as well as discuss the results from a perspective on role-language studies or a sociolinguistic one.

It also becomes possible to compare the data from these studies to data from future studies. The first study compares real-life speech to television drama, but we may find different results when looking at feminine sentence endings in other mediums – for example novels. Chapter 4 will build on the data from the studies described in this chapter, and compare it to new data from a corpus produced from a translated novel.

Chapter 4: Female role language in Eng-Jpn translation: case study of a translated novel

This chapter will describe a case study that aims to analyse the use of feminine role language in a translated novel – from English into Japanese.

As described in previous chapters, spoken lines from female characters (in novels) that do not have any obvious gender marker in the original language text are almost always given feminine grammatical features in the translation into Japanese.

The purpose of this study is to examine how much role language is used in a selected translated book – by making a corpus and analysing every line of dialogue in the novel, we

can see exactly how many % of lines have been translated with a feminine sentence ending, as well as which sentence endings have been made use of the most and least.

This chapter will also compare the data from the self-made corpus with the results from the studies described in Chapter 3.

Note that the only aspects of female or feminine role language that will be taken into account is feminine sentence endings (*josei bunmatsushi*), not other aspects that may be considered parts of female role language (i.e. vocabulary).

4.1: Introduction: selection of a translated novel

The novel selected for analysis in this case study is the Japanese translation of the novel *The Kind Worth Killing* by the American writer Peter Swanson, who had its original release in 2015 by William Morrow (imprint of HarperCollins).

The Japanese translation was released in 2018 by Sōgen Suiri Bunko (imprint of Tokyo Sōgensha), a paperback label focusing on genres like mystery, fantasy, science fiction and horror, with a lot of translated titles in its library. The translation is done by Natsuko Mutai, who has translated a number of English-language books into Japanese for the label.

The novel itself is a mystery/thriller, the following being a basic plot summary taken from the official website for the original English release:

On a night flight from London to Boston, Ted Severson meets the stunning and mysterious Lily Kintner. Sharing one too many martinis, the strangers begin to play a game of truth, revealing very intimate details about themselves. Ted talks about his marriage that's going stale and his wife Miranda, who he's sure is cheating on him. Ted and his wife were a mismatch from the start—he the rich businessman, she the artistic free spirit—a contrast that once inflamed their passion, but has now become a cliché.

But their game turns a little darker when Ted jokes that he could kill Miranda for what she's done. Lily, without missing a beat, says calmly, "I'd like to help." After all, some people are the kind worth killing, like a lying, stinking, cheating spouse. . . . Back in Boston, Ted and Lily's twisted bond grows stronger as they begin to plot Miranda's demise. But there are a few things about Lily's past that she hasn't shared with Ted, namely her experience in the art and craft of murder, a journey that began in her very precocious youth. Suddenly these co-conspirators are embroiled in a chilling game of cat-and-mouse, one they both cannot survive . . . with a shrewd and very determined detective on their tail.

"The Kind Worth Killing." Peter Swanson, www.peter-swanson.com/novels/the-kind-worth-killing/

When it comes to translated literature from English into Japanese, I found it hard to select a specific novel, because since I'm looking at the language usage in dialogue, almost any novel with a lot of dialogue would qualify. To narrow it down, my two criteria for choice of a book were: 1. that it is an example of a popular novel (i.e. bestseller) read by a 'mainstream' audience and 2. that it is a recently translated novel.

The first criteria is because of the criteria for role language as discussed in chapter 2, that a role language must be understood by 'all' users of the language to qualify as a role language. The language in a so-called mainstream novel will most likely be the kind that 'every' user of the language is familiar with, as opposed to something for a more niche audience. The second criteria that it is a recently translated novel is to be able to make conclusions about current-day translation trends. When I was studying abroad in Tokyo Fall semester 2018, I made a point to regularly search bookstores for translated novels that caught my attention. This particular novel was displayed in several bookstores, so I decided to look into it more. The Japanese translated title is *Soshite miranda o korosu*. The English paperback edition used in this study is 415 pages, while the Japanese translation is 427 pages.

The Japanese translated version has been recipient of the following accolades: "This Mystery Is Great! 2019" (*kono misuteri ga sugoi!*): 2nd place, Bunshun Mystery Best 10 2018: 2nd place, "I want to read mysteries! (*misuteri ga yomitai!*)" 2019: 2nd place.

4.2: Hypothesis and goals

The aim of this study is to verify the question if literary translations use an excessive amount of feminine sentence endings. This goes back to what is written in chapter 2 about translations into Japanese: that the norm is to use a lot of feminine role language for female characters in fiction, particularly so in translated texts.

By making a corpus, we can see exactly what percentage of dialogue lines in the novel spoken by female characters use feminine sentence endings. We can also look closer at which sentence endings are made use of the most and least. In addition, findings will also be compared to the previous studies described in chapter 3.

4.3: Method

The method chosen to gather data is through making an Excel-based corpus. Dialogue lines from the original English-language novel will be transcribed (together with page numbers) next to transcriptions of the Japanese-language lines from the translated novel, also together with page numbers. When the English/Japanese lines have been transcribed, whether there is a female sentence ending in the translated line will be noted as 0 or 1, making it possible to count the total number of occurrences when all lines have been transcribed. In the cases where a female sentence ending is present, after the 1 has been noted, which specific sentence ending it is will also be noted with a 1.

Only dialogue from female characters will be transcribed. In addition, similarly to what has been done in the previous studies, lines from formal situations where more formal language is used (so-called *desu/masu* language) will not be transcribed. In some scenes, characters will speak using gender-neutral formal language, i.e. when they are talking to the police or to someone in a higher work position. Female-sentence endings only occur in comparatively informal scenes – i.e. casual dialogue between family or friends. Some shorter parts of

dialogue have been ignored – i.e if a line of dialogue is simply “Yes.”, excepting cases where the translation has added more to the line.

The following feminine sentence endings have been counted. Number 1-15 are from the study by Mizumoto et. al (2006), while the additional 16-19 are from the study by Sawada (2014).

The sample sentences are from the corpus itself.

Table 1.1: *kashira*

| <i>kashira</i> | English | Japanese |
|----------------|--------------------------|------------------------------------|
| | Do you mind? (page 3) | <i>koko, ii kashira?</i> (page 10) |

Table 1.2: *ne*

| <i>ne</i> | English | Japanese |
|--|---|--|
| N ne | That would be a first (page 67) | <i>soko wa daijina pointo ne</i> (page 75) |
| naA ne | That’s wonderful | <i>suteki ne</i> (not in corpus) |
| na-A - word stem of conjugated auxiliary + ne | You seem nervous (page 67) | <i>shinkeishitsu ni natteru mitai ne</i> (page 74) |
| N (non-conjugated) + ne | Maybe he just suspected us, but he wouldn’t have told a soul (page 201) | <i>tabun watashi-tachi no koto wa tada utagatteta dake ne</i> (page 204) |

Table 1.3: *yo, yone*

| <i>yo, yone</i> | English | Japanese |
|---|-------------------------------------|---|
| N <i>yo, yone</i> | Your turn (page 33) | <i>anata no ban yo</i> (page 41) |
| Interrogative + yo | What? | <i>nani yo</i> (not in corpus) |
| Interrogative + particle + yo | What is it? | <i>nani ga yo</i> (not in corpus) |
| na-A <i>yo, yone</i> | Shhh, it's okay (page 201) | <i>shī, daijōbu yo</i> (page 204) |
| na-A - word stem of conjugated auxiliaries + yo (yone) | He's still short, I hear (page 233) | <i>aikawarazu sei wa hikui-sō yo</i> (page 237) |
| N (non-conjugated) + yo (yone) | That easy (page 41) | <i>sore dake yo</i> (page 49) |

Table 1.4: *noyo*

| <i>noyo</i> | English | Japanese |
|------------------------------------|---|--|
| [V / i-A / na-A / N] noyo | Weather's supposed to be beautiful tomorrow (page 13) | <i>ashita wa sugoku ī otenki ni narurashī noyo</i> (page 21) |

Table 1.5: *wa*

| <i>wa</i> | English | Japanese |
|-----------------------------|-----------------------------|---|
| <i>wa</i> | I'll tell you (page 32) | <i>sono uchi oshieru wa</i> (page 40) |
| <i>wane</i> | Interesting (page 5) | <i>omoshiroi wane</i> (page 12) |
| <i>wa yo, wayone</i> | That sounded flip (page 42) | <i>karugarushiku kikoeta wa yo ne</i> (page 50) |

Table 1.6: others

| others | English | Japanese |
|--------------------------|--|--|
| <i>no</i> | What are you reading? (page 5) | <i>anata wa nani o yonde iru no?</i> (page 12) |
| <i>none</i> | You're here (page 65) | <i>kita none</i> (page 73) |
| <i>mono</i> | It's a serious commitment (page 38) | <i>kore wa jūdaina koto da mono</i> (page 47) |
| <i>nasai (yo)</i> | You should have dinner with Mac tonight (page 166) | <i>kon'ya wa Makku to shokuji shinasai yo</i> (page 170) |

