



Universiteit  
Leiden

# **The Expression of Linguistic Stereotypes on Gender**

A Comparison Between the Japanese Animated Movie “*Kimi no Na Wa*”

(君の名は) and the English Dubbed-Translated Movie “*Your Name*”

MA Thesis

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June 29, 2018

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MA Linguistics

Translation in Theory and Practice

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### Abstract

This dissertation investigated the occurrence of linguistic stereotypes regarding gender in the Japanese animated movie *Kimi no Na Wa* (君の名は) compared to the English dubbed-translated movie *Your Name*. The Japanese audio script functioned as the source text (ST) and the script of the English dub as the target text (TT). Based on previous research of Spiridon (2014), Okamoto (1995), and Lakoff (1973; 2004), stereotypically gendered language was listed for both the ST and the TT. This study researched whether the TT favoured transferring Japanese gender markers (foreignization), conforming to English gender stereotypes (domestication), or omitting ST gender markers (neutralization) as a translation strategy. Based on results from earlier studies (Inoue (2003), González Vera (2012), De Marco (2006), Pettit (2005)) and considering the role of dubbing constraints, it was hypothesized that neutralization would be the favoured option in *Your Name* and that few new gender markers would be introduced in the TT. The data analysis consisted of an ST analysis to determine the gender markers in the ST, a TT analysis to determine which translation strategies were applied in the rendering of the ST markers, and a TT analysis to determine whether any new gender markers had been introduced in the TT. The translation procedures of Vinay & Darbelnet (1995) were used to establish how the gendered items had been rendered in the TT. The results suggest that the hypothesis is confirmed, since only 32 out of 386 gender markers were rendered in the TT and 197 were newly introduced, which shows that neutralization was indeed the favoured translation type in the TT. Thereby, sentence-final particles were mostly represented in the ST versus hedging language in the TT. Some possibilities for future research include replicating this study for the subtitled script and investigating the characters' pitch.

Key words: *Audiovisual Translation, gender, stereotypes, dubbing, animated movies*

### Acknowledgements

I would like to thank everybody who, in one way or another, helped me in the process of writing this thesis, both through mental support and structural feedback. In particular, I want to thank my supervisor Lettie Dorst for her guidance and critical notes, which encouraged me to write to the best of my abilities as well as Maud Bovelander, Catarina Rodriguez-Fonte, and my peer reviewer Dorien Heerink, who proofread some of my early work.

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**List of Symbols**

1SG	first person singular
FP	final particle
F	female
M	male
N	neutral
OLD	old person
PAST	past tense
SBJ	subject marker
TOP	topic marker
YM	young male

## 1. Introduction

Audiovisual Translation (AVT) has been the fastest growing field within Translation Studies for the last two decades (Pérez-Gonzalez, 2014, p. 12). The first main development that caused the spark of interest in this field is that people are nowadays more and more exposed to audiovisual materials such as (animated) movies and series that have been subtitled or dubbed. For example, the fact that the number of people who use the streaming media platform Netflix is now around 125 million and that it is consumed all over the world in almost 200 countries - compared to 4.2 million users in 2005 - underlines that the need for audiovisual translations is now bigger than ever ("About Netflix," n.d.). Secondly, technological innovations have created a need for theoretical frameworks that cover new developments within the field, such as the emergence of fansubbing. This particular phenomenon emerged in the 1980s as an attempt to popularize Japanese *anime* and *manga* in American and European countries (Díaz Cintas & Remael, 2007, p. 26). Because of the linguistic barrier and the low distribution in their countries, fans decided to subtitle these programmes and cartoons themselves and distributed the translations on the internet for free. One main characteristic of these fansubs is that this form of subtitling is more creative (Díaz Cintas & Remael, 2007, p. 27). By introducing colours to identify speakers and incorporating glosses and metalinguistic notes somewhere in the screen, fansubs usually stray from the standard subtitling conventions. Japanese animations are still very popular all over the world anno 2018.

