

## **Kiki's and Hermione's Femininity: Non-Translations and Translations of Children's Literature in Japan**

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### **Abstract**

*Foreign women's speech in Japanese translations has been suggested to be far more feminised than the language used by real Japanese women. There have been some empirical studies on the gap between the language seen in Japanese translations and in real women's discourse. However, comparative research on language use in Japanese translations and non-translations (i.e. novels originally written in Japanese) from a gender perspective has been a largely unexplored area. Therefore, this article intends to fill this gap and investigates the female characters' language use in Volumes 1–6 of the Japanese novel series *Majo no takkyubin* (English title: *Kiki's Delivery Service*; Eiko Kadono 1985–2009) and in the Japanese translations of Volumes 1–7 of the *Harry Potter* series (J.K. Rowling, 1997–2007; translated by Yuko Matsuoka, 1999–2008). This research was conducted using quantitative and qualitative analysis, focusing on the use of sentence-final particles in Kiki's and Hermione's speech.*

### **1. Introduction**

Japanese translation is often claimed to emphasise femininity in female characters' speech without regard to the characters' personality or the time of the story (Nakamura, 2012, pp. 9–11). Nowadays, Japanese women's language use has become less feminised – or sometimes masculinised – and there is a clear discrepancy between the language used by real Japanese women and that seen in the Japanese translations of foreign women's speech. Despite the gap between literary language and real-life language, research on translational style from a gender perspective has been a largely unexplored area in Japanese translation. Although there have been some empirical analyses of translational style and real women's discourse (e.g. Furukawa, 2016), there is only one comparative stylistic analysis of the differences between translations and non-translations, i.e. novels originally written in Japanese (Fukuchi Meldrum, 2009, pp.

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120–123). Against this background, more comparative studies of the language use in translated texts and Japanese original texts are needed. This article thus intends to contribute to filling this gap in the literature.

Investigating the language use of children's literature is crucial when considering the relationship between language and gender ideology. This is because children learn how to behave or what they are supposed to do as women in society as they grow up (Eckert and McConnell-Ginet, 2010, pp. 15–32) and children's literature is regarded as an important mediator for them in learning feminine language and the feminine ideal.

A survey published in 2009 illustrated that even though language use in children's daily conversations is not clearly masculinised or feminised, children understand the kind of language assigned to each gender. The survey, "The 6<sup>th</sup> questionnaire on the Japanese language", conducted by Shogai Gakushuu Sentā (literally, the lifelong learning centre) of the Japanese educational publisher *Oubunsha*, was conducted with 13,704 children of whom 10,930 of them responded – 7,598 elementary school students, 2,924 junior high school students, 314 high school students, 85 others and nine unknown. The gender classification is as follows: males 5,787 (52.9 per cent), females 5,107 (46.7 per cent); 36 did not respond (0.3 per cent). The result shows that even though females use men's language sometimes and vice versa, 71.7 per cent of the respondents answered no to the question "Do you think that the language men use and that of women are the same?" Moreover, 78.2 per cent of them recognised the following phrase as men's: "*Omae, iikagen ni shiroyo!*" (You, enough of your jokes!) and yet 27.6 per cent of the female respondents answered that they used it in their daily lives; so did 63.6 per cent of the male respondents. "*Omae*" is a very masculine second-person pronoun and "*iikagen ni shiroyo!*" is a blunt way of expressing "you've done enough", with the strongly masculine sentence-final form "*yo*" (Shogai Gakushuu Sentā, 2009, pp. 1–5).

Furthermore, in the same questionnaire there was a question "What should you do to learn refined language?" and the option most chosen was "Read books" (55.0 per cent) (Shogai Gakushuu Sentā, 2009, p. 6). This result indicates that the influence of language use in children's literature can be considered important in maintaining gender ideology in society. Therefore, this paper will investigate whether there is any difference between translational and non-translational style in Japanese children's literature to see how Japanese translations of children's literature work to spread the feminine ideal. This research is based on qualitative and quantitative analysis of language use in the Japanese novel series *Majo no takkyubin* Vols. 1–6 (English title: *Kiki's Delivery Service*; Kadono, 1985, 1993, 2000, 2004, 2007, 2009) and in the Japanese translations of Vols. 1–7 of the *Harry Potter* series (Rowling, 1997, 1998, 1999, 2000, 2003, 2005, 2007; translated by Yuko Matsuoka, 1999, 2000, 2001, 2002, 2004, 2006, 2008), focusing on the speech of the female characters Kiki in the former and Hermione Jean Granger in the latter.