4.4: Results

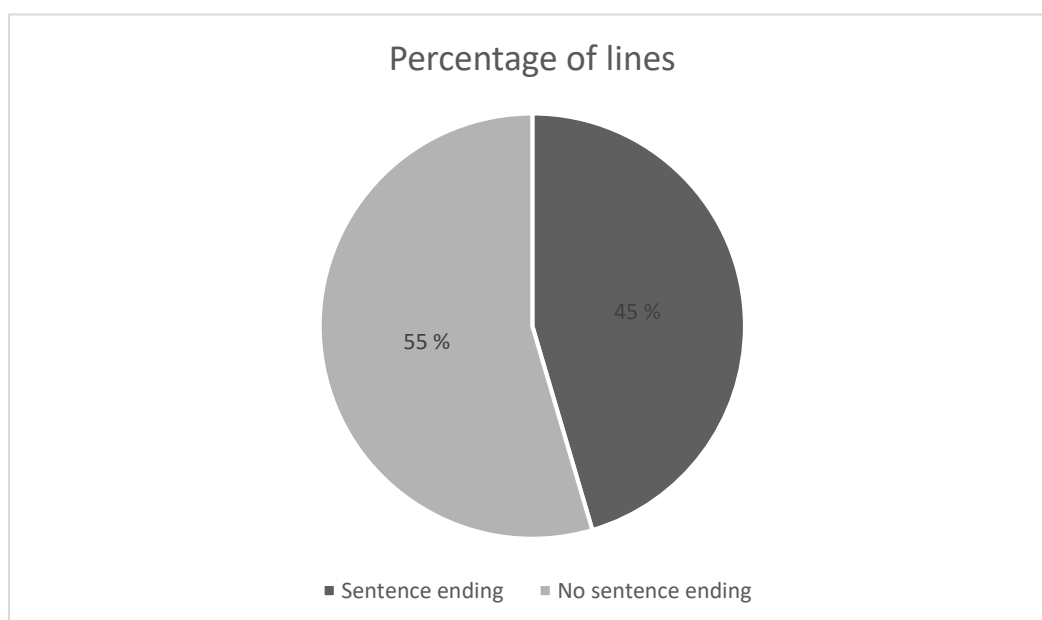
After completion of the corpus, it is now possible to count, analyse and compare the occurrences of feminine sentence endings.

4.4.1: Results by percentages

The total number of sentences analysed ended up at 1310, the starting goal being 1000 or more. All pages of the book were gone through, with the qualifications chosen earlier (only dialogue by female characters, lines with formal speech skipped)

Out of the 1310 lines analysed, 595 were noted as having feminine sentence endings, making up 45.4%. The remaining 54.5% had no sentence ending.

Figure 1: % of lines (rounded up)



Next, which type of sentence endings have been made use of most will be compared.

These percentages are only from the 595 lines that were counted as having a sentence ending, the remaining are ignored.

The types of sentence ending will be categorised into four groups: *ne*, *yo*, *noyo*, *wa*, *kashira*, and others.

ne: 39, 6.55%

yo: 97, 16.30%

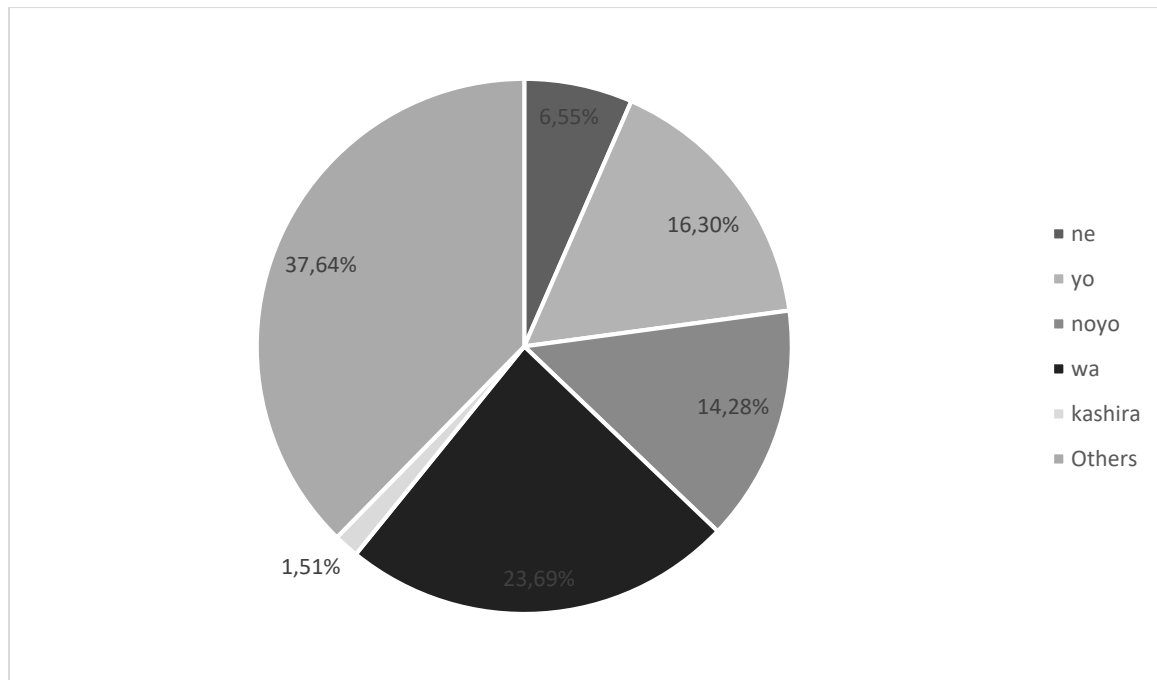
noyo: 85, 14.28%

wa: 141, 23.69%

kashira: 9, 1.51%

Others: 224, 37.64%

Figure 2: Types of sentence ending



Splitting up the “others” bracket gives us the results as below. Note that these are the results from only 224 sentences. The results here will not be able to be compared to previous studies, as sufficient data does not exist.

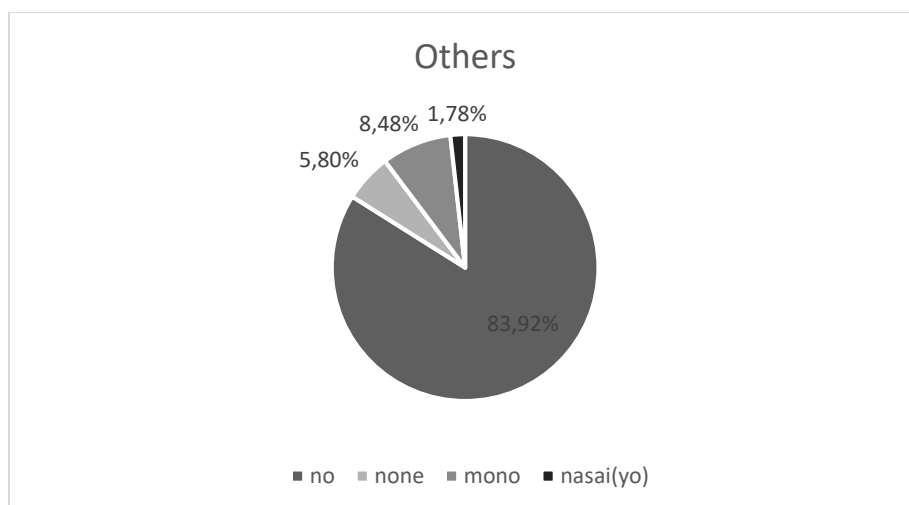
no: 188

none: 13

mono: 19

nasai(yo): 4

Figure 3: Others



4.4.2: Comparison with previous studies

The data is taken from the study by Mizumoto et. al (2006). All the tables and figures below are modified from the ones in that study.

First, below is a comparison between the total number of lines with feminine sentence endings, sorted by numbers and percentages:

Table 2: Comparison (real-life data and data from drama modified from Mizumoto et. al (2006, 9)

| | With sentence ending | Total sentences analysed |
|-----------------|----------------------|--------------------------|
| Corpus | 595 | 1310 |
| Real-life data | 93 | 2017 |
| Data from drama | 558 | 1226 |

Figure 4: By percentage

Corpus: 45.41%

Real-life data: 4.61%

Data from drama: 45.51%



The following table counts the frequencies of the different sentence endings. Because the sentence endings counted as ‘other’ (minus *kashira*) from the corpus have not been counted in the study by Mizumoto et. al (2006), these have not been counted below.