The animated movie that is the topic of this study has not been fansubbed, but it is an example of an animated Japanese movie that has obtained popularity in other countries as well, which shows that the worldwide distribution of Japanese media products has not decreased since the 1980s. Having received 14 awards and 22 nominations so far, the 2016 movie *Kimi no Na Wa* (君の名は) by director Makoto Shinkai is one of the most successful Japanese animated movies ever produced ("IMDB," n.d.). The movie has already been released in 41 countries other than Japan ("IMDB," n.d.). The US English dubbed-translated movie *Your Name* saw a Box Office success of \$1,637,509 in the opening weekend in the USA. This particular movie was, however, not chosen because of its success in various countries, but rather because the theme of the movie - which revolves around a male and a female character switching places - matches with the topic of this study, which is the expression of linguistic stereotypes regarding gender.

The theme of the movie is therefore highly relevant for the present research on the linguistic expression of gender, because the storyline is directly related to gender: a female character from the countryside and a male character from Tokyo randomly switch places, living

in each other's bodies and experiencing fragments of each other's lives ("IMDB," n.d.). For this thesis, the scripted audio of the original Japanese animated movie *Kimi no Na Wa* (君の名は) will function as the source text (hereafter ST), which will be compared to the dubbed script of the US English dubbed-translated movie *Your Name*, functioning as the target text (hereafter TT). The analysis will consist of; a) an analysis of the ST in order to identify ST gender markers; b) an analysis of the TT to compare how the ST markers have been rendered in the TT; and c) an analysis of the TT to investigate whether any new TT gender markers have been introduced that were not in the ST.

There has been previous research on the topic of gender stereotypes in translation. For example, Inoue (2003) focussed on women's language in translation by comparing two novels in English and Japanese and showed that some gendered language was omitted in the translation, González Vera (2012) investigated in how far linguistic stereotypes on gender had been rendered in the Spanish dubbed translation of animated movies *Shrek* and *Shark Tale*, which showed that overall the stereotypes had been rendered in the translation, and the research of De Marco (2006) on three British movies showed a slight reinforcement of derogatory language, but an overall similar representation of gender stereotypes in translation. Furthermore, Pettit (2005) showed that the tone of register tended to be omitted in the French translation of three movies, both because of subtitling and dubbing constraints and because certain expressions did not exist in the target language.

However, no study has been conducted with a direct comparison between linguistic stereotypes on gender between Japanese and English. This study will make a direct comparison between the audio of a Japanese animated movie and the English dubbed translation of it, thereby showing in how far stereotypical gendered language occurs in *Kimi no Na Wa*, to which degree these instances have been rendered or left out in *Your Name* and whether the TT has added any target culture gendered language markers. Hereby, the research question will be as follows: does the TT favour transferring the Japanese gender markers, adapting them to English gender markers, or omitting the ST gender markers in its rendering of the linguistic gender markers of the ST? In other words, does the TT favour foreignization, domestication, or neutralization in its translation?

The present Introduction constitutes Chapter 1. From here on, this thesis will be divided as follows. Chapter 2 starts by providing some definitions relevant to this research on gender and stereotyping. Then, gender stereotypes will be investigated for the Japanese language and the English language, followed by a discussion of earlier research regarding gender in

translation. In a discussion of some definitions regarding the nature of character speech in animated movies, the so-called theory of role language is introduced (Kinsui, 2003), which will be tested in this study. Next, a number of dubbing constraints will be brought to the reader's attention that play a role in any dubbing process; constraints that pose limitations on the translator. The chapter ends with an overall research hypothesis for this thesis, based on results of earlier research and the earlier discussed constraints. In Chapter 3, the Methodology for this research will be outlined. Herein, the primary materials will be introduced and the research method will be outlined, which will provide an explanation as to how the data has been obtained. The translation method will also be introduced along the translation procedures of Vinay & Darbelnet (1995). The analysis in Chapter 4 will be threefold. First, the ST will be analysed by means of a list of linguistic gender stereotypes, based on the works of Spiridon (2014) and Okamoto (1995). From there, stereotypes relevant to the current research will be discussed. Second, the TT will be analysed to see how the earlier established ST markers have been rendered in the TT. Third, the TT will be analysed a second time to see whether the TT has introduced any new TT gender markers that were not present in the ST. The results will be illustrated with detailed examples. The outcomes of this research will be further discussed in Chapter 5, in as to conclude how the results of the present research affect this particular field within Audiovisual Translation, and more broadly, within Translation Studies. This study will hopefully contribute to enrich the field of gender in translation, by providing more insight into the occurrence of stereotypical gendered language in animated movies as well as in their translations.