## 2. Children's literature

Before the actual analysis, we need to define exactly what children's literature is. Children's literature can be defined as follows:

Literature for children and young people [...] is defined not as those books which they read (children and young people read and always have read a wide range of literature), but as literature which has been published for — or mainly for — children and young people (O'Connell, 2006, pp. 16–17).

Both *Kiki's Delivery Service* and *Harry Potter* are targeted at children as their main audience and therefore they are regarded as children's literature under this definition.

Regarding the writing or translation process of children's literature, one of the most important characteristics is “the unequal relationship” (Lathey, 2006, pp. 4–5) between the writer or translator and the audience. Children's literature is mostly written or translated by adults, whereas those who read it are mostly children, even though there are a few exceptions; for example, people may revisit their favourite children's literature when they have grown to maturity.

That is, there is a power imbalance between the producer and the receiver. Adults often hope to socialise children by guiding their behaviour and adult writers also hope that their work will have some beneficial effects on their socialisation (Knowles and Malmkjaer, 1996, p. 43, pp. 61–62). In Japanese translations of children's literature, for instance, it is claimed that female characters' speech is sometimes rendered more polite or their emotional expressions are exaggerated for educational reasons (Fujinami, 2013, p. 114). This is an example of the intervention of adult ideology in children's literature.

As a result, language use in children's literature can be a mediator of ideology in society, as Knowles and Malmkjaer point out:

The language of social texts — including those texts which we read to our children or give them to read for themselves — is therefore a particularly effective agent in promoting the acceptance by the child of these customs, institutions and hierarchies (1996, p. 44).

Hence, as indicated in the Introduction, language use in children's literature is influential in socialising children. Feminised language, as a representation of the preferable female speech style, is widespread in society and has been instilled even in children's minds. Therefore, it is important to study language use in children's literature to explore how gender ideology is represented.

## 3. *Kiki's Delivery Service* and the *Harry Potter* series

This article analyses the following two series, as presented in the Introduction: Vols. 1–6

of the Japanese children's literature series, *Majo no takkyubin* and the Japanese translations of Vols. 1–7 of the *Harry Potter* series. *Majo no takkyubin* was translated into English with the title *Kiki's Delivery Service*. Hereinafter, *Kiki's Delivery Service* is referred to as KDS and the *Harry Potter* series as HP.

KDS is a story about a 13-year-old girl, the daughter of a witch mother and a non-witch father. She starts to live apart from her parents to become a witch. The story is probably more famous for the film adaptation by Studio Ghibli than for the original novels. The founder of Studio Ghibli, Hayao Miyazaki, dramatised the novel and directed and produced the animated film. The Japanese translations of HP were highly successful and created the same great sensation in Japan as they did elsewhere in the world.

The reason for the choice of texts is that the two sets of series have five similarities. First, both series are very popular in Japan. The texts are widely received in the target culture. Second, the publication years are close to each other. KDS was written by Eiko Kadono and published between 1985 and 2009. KDS first appeared serially in a magazine, *Haha no Tomo* (literally, Mothers' Friend), between 1982 and 1983 and was then brought out in book form. Similarly, HP, written by J.K. Rowling, was published between 1997 and 2007. The series was translated into Japanese by Yuko Matsuoka and published between 1999 and 2008. In addition, both of the series are targeted at a similar child audience. On the back cover of KDS, there is a clear indication that the books are for children over 9–10 years old, as follows: "For those who are over the middle years of elementary school". As for HP, on the website of the publisher *Seizansha*, the series is recommended for children over the higher classes of elementary school, which is over 11 years old. Furthermore, the female characters' ages are almost the same. Over the series, Kiki in KDS is described from 13 to 35 years old and Hermione in HP is aged 11 to 37 years old. Finally, the character settings are alike and both female characters are witches.

There is an interesting comment on Hermione's speaking style in the Japanese translations, made in a Japanese linguist's lecture on Japanese and gender at an American university:

[...] If a young girl like Hermione Granger speaks like this, she will lose her friends [...]. She sounds so snobbish or seems to say "I'm different from you guys" or "I'm such a feminine nice girl." This is not women's language you would hear in Japan from a young girl like Hermione Granger (Nakamura, 2015, p. 4).