Table 4: Types of sentence endings (modified from Mizumoto et. al (2006, 9))

| | | <i>kashira</i> | <i>ne</i> | <i>yo</i> | <i>noyo</i> | <i>wa</i> | Other | <u>total</u> |
|--------------|-----------------|----------------|-----------|-----------|-------------|-----------|-------|--------------|
| Real | <i>Number*</i> | 5 | 16 | 18 | 49 | 5 | x | 93 |
| Drama | <i>Number**</i> | 26 | 41 | 121 | 139 | 231 | x | 558 |

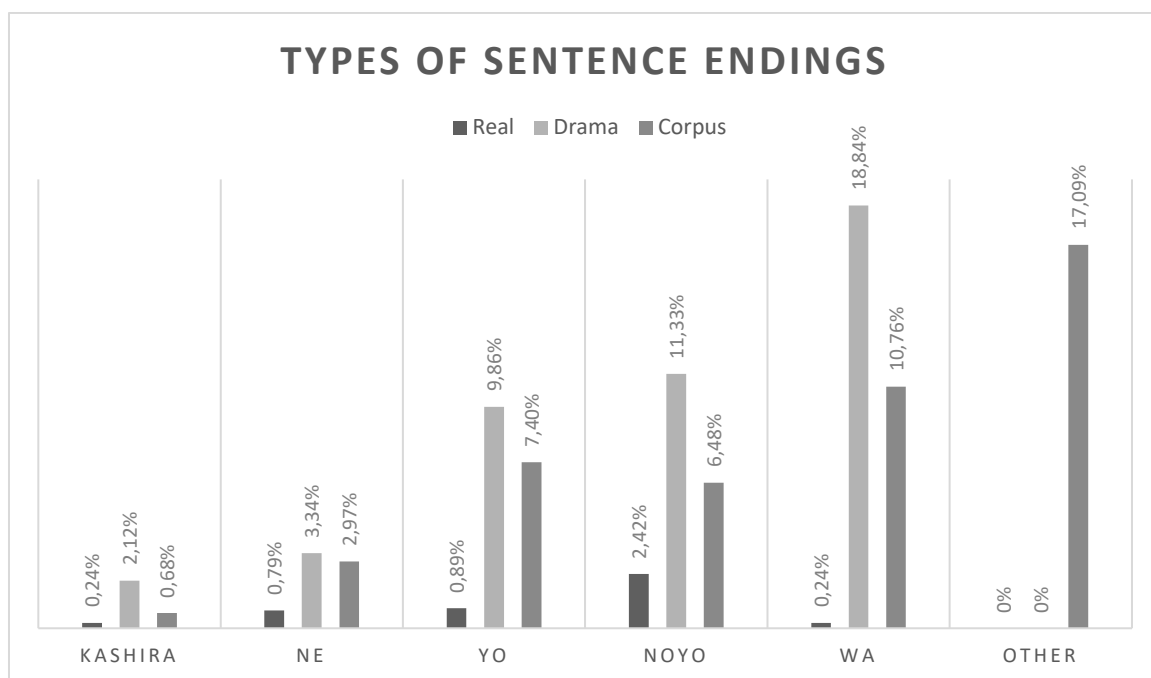
| Corpus | Number*** | 9 | 39 | 97 | 85 | 141 | 224 | 595 |
|--------|-----------|---|----|----|----|-----|-----|------------|
|--------|-----------|---|----|----|----|-----|-----|------------|

*Total number of lines analysed: 2017

**Total number of lines analysed: 1226

***Total number of lines analysed: 1310

Figure 5: Types of sentence endings: by percentage



4.4.3: Ambiguous endings

One thing that should be clarified, is that some endings may also be considered neutral endings. Some of the *wa* endings can be neutral (as opposed to feminine) expressions.

The following line (Table 4) out of context can be said by a male or female character. In spoken dialogue (real life or movie/TV), the feminine *wa* ending will be spoken with a rising intonation, while the neutral *wa* ending is spoken with a falling intonation.

Table 5: Ambiguous *wa*-ending

| English (page 217) | Japanese (page 221) |
|--------------------|----------------------------|
| Almost | <i>yari-sō ni natta wa</i> |

This study still counts them as feminine endings, as if we look at the wider context of the dialogue, we can see that the female character consequently uses other feminine endings, justifying this study's labelling of them as feminine sentence endings. Table 5 shows another line of dialogue by the same female character from the same page and exchange of dialogue.

Table 6: Feminine sentence ending

| English (page 217) | Japanese (page 221) |
|--------------------|--|
| You were right | <i>anata no itta tōri</i> <i>ne</i> |

The second type of ambiguous sentence ending is some of the *ne*-endings, that can also be seen as gender-neutral, i.e. we cannot tell if the person speaking is female or using feminine language just by the isolated sentence, despite a sentence ending being present.

Table 7: Ambiguous *ne*-ending + contextual sentence with *wa*-ending

| English (page 12) | Japanese (page 20) |
|----------------------------------|------------------------------------|
| I might have snuck a drag or two | <i>karuku sutte mita kamo ne</i> |
| English (page12) | Japanese (page 20) |
| I'm not smoking again | <i>mata hajimeta wake janai wa</i> |

These have been initially counted as feminine sentence endings because they are consistent with the other dialogues in the same context containing other feminine sentence endings (with no ambiguity), as seen in Table 6. However, because these examples are more questionable than the ambiguous *wa*-ending discussed above, they have been marked in an extra tab in the corpus (see Appendix). Eight sentences are marked, decreasing the total number of *ne*-endings in the corpus from 39 to 31.

4.5: Summary of results

The first striking observation is that the data from drama done by Mizumoto et. al (2006) and the corpus analysis done in this thesis are almost identical in terms of total number of appearances, while it is much lower in the real-life data, which corresponds to the writings by Kinsui that state that works of fiction make use of significantly more stereotypical language features than is ever seen in real-life conversations.

One of the points discussed and mentioned in chapter 2 is translations and how they tend to ‘hyperfeminise’ female dialogue through the use of feminine sentence ending particles, even more so than texts originally written in Japanese. However, we can not observe this difference by looking at the results from the data from dramas and the data from this corpus. We have to leave it to further studies.

However, this also brings up an issue we should be aware of of type of data analysed – namely, their mediums being television drama and written prose. Different existing data (i.e. from different mediums or genres) to compare this study’s corpus findings with would perhaps show notably different results, but unfortunately there has not been existing data available to use for comparison in this study.

One issue with drawing generalising conclusions about writing conventions and trends from both collected data and the previously existing data used for comparison, is that the amount of fictional works (some TV dramas and one single translated novel) that has been analysed is too small. We should refrain from making generalising conclusions on role language in fiction and translations just from the data analysed in this chapter, though the results can be viewed as one part of a wider context. Although we cannot generalise the findings of my analysis to all translated works from other languages into Japanese, it has been consistent with the findings of the Japanese dramas done by Mizumoto et al (2006), and it shows clearly that the frequency of feminine sentence ending particles in translation work and fiction in general is much higher than that of real life women’s language usage.

Similar methods can be used in further studies on role language and feminine language features. The methods used and described in this chapter can be used as a model or starting guideline for further studies on related subjects, on a smaller or bigger scale.

Chapter 5: Summary and Conclusion

The purpose of this thesis has been to analyse the use of feminine sentence endings used in the English-Japanese translation of a contemporary novel. The theoretic background is based on Satoshi Kinsui’s writings on *role language*.

Chapter 2 details the theoretical background of the study. First, the definition of role language is discussed, starting with the definitions outlined by Satoshi Kinsui. Role language is

fictionalised orality, or unique grammatical and vocabulary associated with certain “characters” that appear in the dialogue of fictional characters in literature and other media. There is always a discrepancy between role language and real-life language usage by the groups represented.

This chapter goes on to discuss the topic of women’s language (*onnakotoba*, *joseigo*), and goes into historical background for how the creation of a ‘speaking voice’ for women was created through print works as part of the process of modernising the written Japanese language as part of the *gembun icchi*-movement (unification of the written and spoken language). Here it also becomes important to remember that although an idea of what “women’s language” is supposed to look like has been created, the way women’s speech is portrayed in literature and other works of fiction does not reflect the variety of spoken language used by women all over Japan.

Chapter 3 describes previous studies on the topic. The first main study described here is a study on *onnakotoba* usage in TV drama, by Mizumoto et al (2006). This study compares dialogue spoken by the female characters from selected TV dramas to real-life language data from recorded natural speech. The focus is on the frequency of feminine sentence ending particles. First, feminine sentence ending particles are identified, the five main categories being *kashira*, *ne*, *yo*, *noyo* and *wa*. To count the frequencies of appearances, the dialogue from TV drama as well as the real-life language data is transcribed to text, then counted and categorised.

The results of this showed that the frequency of feminine sentence ending particles was significantly higher in the data from TV drama compared to the real-life language data. The overall percentage of appearances from the real-life data was 4.61%, while the overall data from TV drama was 45.51%.

The second major study described in this chapter is a study by Sawada (2014) comparing older TV drama series to newer TV drama series. The results of this study observes a decrease

in feminine sentence particle usage in more recent dramas: the average usage rate of feminine sentence endings is seen to have decreased from 21% in older drama series to 4% in modern drama series. The TV dramas analysed were 5 series from the 80s and 5 series from the year of the study. This study was based on the method by Mizumoto et al (2006). Sawada theorises that the change in language usage reflects real-life speech developments, where it is stated that there is gradually becoming less of a difference between male and female speech styles.

Chapter 4 describes method, execution and results of this thesis' main study. The purpose is to find out how many lines of dialogue by female characters in a translated novel use feminine sentence ending particles. The novel selected is the American mystery/crime novel *The Kind Worth Killing* by Peter Swanson, who had its original release in 2015. The Japanese translation came out in 2018. This particular novel was selected because it is an example of a popular, or 'mainstream' (i.e. bestselling) novel, that will most likely make use of normative translation norms. It is also a recently translated novel, which means that the language usage will not be outdated.

The method is based on the study by Mizumoto et al (2006) on feminine sentence endings, and results are compared to the findings from this study. A total of 19 sentence endings are counted, further classified into six groups: *ne*, *yo*, *noyo*, *wa*, *kashira*, and *other*.

A corpus is made using Microsoft Excel (see Appendix). Both the original English and the Japanese lines of dialogue are transcribed into the Excel file, along with page numbers. Whether there is a sentence ending present is noted (0 or 1), and if there is one, its category (i.e. *noyo*) is also noted in a separate column (with a 1). Only lines by female characters are added to the corpus, and lines using formal (gender-neutral) language is skipped.

The total lines counted 1310 lines analysed, 595 were noted as having feminine sentence endings, making up 45.4%.

To summarise the results as concisely as possible, the results show that feminine sentence endings are used to a significantly higher frequency in both the translated novel and the data from TV drama by Mizumoto et al (2006), compared to the real-life data. In other words, these stereotypical language features seem to be largely a feature of fictionalised orality. The dialogue in fictional works making use of more stereotypical language to express something about the 'character' agrees with Kinsui's writings on the topic.

In any literary translation (meaning, any work of fiction in any medium) from a foreign language into Japanese, the dialogue undergoes a process where language features to indicate the speaker as a certain 'type' (such as the speaker's gender). Even without taking the comparative data into account, by noting that a 45% of the total sentences analysed have feminine sentence endings, while the original English text has no grammatical features to connotate the speaker as female.

The results speak to a convention-adherent translation style, where female characters are made to speak using feminine role language because translating the dialogue of female characters in literature this way is the established norm in Japan. We may further hypothesise that translated works are more convention-bound than recent Japanese-language literature, but this remains only a speculation as any corpora of comparative data has not been available to make analyses. With this type of comparative study, something we should be aware of is that we cannot make generalising statements about the results obtained in this study's corpus, unless we have data large and comprehensive enough that it can be called representative of all written fictional language usage in Japanese.

Analysing the usage of feminine sentence ending particles, as well as other types of role language, in translated works can illuminate how ubiquitous role language is in Japanese literary writing, and how writing conventions in the target language transforms the foreign-language text when it is translated. Whether this is good or bad or something in between is not the purpose of this study to argue, but rather show to what degree this type of writing style is used in translations.

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Appendix

1. ne
2. yo
3. noyo
4. wa
5. kashira

| | A | B | C | D | E | F |
|----|------|--|------|--------------------------------|-----------|--------------|
| 1 | Page | English | Page | Japanese | TOTAL: 39 | Amb. total:8 |
| 2 | 12 | I might have snuck a drag or two. | 20 | 軽く吸ってみたかもね | 1 | 1 |
| 3 | 33 | It's a start | 41 | まずはこんなところね | 1 | 0 |
| 4 | 34 | I just can't imagine what it would be like to meet someone and know right away that I want to have sex with them | 42 | 誰かに出会って、その人とセックスしたいってすぐに思うなんてね | 1 | 0 |
| 5 | 34 | The way you told that story I couldn't tell | 42 | あの話をしたときのあなたの様子だと——どうかしらね | 1 | 0 |
| 6 | 34 | So you're thinking of killing her. | 42 | つまり、あなたは彼女を殺すことを想像しているわけね | 1 | 0 |
| 7 | 38 | I hear you're very rich | 46 | あなた、大金持ちなんですってね | 1 | 0 |
| 8 | 67 | You seem nervous | 74 | 神経質になってるみたいね | 1 | 0 |
| 9 | 67 | That would be a first | 75 | そこは大事なポイントね | 1 | 0 |
| 10 | 69 | Sorry, I'm offtrack here | 77 | ごめんなさい、これは脱線ね | 1 | 0 |
| 11 | 71 | | 79 | これが、殺人を犯し、なおかつ、つかまらない方法ね | 1 | 0 |
| 12 | 86 | You're hungry, Lily | 93 | よほどお腹がすいてるのね、リリー | 1 | 0 |
| 13 | 97 | We should go sometime this week | 103 | 今週中に行ってみないとね | 1 | 1 |
| 14 | 97 | Maybe he'll feel he has to, since you're writing the checks and you asked | 103 | 彼は来なきゃいけないと思うかもね | 1 | 1 |
| 15 | 99 | You were quite the animal today | 106 | きょうのあなたはまさにケダモノね | 1 | 0 |
| 16 | 120 | Thanks, anyway | 125 | ありがとね | 1 | 0 |
| 17 | 128 | I guess so | 133 | そうみたいね | 1 | 0 |
| 18 | 138 | Quite the view | 142 | すばらしい眺めね | 1 | 0 |
| 19 | 138 | You don't think he'll miss it? | 143 | 鍵がないことに彼が気づくとは思わないわけね？ | 1 | 0 |
| 20 | 141 | A little | 146 | 少しね | 1 | 1 |
| 21 | 153 | That's all I ask | 158 | それだけをお願いね | 1 | 0 |
| 22 | 174 | I guess neither of us is having a good night with our men | 179 | 今夜はふたりとも男のことじゃツイてなかったみたいね | 1 | 0 |
| 23 | 191 | So you've lost your faith | 194 | じゃあ、あなたは信仰を失ったわけね | 1 | 0 |

| | A | B | C | D | E | F |
|----|-----|--|-----|-------------------------------------|---|---|
| 24 | 191 | I guess you could say that | 194 | そう言えるかもね | 1 | 1 |
| 25 | 200 | No one knows about us | 203 | わたしたちのことは誰も知らないわけだしね | 1 | 0 |
| 26 | 201 | Maybe he just suspected us, but he wouldn't have told a soul | 204 | たぶんわたしたちのことはただ疑ってただけね | 1 | 0 |
| 27 | 204 | | 208 | ほんの五分間だけね | 1 | 0 |
| 28 | 217 | You were right | 221 | あなたの言ったとおりね | 1 | 0 |
| 29 | 219 | She can live anywhere with her money | 224 | あれだけお金があれば、どこにだって住めるもんね | 1 | 1 |
| 30 | 221 | It's so sad | 226 | ほんとに悲しい話ね | 1 | 0 |
| 31 | 227 | After what happened | 230 | ああいう事件があったわけですからね | 1 | 1 |
| 32 | 293 | But mostly surprised that you want money from me. | 298 | でも何より驚いたのは、あなたがわたしからお金を取ろうとしてるってことね | 1 | 0 |
| 33 | 293 | The estate has to be settled | 299 | 相続の手続きがすまないよね | 1 | 1 |
| 34 | 301 | At nine at night | 308 | 時間は夜の九時ね | 1 | 0 |
| 35 | 318 | So she was willing to kill me? | 325 | 彼女、わたしを殺す気になったわけね？ | 1 | 0 |
| 36 | 348 | This is pretty | 354 | いい景色ね | 1 | 0 |
| 37 | 350 | Oh, so quaint | 356 | ほんとにおもむきのある家ね | 1 | 0 |
| 38 | 354 | | 359 | つまり、彼はかなり遠くに行っている可能性があるってことね | 1 | 0 |
| 39 | 369 | Besides, you're not getting back together, I hope | 375 | 第一、父さんと母さんはよりをもどそうとしてるわけじゃないものね | 1 | 0 |
| 40 | 411 | You mean Detective Kimball | 417 | キンボール刑事のことね | 1 | 0 |