Indeed, the way Hermione speaks in Japanese seems unnatural at her age, or at any age of Japanese speakers. So why has the series been published with the use of such language and why has it been widely accepted by the target audience? Is it because adults think that they should instruct children in how to speak in a feminine manner? But adults in real life do not speak like Hermione. Is this because adults think that such feminine language should be preserved?

The perception of gendered language use has gradually changed among Japanese speakers, as indicated in the results of a public opinion poll on Japanese (Agency for Cultural Affairs, Government of Japan, 2011). The survey was conducted among 3,485 Japanese people over 16 years old, of both genders, in February 2011. Of those solicited, 60.4 per cent (2104) of people responded. For the question “What is your opinion of the notion that there is less difference between men’s and women’s language use?” the following five options were given (percentages of those choosing each option shown in brackets): (1) “It is better if there is no difference between the genders” (12.2 per cent); (2) “It is a current trend and unavoidable” (47.1 per cent); (3) “It is better if there is a difference between the genders” (36.8 per cent); (4) “My opinion is neither 1, 2, nor 3” (2.9 per cent); (5) “I do not know” (1.1 per cent).

In the same public poll in 2001, 52 per cent chose option 3: “It is better if there is a difference between the genders”; 34.8 per cent chose option 2: “It is a current trend and unavoidable”. Compared to the previous results, the percentage of those supporting gender difference in language use dropped by 15.2 percentage points, from 52 per cent to 36.8 per cent, while the percentage of those who considered it “unavoidable” that men’s and women’s language use is becoming similar rose by 12.3 percentage points, from 34.8 per cent to 47.1 per cent. Even though the word “unavoidable” does not imply positive acceptance, the perceptual shift of Japanese speakers is worth noting.

Despite the gradual change in perception, if Japanese children see such feminised language used repeatedly in children’s literature, they will subconsciously learn what kind of language women are supposed to use or know. The survey presented in the previous section demonstrates that the adults’ effort bears fruit. The Agency for Cultural Affairs (Government of Japan) declared in its report on the Japanese language teaching policy: “Different language use should not be imposed on individuals depending on their gender” (1997, own translation). Even though the officials claim gender equality in language, children’s literature and other cultural materials still work as “a vehicle for educational, religious and moral instruction and the teaching of literacy” (Lathey, 2006, p. 6) and teaching children gender ideology prevails in society. It should also be pointed out here that the questioning in public opinion polls seems to be set based on the presupposition that there *is* a difference between women’s and men’s language use.

#### **4. Text analysis**

This section now turns to the actual text analysis to investigate the research question concerning whether there is any difference between translational and non-translational style in Japanese children’s literature.

The analysis is conducted focusing on the use of sentence-final particles in Kiki’s and Hermione’s speech. Sentence-final particles are attached to the end of Japanese sentences. Japanese sentences are divided into polite forms, which show the speaker’s respect for the hearer or the modesty of the speaker and plain forms with no such features of politeness;

sentence-final particles are mostly used in the plain form. They are the most notable and discussed features of modern spoken Japanese and have an important function of indexing how feminine or masculine the speaker is or would like to present her/himself (Masuoka and Kubota, 2014, p.52, p. 216, p. 225). Because of this characteristic, the simple English utterance “it will rain” can be expressed as follows: “*ame ga furu wa*” (it will rain + sentence-final particle “*wa*”: strongly feminine), “*ame ga furu no*” (it will rain + particle “*no*”: moderately feminine), “*ame ga furu*” (it will rain: neutral), “*ame ga furu yo*” (it will rain + particle “*yo*”: moderately masculine), or “*ame ga furu zo*” (it will rain + particle “*zo*”: strongly masculine). Each rendition above has a different level of femininity or masculinity and Japanese speakers use them to index their femininity or masculinity when they utter a simple statement, as above. The feminine or masculine grouping of the example statement is made based on Okamoto and Sato’s classification (1992, pp. 480–482). There are many more particles to indicate femininity or masculinity and to make it more complicated, a particle can be either masculine or feminine depending on what the particle is attached to. For example, “*yo*” attached after the plain form of a verb is classified into the moderately masculine category, “*yo*” attached after the imperative form of a verb is in the strongly masculine category and “*yo*” attached after a noun or *na* adjective is in the strongly feminine category (Okamoto and Sato, 1992, pp. 480–481). Based on this rule, “*iku yo*” ([I] will go + particle “*yo*”) is moderately masculine, as in the example statement above, “*ike yo*” (go + particle “*yo*”) is strongly masculine and “*ashita yo*” ([it is] tomorrow + particle “*yo*”) is strongly feminine. Feminine sentences are likely to avoid assertive, imperative or obtrusive expressions, whereas masculine phrases are regarded as including these features. The different language variation by gender is not absolute and men use feminine expressions depending on the context and vice versa (Masuoka and Kubota, 2014, p. 222).