| | A | B | C | D | E |
|----|------|--|------|--|------------------|
| 1 | Page | English | Page | Japanese | TOTAL: 97 |
| 2 | 6 | I do | 13 | そうよ | 1 |
| 3 | 6 | No, thank you. | 14 | ありがとう、でももう結構よ | 1 |
| 4 | 11 | In here | 19 | ここよ | 1 |
| 5 | 22 | It's all right. | 30 | まあまあよ | 1 |
| 6 | 32 | It's Lily. | 40 | リリーよ | 1 |
| 7 | 33 | About everything | 40 | あらゆることについてよ | 1 |
| 8 | 33 | I ordered a martini because you had one in front of you and it looked sophisticated | 40 | マティーニをたのんだのは、あなたの前にそれがあって、かっこよく見えたからよ | 1 |
| 9 | 33 | Your turn | 41 | あなたの番よ | 1 |
| 10 | 35 | I'm interested is all. | 43 | ただ興味があるだけよ | 1 |
| 11 | 38 | I agree. | 47 | 賛成よ | 1 |
| 12 | 40 | She's a negative | 49 | 彼女は負の存在よ | 1 |
| 13 | 41 | That easy | 49 | それだけよ | 1 |
| 14 | 41 | Let's keep talking, though | 50 | でも、話をつづけましょうよ | 1 |
| 15 | 42 | I'm not | 51 | そうよ | 1 |
| 16 | 42 | You need to decide for yourself | 51 | 決めるのはあなた自身よ | 1 |
| 17 | 42 | You keep thinking about your wife | 51 | そちらは奥さんの件を考えていてよ | 1 |
| 18 | 50 | Well, whatever you two think, Chet is a real artist, and we are all doing the art world a huge favor by allowing him some space to focus this summer | 59 | でもまあ、あなたがたふたりがどう思おうと、チェットは正真正銘のアーティストですからよ | 1 |
| 19 | 52 | It's a Miss Marple | 61 | ミス・マーブルよ | 1 |
| 20 | 57 | We'll pick a place | 64 | 場所を決めましょうよ | 1 |
| 21 | 62 | It's a Matt Christie self-portrait | 69 | マット・クリスティーの自画像よ | 1 |
| 22 | 62 | No, he's a total professional. | 70 | 彼はプロそのものよ | 1 |
| 23 | 68 | I truly believe that | 76 | あれは本心よ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|--|---|
| 24 | 68 | | 76 | たとえそれがすぐに終わるとしてもよ | 1 |
| 25 | 69 | | 77 | そして、もしあなたが本気でミランダを殺そうと思っ ているなら、わたしはできるかぎりあなたの力になるつも りよ | 1 |
| 26 | 70 | But only because we don't know each other well enough yet | 78 | でもそれは、わたしたちがまだお互いのことをよく知ら ないからよ | 1 |
| 27 | 70 | | 78 | その強みというのはわたしよ | 1 |
| 28 | 70 | Committing the crime is easy | 79 | 犯罪を犯すのは簡単よ | 1 |
| 29 | 74 | Over here | 81 | こっちよ | 1 |
| 30 | 74 | | 81 | でもまず手を貸してよ | 1 |
| 31 | 77 | Don't fall in | 84 | 落っこちないでよ | 1 |
| 32 | 89 | The first place we stayed | 95 | 初めて行ったとき、わたしたちが泊まった部屋よ | 1 |
| 33 | 94 | That's Jim | 100 | ジムの車よ | 1 |
| 34 | 95 | We're just looking | 101 | ただ見て歩いているだけよ | 1 |
| 35 | 105 | He's like royalty | 110 | 王族みたいなもんよ | 1 |
| 36 | 106 | | 111 | 彼、最高よ | 1 |
| 37 | 120 | I'm sure you've heard nothing at all about me | 124 | きっとあたしのことはなんにも聞いてないよね | 1 |
| 38 | 131 | | 137 | ときたまよ | 1 |
| 39 | 140 | And if we do it right, everyone, including the police detectives assigned to the case, will naturally assume that Miranda was murdered by Brad, and that Brad skipped town | 145 | そしてうまくやれば、誰もが——事件を担当する刑事も 含め、誰もが、ミランダはブラッドに殺されたんだ、そ して、ブラッドは逃亡したんだと思うはずよ | 1 |
| 40 | 145 | Right now is the time to tell me. | 150 | 言うならいまよ | 1 |
| 41 | 147 | Not yet. | 151 | まだよ | 1 |
| 42 | 153 | Sorry for the weather | 158 | こんなお天気で残念よね | 1 |
| 43 | 174 | You're the one who got screwed over | 179 | ひどい目に遭ったのはあなたのほうよ | 1 |
| 44 | 177 | I'm exhausted | 181 | わたしはもうくたくたよ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|---|---|
| 45 | 191 | This is my fiancé, Ted | 194 | こちらはわたしのフィアンセ, テッドよ | 1 |
| 46 | 199 | Just like we planned | 202 | わたしたちの計画どおりよ | 1 |
| 47 | 199 | I promise | 203 | 絶対よ | 1 |
| 48 | 200 | My husband was just murdered, and I needed to tell you to suspend work for a few days, just while I figure out what needs to be done | 203 | わたしにはあなたに会う必要があるわけよ | 1 |
| 49 | 200 | As soon as he saw you coming through the door with the gun, he figured that you and I were together | 204 | 銃を持って入ってくるあなたを見たたん、わたしたちの関係に気づいたってことよ | 1 |
| 50 | 201 | Shhh, it's okay | 204 | シーッ、大丈夫よ | 1 |
| 51 | 201 | That's it | 205 | それだけよ | 1 |
| 52 | 203 | I promise | 207 | 絶対よ | 1 |
| 53 | 203 | | 207 | そのときはわたし、あなたとやりまくるつもりよ | 1 |
| 54 | 203 | That's your problem | 207 | それがあなたの困ったところよ | 1 |
| 55 | 204 | | 208 | パパはママがどんな車に乗ってるかに関心ないってことよ、ママ | 1 |
| 56 | 204 | Of course you don't, Faith | 209 | 当然よ、フェイス | 1 |
| 57 | 218 | No, but Massachusetts. | 222 | いいえ、でもマサチューセッツ州よ | 1 |
| 58 | 219 | She's from Maine, you know | 224 | 彼女はメイン州の出なのよね | 1 |
| 59 | 220 | It seems strange that she spent so much time here at a hotel without her husband | 225 | ご主人が来てないのに、そんなに始終このホテルで過ごしてたなんて、なんだか変よね | 1 |
| 60 | 222 | No offense, Mark | 227 | 気を悪くしないでよ、マーク | 1 |
| 61 | 226 | That's exactly the point. | 229 | 問題はそこよ | 1 |
| 62 | 227 | Boston, probably | 230 | ボストンよ、たぶん | 1 |
| 63 | 233 | He works at a bank in Bangor, and I heard his wife's pregnant | 237 | 奥さんは妊娠してるそうよ | 1 |
| 64 | 233 | He's still short, I hear | 237 | 相変わらず背は低いそうよ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|-------------------------|---|
| 65 | 244 | Brad Daggett? | 248 | ブラッド・ダゲットよね？ | 1 |
| 66 | 245 | What happened to Ted, I know it was | 249 | そう、確かにひどい話よ | 1 |
| 67 | 246 | A big favor | 249 | 大きなたのみよ | 1 |
| 68 | 246 | Right now, I'm your best friend in the world | 250 | いまこの瞬間はわたしはあなたのいちばんの味方よ | 1 |
| 69 | 256 | | 260 | もちろん、彼を殺す理由もよ | 1 |
| 70 | 360 | We'd just run into each other | 366 | ただ偶然出くわすだけよ | 1 |
| 71 | 280 | Never anywhere else | 285 | 他の場所では絶対だめよ | 1 |
| 72 | 292 | In here | 297 | ここよ | 1 |
| 73 | 293 | He killed someone, right? | 299 | お父さん、誰かを殺しちゃったのよね？ | 1 |
| 74 | 293 | No, the money is for me | 299 | いいえ、そのお金はわたしのためのお金よ | 1 |
| 75 | 296 | Shh, It's gonna be okay | 301 | シーッ、大丈夫よ | 1 |
| 76 | 300 | This is going to turn out fine | 307 | 何もかもうまくいくはずよ | 1 |
| 77 | 300 | You'd be free | 307 | それであなたは自由の身よ | 1 |
| 78 | 307 | In here | 314 | ここよ | 1 |
| 79 | 308 | He killed someone, right? | 315 | 誰かを殺しちゃったのよね？ | 1 |
| 80 | 308 | The money is for me | 315 | そのお金はわたしのためのお金よ | 1 |
| 81 | 314 | Miranda is an evil person | 320 | ミランダは悪い人間よ | 1 |
| 82 | 315 | That's the worst part | 322 | それが最悪の部分よ | 1 |
| 83 | 317 | | 324 | 絶対よ | 1 |
| 84 | 317 | If Miranda's gone, then you are safe | 324 | ミランダがいなくなれば、あなたは安全よ | 1 |
| 85 | 318 | She won't even know it's coming | 325 | 自分がやられるなんて思ってもみないはずよ | 1 |
| 86 | 319 | And you, as well | 326 | 彼女だけじゃなくあなたもよ | 1 |
| 87 | 319 | | 326 | ただ彼女のほうが早かったわけよ | 1 |
| 88 | 345 | This weekend, Mum | 350 | 今週末よ、母さん | 1 |
| 89 | 345 | It's only about a three-hour drive to Maine | 351 | メイン州まではたった三時間よ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|---|---|
| 90 | 355 | If our assumption is correct, if Miranda Severson talked Brad Daggett into killing her husband, he must have done it thinking he would come into all of this wealth eventually | 361 | もしわたしたちの推理が正しくて、ミランダ・セヴァーソンがブラッド・ダゲットを言いくるめ、彼に夫を殺させたのだとすると、ダゲットは最後にはこれだけの財産がすべて手に入ることを想定して犯行に及んだはずよ | 1 |
| 91 | 359 | I swear to God | 364 | 誓って本当よ | 1 |
| 92 | 360 | | 366 | そこでブラゲットに会って……これ、ブラッドのことよ… | 1 |
| 93 | 360 | We'd just run into each other | 366 | ただ偶然出くわすだけよ | 1 |
| 94 | 367 | | 373 | 度しがたい馬鹿女よ | 1 |
| 95 | 368 | Only in the fall and winter | 374 | 秋と冬だけよ | 1 |
| 96 | 369 | Mutual parasitism | 375 | お互い寄生し合うよ | 1 |
| 97 | 369 | Isn't that the plan? | 375 | そういうプランよね？ | 1 |
| 98 | 402 | | 407 | 動いちゃだめよ | 1 |

| | A | B | C | D | E |
|----|------|--|------|--|-----------|
| 1 | Page | English | Page | Japanese | TOTAL: 85 |
| 2 | 6 | I'm an archivist. | 13 | 文書保管員なのよ | 1 |
| 3 | 6 | Weather's supposed to be beautiful tomorrow | 21 | あしたはすごくいいお天気になるらしいのよ | 1 |
| 4 | 13 | But that's what lets us play by these rules | 40 | でも、だからこそ、このルールでやれるのよ | 1 |
| 5 | 33 | With women it's different. | 42 | 女性の場合はちがうのよ | 1 |
| 6 | 34 | Everyone dies | 43 | 人は誰だって死ぬのよ | 1 |
| 7 | 35 | Believe it or not, she is | 45 | 信じられないかもしれないけど、そうなのよ | 1 |
| 8 | 37 | Reverse psychology | 48 | 逆を行ったのよ | 1 |
| 9 | 39 | Just because she used you doesn't mean that she doesn't have feelings for you, that you don't have a good time together | 48 | 奥さんがあなたを利用したからって、彼女があなたを想ってないことにはならない。ふたりが楽しくやってないことにはならないのよ | 1 |
| 10 | 39 | Being with Brad could wreck it for her | 48 | ブラッドと関係していれば、すべてが水の泡になりかねないのよ | 1 |
| 11 | 40 | Like I said before, everyone is going to die eventually | 49 | さっき言ったとおり、人はみんないつか死ぬのよ | 1 |
| 12 | 40 | She struck the first blow | 49 | 先にやったのは、彼女なのよ | 1 |
| 13 | 40 | You're not going to believe this guy I met at the airport . . . Freak told me all about how he planned on killing his wife | 50 | ねえ、きのう、空港である男に会ったんだけど……その変態、奥さんを殺すつもりだってわたしに話したのよ | 1 |
| 14 | 41 | She deserves whatever she gets as far as I'm concerned | 51 | わたしの考えでは、彼女は何をされても当然なのよ | 1 |
| 15 | 42 | Darling, not everyone has a car | 59 | 誰もが車を持ってるわけじゃないのよ、ダーリン | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|---|---|
| 16 | 49 | | 59 | 彼にこの夏、創作に集中できる場を提供することで、わたしたちは芸術界に大きな恩恵を施しているのよ | 1 |
| 17 | 50 | That's it, really | 77 | 本当にそれだけのことなのよ | 1 |
| 18 | 69 | It's something I look forward to | 78 | それをわたしは楽しみにしているのよ | 1 |
| 19 | 70 | The meadow's cool | 80 | 草地は涼しいのよ | 1 |
| 20 | 73 | There's something heavy on the other end | 82 | 何か重たいものがぶら下がってるのよ | 1 |
| 21 | 75 | Maybe someone doesn't want us to pull it up | 83 | たぶんロープを引きあげられたくない人がいるのよ | 1 |
| 22 | 76 | Chet left | 94 | チェットは出てったのよ | 1 |
| 23 | 86 | He never said good-bye, ungrateful prick | 94 | 彼はさよならも言わなかったのよ | 1 |
| 24 | 86 | It wasn't an entire waste | 99 | まったく無駄に過ごしたわけじゃないのよ | 1 |
| 25 | 93 | I'm right here, you know | 102 | ねえ、わたしはここにいるのよ | 1 |
| 26 | 96 | He lives in this town | 103 | 向こうはこの町の住人なのよ | 1 |
| 27 | 97 | She's decided we're best friends | 133 | 彼女、わたしたちは親友だってことにしたのよ | 1 |
| 28 | 128 | I'm at my mom's house in Connecticut, but my dad's here and I had lunch with him | 136 | コネチカットの母の家にいるんだけど、父がこっちに来てから、一緒にランチをしたのよ | 1 |
| 29 | 131 | Oh, I wasn't going to bring him up | 137 | ああ。彼の話は出さないようにしてたのよ | 1 |
| 30 | 131 | I didn't know if you wanted to hear about him | 137 | あなたが彼の話を聞きたいかどうかわからなかったのよ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|--|---|
| 31 | 132 | | 137 | でもあの、週末はいつもここにいないのよ | 1 |
| 32 | 132 | You don't have to go through with this, you know | 144 | 何がなんでもやり抜く必要はないのよ | 1 |
| 33 | 140 | That's all we're doing, then | 144 | だったら、わたしたちがやろうとしているのは、それだけのことなのよ | 1 |
| 34 | 140 | | 145 | でも警察が見つかるものは何もあなたを指し示さないし、あなたのアリバイは岩みたいに固いのよ | 1 |
| 35 | 140 | Miranda and Brad will get what they deserve, and not only that, but think of the sympathy you'll receive | 145 | ミランダとブラッドは当然の報いを受けるのよ | 1 |
| 36 | 141 | | 153 | でも彼って可愛いなのよ | 1 |
| 37 | 148 | It's my actual name | 194 | それも本名なのよ | 1 |
| 38 | 191 | | 203 | あともどりはできないのよ | 1 |
| 39 | 200 | Who would he tell? | 204 | 誰に話すっていうのよ？ | 1 |
| 40 | 201 | I don't care | 205 | わたしはどうでもいいのよ | 1 |
| 41 | 202 | Tell the crew to take a couple days off, okay, just till I figure out what I'm going to do | 206 | 作業の人たちに何日か休みをとるように言うのよ | 1 |
| 42 | 203 | We had one once, you know, for about five minutes | 208 | お父さんとわたしも前に一台持ってたのよ | 1 |
| 43 | 204 | Jesus, Mom | 229 | なんなのよ、ママ | 1 |
| 44 | 226 | I saw that movie with Matt Damon about Southie | 230 | わたし、あの映画を見たのよ | 1 |

| | A | B | C | D | E |
|----|-----|---|-----|----------------------------------|---|
| 45 | 227 | | 231 | オロノのみんなに、あなたがどんなに出世したか見せてやるのよ | 1 |
| 46 | 227 | Seen it where? | 236 | どこで見たのよ？ | 1 |
| 47 | 232 | I know Ted and Miranda Severson very well | 248 | わたしはセヴァーソン夫妻をよく知ってるのよ | 1 |
| 48 | 244 | There's nothing to worry about | 248 | 何も心配しなくていいのよ | 1 |
| 49 | 245 | Everyone thinks you and Lily are serious | 254 | みんな、あなたとリリーは真剣だって思ってるのよ | 1 |
| 50 | 250 | What the fuck was Lily Kintner doing at your house? | 291 | リリー・キントナーがあなたの家でいったい何をしていたのよ？ | 1 |
| 51 | 286 | You know that I can't get you money right away | 299 | わかってるでしょうけど、いますぐお金を渡すことはできないのよ | 1 |
| 52 | 293 | How did you two even meet? | 299 | そもそもあなたたちはどこで会ったのよ？ | 1 |
| 53 | 293 | | 299 | 彼はあなたのことを何もかも知ってたのよ | 1 |
| 54 | 293 | How did she think you were going to get away with it? | 303 | どうやってあなたを逃げきらせるつもりなのよ？ | 1 |
| 55 | 297 | Someone saw you, Brad, going into my house | 303 | あなたは人に見られたのよ、ブラッド | 1 |
| 56 | 297 | You just need to remember everything we talked about | 303 | だけどあなたは、ふたりで考えたことを覚えておきさえすればいいのよ | 1 |
| 57 | 297 | No, you were right | 304 | そうよね、それでよかったのよ | 1 |
| 58 | 298 | | 305 | なぜあなたを思いどおり動かせると思ったのよ？ | 1 |
| 59 | 299 | She just met you. | 305 | あなたとは会ったばかりなのよ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|---|---|
| 60 | 299 | Go down to the islands, and I'll come and find you when this is all over | 307 | 例の島に行くのよ | 1 |
| 61 | 300 | She's going to turn you in, Brad | 320 | 彼女はあなたを売るつもりなのよ、ブラッド | 1 |
| 62 | 314 | | 321 | でもそのお金をあなたと分け合う気はないのよ | 1 |
| 63 | 315 | She gets men to do what she wants them to do and then she eliminates them | 321 | 自分のしてほしいことを男にやらせ、用がすんだらその男を消すのよ | 1 |
| 64 | 315 | She manipulated you | 322 | 彼女があなたを操ったのよ | 1 |
| 65 | 315 | She was nowhere near when it happened, and she's going to say she had nothing to do with it | 322 | 事件のとき、彼女は近くにはいなかったのよ | 1 |
| 66 | 316 | I'm going to kill her, Brad | 323 | 彼女を殺すのよ、ブラッド | 1 |
| 67 | 316 | | 323 | 彼女にこう言うのよ | 1 |
| 68 | 316 | Tell her that you're planning on killing me because I know everything | 325 | 彼女に、わたしを殺すつもりだって言うのよ | 1 |
| 69 | 318 | He told me that his wife was cheating on him with his house contractor | 326 | そのとき彼から、奥さんが家の工事の請負業者と浮気をしてるって聞いたのよ | 1 |
| 70 | 319 | You don't need to be near him at all times, but he needs to know where you are | 352 | 始終ついててあげる必要はないのよ | 1 |
| 71 | 346 | What he meant was that the only thing he liked about the beach was the girls in bathing suits. | 354 | あの人が言いたかったのは、ビーチのいいところは水着姿の若い女たちだけってことなのよ | 1 |
| 72 | 349 | Sliding doors were probably already unlocked | 360 | たぶんガラス戸の鍵はあらかじめ開けてあったのよ | 1 |
| 73 | 354 | I mean, she's the reason he's doing all this | 361 | つまりね、彼女こそ彼がこんなことを始めた理由なのよ | 1 |
| 74 | 355 | If that's the case, then why not just run instead of killing her first and then running? | 361 | もしそうだったなら、なぜ、ただ逃げないで、彼女を殺してから逃げたのよ？ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|---|---|
| 75 | 356 | The state detectives want us to pass over all we have on the Ted Severson murder case, and I said I'd oblige | 362 | 州警察の刑事たちが、こっちでつかんでいるテッド・セヴァーソン殺人事件の情報をすべてほしがっててね、わたし、それには自分に対応するって言ったのよ | 1 |
| 76 | 356 | Afterward I went to Cooley's for lunch and that's where I saw Braggett . . . I mean, Brad | 366 | で、そのあとクーリーズにお昼を食べに行ったのよ | 1 |
| 77 | 360 | | 366 | そのとき向こうがそんな話をしたのよ | 1 |
| 78 | 360 | Like, he insisted on paying for my lunch and buying me beers | 367 | だって、あたしのお昼代を出すって言い張るのよ | 1 |
| 79 | 360 | | 367 | でもいい気分でもあったのよ | 1 |
| 80 | 361 | I was with him at his place | 367 | あたしは彼と一緒に彼のうちにいたのよ | 1 |
| 81 | 361 | | 369 | でもブラッドとその男は友達だったのよ | 1 |
| 82 | 363 | There's a whole piece about Martha Chang | 392 | マーサ・チャンの特集記事が出てるのよ | 1 |
| 83 | 385 | Woke up screaming in the middle of the night last night | 392 | きのうの夜は、真夜中に悲鳴をあげて目を覚ましたのよ | 1 |
| 84 | 386 | He was killed by Brad Daggett | 397 | 彼はブラッド・ダゲットに殺されたのよ | 1 |
| 85 | 391 | Face the fuck down | 407 | うつぶせになんのよ | 1 |
| 86 | 402 | They gave it to me upstairs | 419 | 階う上えで渡されたのよ | 1 |