What is important about sentence-final particles is that they do not directly alter the meaning of the original utterance. Therefore, if multiple translators render a sentence written or uttered in a foreign language in Japanese, it is possible that each translation will have a different sentence particle. This means that when translating a novel, one of the most difficult tasks for translators dealing with Japanese is to decide the characters’ femininity or masculinity level and select the appropriate particles for each character.

For the analysis, the following methodology was used. First, the sentence-final particles of the female characters’ speech – Kiki in KDS and Hermione Granger in HP – were collected manually. Because sentence-final particles tend to be used in informal settings, as explained above, only conversations occurring in a close friendship were chosen for the investigation. Magic words and quotations were excluded from the instances as these did not represent their own speech. Then, the particles were identified by their level of femininity or masculinity according to Okamoto and Sato’s classification (1992, pp. 480–482) and classified under five categorisations: strongly feminine, moderately feminine, strongly masculine, moderately masculine and neutral with no gender marking.

#### 4.1. Kiki's language use

First, each volume of KDS was analysed using the methodology. For this study, Kiki's conversations with Jiji, her black cat and best friend, were collected and analysed. The cat Jiji understands human language and Kiki speaks to Jiji in Japanese, as she does with other characters in the story. The total instances collected numbered 1,328.

The results in Table 1 show that the percentages of feminine forms vary. However, on the whole, all of the volumes use feminine forms for about 50 per cent of Kiki's speech. The lowest percentage of the feminine form is 47.42 per cent in Vol. 3, which is more than 10 per cent lower than the highest percentage (58.14 per cent) in Vol. 6. In Vol.3, there is a new character, Keke, a 12-year-old girl, whose behaviour is the exact opposite of Kiki. Kiki starts to think that Keke is intervening in her life and taking her friends away. Thus, there are some scenes in which Kiki becomes irritated by Keke. In such scenes, we see fewer feminine features in her speech. This may be the reason why there are fewer feminised sentences than those in other volumes. Vol. 6 mainly describes the development of Kiki's twin children (a girl and a boy), at which point she is already 35 years old. An analysis of Japanese women's discourse shows that the older women are, the more they tend to use feminine forms in their conversations (Okamoto, 2010, pp. 133–134). Hence, the percentage of feminine forms in this volume synchronises with this tendency. As for masculine forms, none of the volumes use any strongly masculine forms. Thus, it is clear that the author of KDS avoids them for Kiki's speech. We see only a small percentage of moderately masculine forms used in Vols. 1–5.

When it comes to real women's discourse, Okamoto's (2010) analysis of the speech of Japanese women aged 18–20 finds that they use 12.30 per cent feminine forms, 18.90 per cent masculine forms and 68.80 per cent neutral forms in their conversations. Compared to real language used by Japanese contemporary women, it is clear that Kiki's language use is excessively feminised. It is rather unnatural that Kiki rarely speaks using masculine forms.

**Table 1. Percentage of gendered sentence-final forms (*Kiki's Delivery Service*, Vols. 1–6)**

	Vol. 1 (1985)	Vol. 2 (1993)	Vol. 3 (2000)	Vol. 4 (2004)	Vol. 5 (2007)	Vol. 6 (2009)
Kiki's age	13	14	16	17	19–20	35
<b>Feminine forms</b>	<b>57.46</b>	<b>48.69</b>	<b>47.42</b>	<b>53.55</b>	<b>53.39</b>	<b>58.14</b>
Strongly feminine	38.12	28.43	28.64	33.33	32.58	41.86
Moderately feminine	19.34	20.26	18.78	20.22	20.81	16.28
<b>Masculine forms</b>	<b>1.10</b>	<b>0.33</b>	<b>2.35</b>	<b>0.55</b>	<b>0.45</b>	<b>0.00</b>
Strongly masculine	0.00	0.00	0.00	0.00	0.00	0.00
Moderately masculine	1.10	0.33	2.35	0.55	0.45	0.00
<b>Neutral forms</b>	<b>41.44</b>	<b>50.98</b>	<b>50.23</b>	<b>45.90</b>	<b>46.15</b>	<b>41.86</b>

Note 1: Total number of instances = 1,328 (362 for Vol. 1, 306 for Vol. 2, 213 for Vol. 3, 183 for Vol. 4, 221 for Vol. 5 and 43 for Vol. 6).