| | A | B | C | D | E |
|----|------|--|------|--|-------------------|
| 1 | Page | English | Page | Japanese | TOTAL: 141 |
| 2 | 4 | Why not | 12 | いいわね | 1 |
| 3 | 5 | Interesting | 12 | おもしろいわね | 1 |
| 4 | 7 | That's funny | 14 | おもしろいわね | 1 |
| 5 | 11 | Teddy, what a surprise | 19 | テディ、驚いたわ | 1 |
| 6 | 12 | I'm not smoking again | 20 | また始めたわけじゃないわ | 1 |
| 7 | 22 | I don't want my darling daughter swimming around in a bunch of chemicals all summer. | 29 | 大切な娘を夏じゅう消毒剤のなかで泳ぎまわらせるなんていやだわ | 1 |
| 8 | 23 | I don't care. | 30 | いいわよ、別に | 1 |
| 9 | 31 | I wanted to see you, Teddy. | 39 | 会いたかったわ、テディ | 1 |
| 10 | 32 | I'll tell you | 40 | そのうち教えるわ | 1 |
| 11 | 34 | It's interesting | 42 | 興味深いわ | 1 |
| 12 | 35 | And your wife, for example, seems like the kind worth killing. | 43 | あなたの奥さんは、たとえばの話、殺されて当然の人間に思えるわ | 1 |
| 13 | 38 | Sure I'd marry you | 46 | そうね、結婚ならするわね | 1 |
| 14 | 40 | And what she's done to you is worse than death. | 49 | それに彼女があなたにしたことは、殺すよりもひどいことだわ | 1 |
| 15 | 41 | This is the most interesting conversation I've had on a plane. | 50 | これは、過去にわたしが飛行機で交わしたどの会話よりおもしろいわ | 1 |
| 16 | 42 | That sounded flip | 50 | 軽々しく聞こえたわよね | 1 |
| 17 | 42 | | 50 | 正直な話、あなたが奥さんを殺すということに対して、わたしには倫理的抵抗感はないわ | 1 |
| 18 | 44 | I was dreaming | 53 | 夢を見ていたわ | 1 |
| 19 | 49 | | 58 | だからもうじきうちに帰ってくると思うわよ | 1 |
| 20 | 49 | No, he's still here | 58 | いいえ、まだいるわよ | 1 |
| 21 | 49 | Chet won't bite | 58 | チェットは噛みつきゃしないわよ | 1 |

| | A | B | C | D | E |
|----|-----|--|-----|---|---|
| 22 | 50 | Ha, now you really do sound like your father | 59 | 言うことがお父さんそっくりになってきたわね | 1 |
| 23 | 58 | You'll find out in a week. | 65 | 一週間後にわかるわ | 1 |
| 24 | 61 | It will be perfect for the south wall | 69 | 南の壁にぴったりだわ | 1 |
| 25 | 62 | When you come to Maine I'll give you a proper thank-you, okay? | 69 | あなたがメイン州に来たら、きちんとお礼をするわね | 1 |
| 26 | 66 | Then I can help you | 74 | だったら手を貸すわ | 1 |
| 27 | 67 | I'm not wearing a wire | 75 | 録音装置はつけていないわ | 1 |
| 28 | 68 | | 77 | これはそのことに対する警句だと思うわ | 1 |
| 29 | 69 | I will | 77 | 手を貸すわ | 1 |
| 30 | 70 | I'm not going to answer that | 78 | その質問に答える気はないわ | 1 |
| 31 | 71 | But there are many ways to hide a body | 79 | でも死体を隠す方法はたくさんあるわ | 1 |
| 32 | 85 | Okay | 92 | いいわよ | 1 |
| 33 | 89 | That'll be amazing | 95 | すごいわ | 1 |
| 34 | 90 | The more information you get, the better off we'll be | 96 | 情報が多ければ多いほど、わたしたちは有利になるわ | 1 |
| 35 | 93 | Oh, I almost forgot | 99 | そうそう、忘れるところだったわ | 1 |
| 36 | 97 | He's not going to pay five bucks for a Bud Light | 103 | バドライトに五ドルも払わないわよ | 1 |
| 37 | 97 | But I wouldn't be surprised if he doesn't | 103 | でももし来なくても、わたしは驚かないわ | 1 |
| 38 | 98 | Besides, from what I hear, he has plenty of drinking partners already in this town | 104 | それに、聞いたところじゃ、彼にはこの町にもう大勢、飲み友達がいるらしいわよ | 1 |
| 39 | 98 | That's why his wife left him | 104 | 奥さんに捨てられたのはそのせいらしいわよ | 1 |
| 40 | 98 | I've made one friend here | 104 | ここで友達になった人がひとりいるわ | 1 |
| 41 | 105 | I think his great-great-great-great-grandfather basically built Mather | 110 | そもそも、マザー大を創設したのは、彼のひいひいひいひいお祖父さんなんだと思うわ | 1 |
| 42 | 129 | I don't mind | 134 | 別にかまわないわよ | 1 |
| 43 | 131 | I didn't know you were in the city this summer | 136 | 夏休みをニューヨークで過ごしてたとは知らなかったわ | 1 |

| | A | B | C | D | E |
|----|-----|---|-----|---|---|
| 44 | 139 | You know that | 143 | わかってるわね | 1 |
| 45 | 139 | That means we need to act relatively fast | 143 | ということは、比較的速く動く必要があるわね | 1 |
| 46 | 140 | | 144 | 残る一生、後悔に苛さいなまれるようなことは絶対にし てほしくないわ | 1 |
| 47 | 140 | If we do this the way we're planning, then nothing will go wrong | 144 | 計画どおりにやれば、つまずくわけないわよ | 1 |
| 48 | 140 | It would be strange if they didn't, but nothing they find will point them toward you, and your alibi is going to be rock solid | 145 | もし疑われなかったら、逆に変だわ | 1 |
| 49 | 141 | But if you're worried about something going wrong, I don't think you need to worry | 145 | でも、どこかでつまずくのを心配してるなら、その心配 はいらないと思うわ | 1 |
| 50 | 141 | You'll be fighting them off with a stick | 145 | きっとあなたは棒を振り回して女性たちを追っ払わなき ゃならないわよ | 1 |
| 51 | 143 | Okay, then. | 147 | だったらいいわ | 1 |
| 52 | 143 | I'd like that | 147 | そうしたいわ | 1 |
| 53 | 143 | I'll go first | 148 | わたしが先に行くわね | 1 |
| 54 | 145 | If you want to take a break, be with someone else, I won't like it but I won't hold it against you | 150 | もしあなたがここで区切りをつけて、誰か他の人につき あいたいなら、わたしとしては悲しいけど、恨んだりし ないわ | 1 |
| 55 | 146 | I can't wait to see you in October | 150 | あなたに会える十月が待ち遠しいわ | 1 |
| 56 | 148 | Don't apologize to me | 153 | わたしに謝ることはないわよ | 1 |
| 57 | 149 | I don't think he'd care at all | 154 | ぜんぜん気にしないと思うわよ | 1 |
| 58 | 149 | He'd be amused | 154 | きっとおもしろがるわ | 1 |
| 59 | 150 | You just both need to get laid | 155 | 緊張なんか消えるわよ | 1 |
| 60 | 155 | Then I'm leaving | 160 | じゃあわたしは行くわね | 1 |
| 61 | 166 | I'll miss you, Teddy | 170 | きっとあなたが恋しくなるわ、テディ | 1 |

| | A | B | C | D | E |
|----|-----|---|-----|---------------------------------------|---|
| 62 | 174 | He's going to be smashed. | 179 | 彼、絶対酔っ払ってるわよ | 1 |
| 63 | 177 | I'm getting into bed. | 182 | 先に寝かせてもらうわね | 1 |
| 64 | 191 | That was terrible about Eric | 195 | エリックのこと、大変だったわね | 1 |
| 65 | 199 | It went okay | 202 | うまくいったわね | 1 |
| 66 | 201 | | 204 | でも誰にも話しちゃいないわ | 1 |
| 67 | 203 | I'm going to get going | 206 | もう行くわね | 1 |
| 68 | 203 | I don't think the police are ever even going to talk to you. | 207 | 警察はあなたとは話そうともしないと思うわ | 1 |
| 69 | 203 | Stay cool, okay? | 207 | 冷静でいること、いいわね？ | 1 |
| 70 | 205 | I've only just gotten used to it, Faithy, and I'm not turning back | 209 | ようやく慣れたばかりなんですからね、フェイシー、もとにもどす気はないわ | 1 |
| 71 | 209 | I have no idea | 213 | ぜんぜんわからないわ | 1 |
| 72 | 209 | I have it | 213 | それでわかるわ | 1 |
| 73 | 217 | Almost | 221 | やりそうになったわ | 1 |
| 74 | 217 | Nice to leave your job and be able to go less than a hundred yards to get a martini | 222 | 仕事を終えたあと、百ヤードも移動しないでマティーニが飲めるなんて、いいわね | 1 |
| 75 | 219 | Oh, she'll definitely move up here | 223 | そりゃあ越してくるに決まってるわよ | 1 |
| 76 | 227 | Not in Boston, of course | 230 | もちろんボストンじゃないわよね | 1 |
| 77 | 227 | I know that already | 230 | それはわかってるわ | 1 |
| 78 | 227 | Your neighborhood is obviously not safe | 230 | あのあたりが物騒なのは明らかだわ | 1 |
| 79 | 227 | Or if they are, they are both violent and dangerous | 231 | たとえそうだとしても、どっちも暴力的で危険なことに変わりはないわ | 1 |
| 80 | 227 | | 231 | いいわね？ | 1 |
| 81 | 229 | Just us girls, now | 232 | これで女だけになったわね | 1 |
| 82 | 231 | I totally forgot about those | 234 | すっかり忘れてたわ | 1 |
| 83 | 233 | Um, we'll see each other at Thanksgiving. | 236 | うーん、感謝祭にはきっとまた会えるわよ | 1 |
| 84 | 233 | You knew that | 237 | それはあなたも知ってるわね | 1 |

| | A | B | C | D | E |
|-----|-----|---|-----|--|---|
| 85 | 244 | Look, it's wet and cold out here | 248 | ねえ、ここは雨がかかるし、寒いわ | 1 |
| 86 | 245 | | 248 | あなたのトラックでもいいわよ | 1 |
| 87 | 245 | | 249 | いいわね、ブラッド？ | 1 |
| 88 | 246 | And if you do me that favor, then I won't tell anyone that you drove down to Boston last Friday night and murdered Ted Severson | 249 | そのたのみを聞いてくれたら、先週の金曜の夜、あなたが車でボストンに行って、テッド・セヴァーソンを殺したことは誰にも言わないわ | 1 |
| 89 | 254 | Let's go in and look at the sketch | 258 | いいわ、なかに入って、その似顔絵を見てみましょう | 1 |
| 90 | 256 | I don't know | 260 | わからないわ | 1 |
| 91 | 256 | You know who he looks like | 260 | あの人に似てるわね | 1 |
| 92 | 256 | I really can't imagine any reason that Brad would have for coming down to see Ted, or for actually killing him | 260 | ブラッドがテッドに会いに来る理由なんて想像もつかないわ | 1 |
| 93 | 257 | That's all | 261 | ただそれだけのことだわ | 1 |
| 94 | 260 | Oh, Detective | 265 | そうだわ、刑事さん | 1 |
| 95 | 280 | Okay? | 285 | いいわね？ | 1 |
| 96 | 293 | He did | 298 | 聞いてるわ | 1 |
| 97 | 293 | I was surprised | 298 | 驚いたわよ | 1 |
| 98 | 293 | It doesn't matter to me | 299 | わたしにはどうでもいいことだわ | 1 |
| 99 | 294 | I will turn you in, Faith, if you don't do everything I say | 300 | もちろん突き出すわよ、フェイス、すべてわたしの言うとおりにしなければね | 1 |
| 100 | 294 | No, it isn't | 300 | いいえ、ちがうわ | 1 |
| 101 | 296 | Baby, I know you were | 301 | わかってるわ、ベイビー | 1 |
| 102 | 296 | Jesus | 302 | びっくりだわ | 1 |
| 103 | 296 | I don't understand why she told all this to you | 302 | わからないわ | 1 |
| 104 | 297 | You're going to be questioned | 303 | もうすぐあなたは尋問されるわ | 1 |
| 105 | 297 | I don't know when, but it's going to happen | 303 | いつかはわからないけど、いずれそうなるわ | 1 |
| 106 | 298 | I'm proud of you | 304 | 大したものだわ | 1 |

| | A | B | C | D | E |
|-----|-----|---|-----|-------------------------------------|---|
| 107 | 300 | It will all work out | 306 | きっとすべてうまくいくわ | 1 |
| 108 | 300 | If you wanted to, baby, you could leave after tomorrow night | 307 | もしそうしたければ、ベイベー、あなたは今夜、発ってもいいわ | 1 |
| 109 | 300 | I could give you money to run with, and I'd meet you later, bring more money | 307 | わたしが逃亡の資金をあげるし、あとであなたに合流して、またお金を渡すわ | 1 |
| 110 | 301 | | 307 | その話は今夜すればいいわ | 1 |
| 111 | 301 | | 307 | いいわね？ | 1 |
| 112 | 305 | I forgot | 312 | 忘れてたわ | 1 |
| 113 | 311 | It's done | 318 | 終わったわ | 1 |
| 114 | 312 | Then we can deal with the body | 318 | 遺体の処理はそれからでいいわ | 1 |
| 115 | 312 | But I'm going to have a drink | 318 | でも一杯飲ませてもらうわね | 1 |
| 116 | 312 | It's good | 319 | おいしいわよ | 1 |
| 117 | 314 | You know that, don't you? | 320 | わかってるわよね？ | 1 |
| 118 | 315 | But it wasn't you, Brad | 322 | でもやったのはあなたじゃないわ、ブラッド | 1 |
| 119 | 317 | She'll come | 323 | 彼女は必ず来るわ | 1 |
| 120 | 317 | I'll say that you and I met up here in Kennewick, and we hooked up, and you came back down to my house in Massachusetts | 323 | わたしはこう言うわ | 1 |
| 121 | 317 | You're never going to see that money, Brad | 324 | お金は手に入らないわ、ブラッド | 1 |
| 122 | 318 | You won't need to sneak up on her | 234 | 何も忍び寄ることはないわ | 1 |
| 123 | 319 | He watched you through binoculars from the path out along the bluff | 326 | 彼は崖ぞいの小道から双眼鏡であなたたちをスパイしたらしいわ | 1 |
| 124 | 319 | It's all over now, though | 326 | でももうすべて終わったわ | 1 |
| 125 | 344 | He's not coming today, is he? | 350 | あの人はきょう来るんじゃないわよね？ | 1 |
| 126 | 345 | I don't know, Lily, I have my pottery group today . . . | 351 | 困ったわね、リリー | 1 |
| 127 | 346 | Okay, darling | 351 | いいわ、ダーリン | 1 |

| | A | B | C | D | E |
|-----|-----|---|-----|-------------------------------|---|
| 128 | 346 | How exciting | 351 | わくわくするわね | 1 |
| 129 | 346 | You're not even going to recognize him | 352 | 母さんはきっと、父さんを見ても誰だかわからないわよ | 1 |
| 130 | 346 | Yes, you've told me | 352 | ええ、前にもそう言ってたわね | 1 |
| 131 | 349 | I always loved the ocean, but your father hated it | 354 | わたしは昔から海が大好きだったけど、お父さんは嫌ってたわね | 1 |
| 132 | 357 | Oh God, yeah, of course | 363 | あらまあ、いいわよ、もちろん | 1 |
| 133 | 359 | I told the police chief everything last night | 364 | きのうの夜、何もかも警察署長に話したわ | 1 |
| 134 | 360 | He was a little strange, I'll admit it. | 367 | 確かに彼はちょっと変だったわね | 1 |
| 135 | 361 | He was kind of all over me | 367 | なんか妙にあたしをちやほやしていたわ | 1 |
| 136 | 362 | No, but he was there | 369 | ううん、でもちゃんとうちにいたわよ | 1 |
| 137 | 363 | They kind of seemed like friends | 369 | ふたりは友達みたいに見えたわよ | 1 |
| 138 | 369 | The dream of every child of divorce | 375 | これは離婚家庭の子供すべての夢だわ | 1 |
| 139 | 386 | Shivering and crying | 392 | ぶるぶる震えて泣いてたわ | 1 |
| 140 | 394 | Why fuck that up? | 399 | そう、もったいないわよね | 1 |
| 141 | 402 | Leave the knife where it is, okay? | 408 | ナイフもそのままにしとくの、いいわね？ | 1 |
| 142 | 413 | One way or another, I don't think you'll be spending much more time in here | 419 | いずれにせよ、あなたはもうすぐここを出られると思うわ | 1 |

| | A | B | C | D | E |
|----|------|---|------|-------------------------------------|----------|
| 1 | Page | English | Page | Japanese | TOTAL: 9 |
| 2 | 3 | Do you mind? | 10 | ここ、いいかしら？ | 1 |
| 3 | 34 | The way you told that story I couldn't tell | 42 | あの話をしたときのあなたの様子だと——どうかしらね | 1 |
| 4 | 40 | What does she get out of Brad, do you think? | 48 | 彼女はブラッドから何が得られるのかしら？ | 1 |
| 5 | 49 | I don't even think he has a place to live right now, besides with us | 58 | いまは住むところもないんじゃないかしら | 1 |
| 6 | 95 | Ted hasn't even seen it down here since, since . . . | 101 | なにしろテッドがこの前、この地下を見たのは、えーと、いつだったかしら… | 1 |
| 7 | 245 | Do you think you can do that? | 249 | あなたにはそれができるかしら？ | 1 |
| 8 | 254 | I've been better | 258 | いまひとつかしら | 1 |
| 9 | 257 | I don't think so | 261 | してないんじゃないかしら | 1 |
| 10 | 260 | Remember what you asked me yesterday, about whether I knew anyone from Winslow? | 265 | きのうわたしにお訊きになったこと、覚えていらっしゃるかしら | 1 |