Note 2: The year of publication used is the date when the text was first published.

Note 3: As all figures have been rounded to two decimal places, there is a systematic error when they are totalled.

#### 4.2. Hermione's language use

Next, each volume of HP is analysed using the same methodology. The instances for this study are Hermione Granger's conversations with her close friends, Harry Potter and Ron Weasley. They were also collected by hand and analysed. The total instances in this case are 3,630. The data displayed in Table 2 show that the percentages of feminine forms are higher than 60 per cent in all volumes and that there is less fluctuation than shown in the data for KDS. The lowest percentage is 64.47 per cent in Vol. 5 and the highest is 69.36 per cent in Vol. 7. The highest percentage in the last volumes can be explained by Hermione's age; she is depicted as 18 years old in most of the story and in the very last chapter she, Ron and Harry – who are all by then 37 years old – send their children to Hogwarts School of Witchcraft and Wizardry. Although HP uses some masculine forms, the percentages are fairly small; even the highest shows only 0.46 per cent in Vol. 1. Like Kiki, Hermione is artificially feminised compared to the real Japanese women's discourse illustrated above.

**Table 2. Percentage of gendered sentence-final forms (The *Harry Potter* series Vols. 1–7)**

	Vol. 1	Vol. 2	Vol. 3	Vol. 4	Vol. 5	Vol. 6	Vol. 7
	(1997/ 1999)	(1998/ 2000)	(1999/ 2001)	(2000/ 2002)	(2003/ 2004)	(2005/ 2006)	(2007/ 2008)
Hermione's age	11–12	13	14	15	16	17	18 & 37
<b>Feminine forms</b>	<b>68.94</b>	<b>67.01</b>	<b>67.13</b>	<b>64.51</b>	<b>64.47</b>	<b>65.20</b>	<b>69.36</b>
Strongly feminine	50.68	41.88	46.76	45.31	46.51	47.36	48.47
Moderately feminine	18.26	25.13	20.37	19.20	17.96	17.84	20.89
<b>Masculine forms</b>	<b>0.46</b>	<b>0.00</b>	<b>0.23</b>	<b>0.31</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>
Strongly masculine	0.46	0.00	0.23	0.00	0.00	0.00	0.00
Moderately masculine	0.00	0.00	0.00	0.31	0.00	0.00	0.00
<b>Neutral forms</b>	<b>30.59</b>	<b>32.98</b>	<b>32.64</b>	<b>35.18</b>	<b>35.54</b>	<b>34.80</b>	<b>30.65</b>

Note 1: Total number of instances = 3,630 (219 for Vol. 1, 191 for Vol. 2, 432 for Vol. 3, 651 for Vol. 4, 802 for Vol. 5, 454 for Vol. 6 and 881 for Vol. 7).

Note 2: The years of publication used are the dates when the original and the translation were first published (ST/TT).

Note 3: As all figures have been rounded to two decimal places, there is a systematic error when they are totalled.



### 4.3. Kiki vs. Hermione's language use

To compare the use of sentence-final particles in the two series, the average of each series is displayed in Table 3 below. Regarding the feminine forms, HP shows a higher percentage by 13.83 percentage points: 52.64 per cent for KDS, 66.47 per cent for HP. Because the percentages of moderately feminine forms are almost the same – there is only a 0.17 percentage point difference between them – it is clear that HP uses more strongly feminine forms than KDS. Thus, in the case of KDS and HP, HP is more feminised than KDS in terms of the female protagonist's speech style.

Regarding the two female characters' personalities, Kiki in KDS seems more conscious of being feminine than Hermione in HP. When Kiki turns 13 years old, the time arrives to become a witch and Kiki has to depart to find a new town in which to live with Jiji alone. When preparing for the departure, she asks her mother for a new dress with cosmos flower patterns, but her request is rejected. Then she complains about her black dress and says "It's old-fashioned, really. A black witch with a black cat. It's all black" (Kadono, 1985, p. 30, own translation). Moreover, when Tonbo-san, a boy Kiki is in love with, says to her "[...] you are laid-back and I feel relaxed with you. You don't look like a girl. [...]" (Kadono, 1985, p. 136, own translation), she becomes upset about being described as unwomanly. In contrast, Hermione is described as a complete bookworm and is not depicted as being interested in clothing or other feminine matters. Thus, if we consider the degree of femininity in which each character is described, it would seem more reasonable to expect Kiki to use more feminised forms. Interestingly, however, the data suggest the opposite result.

**Table 3. Average percentage of gendered sentence-final forms**

(*Kiki's Delivery Service*, Vols. 1–6 & the *Harry Potter* series, Vols. 1–7)

	KDS	HP
	Vols. 1–6	Vols. 1–7
	(1985–2009)	(1997–2007/ 1999–2008)
<b>Feminine forms</b>	<b>52.64</b>	<b>66.47</b>
Strongly feminine	32.91	46.91
Moderately feminine	19.73	19.56
<b>Masculine forms</b>	<b>0.09</b>	<b>0.12</b>
Strongly masculine	0.00	0.06
Moderately masculine	0.09	0.06
<b>Neutral forms</b>	<b>46.46</b>	<b>33.42</b>

Note 1: Total number of instances = 1,328 (*Kiki's Delivery Service* Vols. 1–6); total number of instances = 3,630 (the *Harry Potter* series Vols. 1–7).

Note 2: The year of publication used is the date when the text was first published.

Note 3: As all figures have been rounded to two decimal places, there is a systematic error when they are totalled.

#### 4.4. How Hermione is feminised

This section analyses Hermione's language qualitatively to examine the approach to feminisation. Here is an excerpt from Hermione's utterance to Ron. The excerpt above is the original utterance and below is the Japanese translation:

“*You* can do the cooking tomorrow, Ron, *you* can find the ingredients and try and charm them into something worth eating, [...]” (Rowling 2007, p. 295, italics in the original).

「ロン、明日は**あなた**が料理するといいわ！ **あなた**が食料を見つけて、呪文で何か食べられるものに変えるといいわ。 [...]」  
 [Ron, *ashita ha anata ga ryouri surutoii-wa!* **Anata ga shokuryou wo mitsukete, jumon de nanika taberarerumono ni kaerutoii-wa.** [...]]  
 (Trans. Matsuoka, 2008, p. 427, bold in the original).

There are three key features in the Japanese translation and these are indicated in the square brackets below:

“*You* [**anata**] can do the cooking tomorrow [*wa*] [!], Ron, *you* [**anata**] can find the ingredients and try and charm them into something worth eating [*wa*], [...]”

The first feature is that Hermione in Japanese uses the strongly feminine sentence-final particle “*wa*”. This particle indicates a high level of femininity in Hermione's speech. The second is that the exclamation mark has been added to the translation. The final feature is that *you* in italics is translated in bold “**あなた** [**anata**]” in Japanese.

The second feature is worth mentioning because the Japanese translation exaggerates her emotional expression. As indicated above, children's literature exhibits an unequal relationship between the writers and translators and the readers; the former are usually adults and the latter children (Lathey, 2006, p. 5). Because of this inequality, adults tend to impose their values on children. In Japanese translations, for example, adult translators sometimes add features that are not in the original text, such as polite forms or exaggerations of emotional expressions in the belief that they are for the children's sake (Fujinami, 2013, p. 114). According to Knowles and Malmkjaer (1996, p. 44), the language used in children's literature is an effective agent in conveying ideology in society. This means that changes made by adult translators will influence children's views of feminine ideology during their socialisation. This can be applied to Hermione's case. The quantitative analysis in this section has only focused on sentence-final particles and has not considered other aspects, such as exclamation marks. However, this excerpt shows that Hermione has been feminised in Japanese not only by the frequent use of feminine sentence-final particles, but also by other factors.

Some could still argue that the discrepancy in the use of feminine forms depends on the individual translator's preference. To explore this point, the next section presents a set of data from the author's previous research (Furukawa, 2015), analysing some Japanese translations of children's literature for reference.

#### **4.5. A comparison with other translations of children's literature**

The data presented here are from the two Japanese translations of *Anne of Green Gables* (Montgomery, 1977, first published in 1908; AGG hereinafter): Yuko Matsumoto's translation in 1993 (AGG1) and Yasuko Kakegawa's 1999 translation (AGG2). Another Japanese translation by Hanako Muraoka in 1952 was analysed in previous research. However, because the publication year is too distant in time for a comparison to KDS and HP, Muraoka's version is excluded from this paper. In this analysis, the 2000 edition of AGG1 and the 2006 edition of AGG2 were used.

AGG has been one of the most popular girls' novels in post-war Japan (Uchiyama, 2011, pp. 92–93). Anne is described from 11 to 16 years old in this story. Although there is no indication of the target audience of the translations on the back cover, in the translator's afterword, or on the publisher's webpage, it is assumed that the novel will be read by girls at similar ages to Anne in Japan. AGG1 is a unique case compared to most Japanese translations of AGG because it comes with copious notes. Thus, AGG1 seems to appeal more to adult readers. For this analysis, Anne's speech with Diana, her best friend, is collected and analysed for the same reason explained above.

The results shown in Table 4 indicate that both AGG1 and AGG2 are more feminised than KDS and HP. The gap between the least feminised KDS and the most feminised AGG1 is more than 30 per cent – 33.25 per cent. The data appear to support the idea that translations of children's literature are more feminised than original Japanese children's literature.

It is worth mentioning that the finding in Fukuchi Meldrum (2009, pp. 120–123) shows a contrary result to this analysis; that is, non-translations use more feminine sentence-final particles than translations. For her analysis, 16 Japanese translations and 18 Japanese books, all of which were bestsellers between 1980 and 2006, were chosen. The corpora comprised various genres of adult books, such as historical novels, thrillers, mysteries and self-help books, but only one work of children's literature, *Harry Potter and the Goblet of Fire* (J.K. Rowling, 2000) was included. It is possible that the contradictions were caused by the choice of genre and the target audience of the texts; this issue needs to be investigated in further studies.

**Table 4. Average percentage of gendered sentence-final forms**  
(KDS, HP, AGG1 and AGG2)

	KDS Vols.1–6 (1985–2009)	HP Vols. 1–7 (1997–2007/ 1999–2008)	AGG1 (1993)	AGG2 (1999)
<b>Feminine forms</b>	<b>52.64</b>	<b>66.47</b>	<b>85.89</b>	<b>79.01</b>
Strongly feminine	32.91	46.91	58.28	50.57
Moderately feminine	19.73	19.56	27.61	28.44
<b>Masculine forms</b>	<b>0.09</b>	<b>0.12</b>	<b>0.00</b>	<b>0.00</b>
Strongly masculine	0.00	0.06	0.00	0.00
Moderately masculine	0.09	0.06	0.00	0.00
<b>Neutral forms</b>	<b>46.46</b>	<b>33.42</b>	<b>14.11</b>	<b>20.99</b>

Note 1: Total number of instances = 1,328 (*Kiki's Delivery Service* Vols. 1–6), 3,630 (*Harry Potter* series Vols. 1–7), 489 (AGG1) and 524 (AGG2).

Note 2: The year of publication used is the date when the text was first published.

Note 3: As all figures have been rounded to two decimal places, there is a systematic error when they are totalled.

## 5. Conclusion

This article has conducted a comparative study of the style in translations of children's literature and original Japanese children's literature. To investigate the research question concerning whether there is any difference between these, two sets of series have been analysed: the Japanese translations of the *Harry Potter* series Vols. 1–7 (J.K. Rowling, 1997–2007; translated by Yuko Matsuoka, 1999–2008) and the Japanese novel series *Majo no takkyubin* Vols. 1–6 (*Kiki's Delivery Service*, Eiko Kadono, 1985–2009). The analysis was carried out with regard to the female characters Hermione Jean Granger's and Kiki's speech, focusing on the use of sentence-final particles, which are considered a notable indicator of their femininity.

From the results, it can be concluded that Hermione is more feminised than Kiki. Therefore, in this particular case, the data suggest that translations of children's literature are more likely to use feminised sentences than children's literature in the original Japanese. Another set of data from the author's previous analysis of the Japanese translations of *Anne of Green Gables* (Montgomery, 1977) appears to support this conclusion. To obtain a more conclusive judgement, this issue will require further research into other children's literature, translated or original. Nevertheless, the data presented in this article suggest that translators intervene in the original texts in the translation process and instruct children about the feminine ideal. Consequently, translations of children's literature can be a vehicle for gender ideology in Japanese society.

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