## 2. Theoretical Background

### 2.1 Gender and stereotyping

Gender can be defined as the conceptualization of what it means to be male and female, and what “appropriate” attitudes and behaviours are for each to have (Decker, 2010, p. 1). Movies and other media constantly provide male and female character models for observation, which influence and possibly shape the way we portray gender (Decker, 2010, p. 1). This notion goes hand in hand with stereotyping. In the particular case of movies, González Vera (2012) defines stereotyping as a simplification of reality, based on the early notion of Lippmann (1922), who first introduced the concept of stereotyping (González Vera, 2012, p. 104). “Stereotypes reflect the way in which we perceive each other, especially individuals outside our group” (González Vera, 2012, p. 104). More specifically, “gender stereotypes are created on the basis of binary oppositions between the actions, roles and responsibilities conventionally attributed to men and women” (González Vera, 2012, p. 105). This chapter will look into existing linguistic gender stereotypes and apply them to the current research. In the next section, stereotypes and examples of gendered language in Japanese will be discussed, followed by a discussion of gendered language in English and a section on gender in translation.

#### 2.1.1 Gendered language in Japanese

In Japanese, a lot of stereotypes exist concerning female language, called *joseigo* (女性語), and male language, called *danseigo* (男性後). The women’s style of speech is traditionally seen as “uniquely Japanese” and indicative of the charm and wit of the Japanese woman (Spiridon, 2014, p. 273). The way women should speak is gentle, soft, indirect, non-assertive, polite, and powerless (Okamoto, 1995). They should also facilitate a bright and pleasant atmosphere for others and never put themselves forward (Ide, 1979). The existence of the word *kotobabijin* (言葉美人), meaning a language beauty, clearly shows that a woman is considered attractive when she is a “proper” user of the Japanese language (Spiridon, 2014, p. 276).

Spiridon (2014) points out a number of these stereotypes in Japanese, which have been listed in Table 1 below. These differences between men’s language and women’s language in Japanese occur at every language level: phonology, semantics, morphology, syntax, speech acts, and extra-linguistic features such as pitch (Spiridon, 2014, p. 274). Specifically, these sex-exclusive features concern the use of personal pronouns, sentence-final particles and other sentence-final expressions, the deletion of some final elements, interjections, and other lexical items or super-segmental elements (Spiridon, 2014, p. 273). Since Spiridon (2014) focuses mainly on Japanese women’s language, there is less focus on men’s language, which is why



there is not an opposite characteristic for each of the stereotypes on women's language in Table 1. These instances are indicated with "-". The listed stereotypes in Table 1 show that – generally speaking – men's language is considered to be strong and confident, where women's language is soft, hesitant, and polite.

Table 1: Linguistic stereotypes on gender in Japanese (based on Spiridon (2014))

Women's language	Men's language
First person pronouns <i>atakushi</i> , <i>atashi</i> <sup>1</sup>	First person pronouns <i>boku</i> , <i>ore</i>
No deprecatory second person pronouns <i>omae</i> , <i>temee</i> , <i>kisama</i>	Deprecatory second person pronouns <i>omae</i> , <i>temee</i> , <i>kisama</i>
Sentence-final particles that express softness, hesitance, lack of assertiveness ( <i>wa</i> <sup>2</sup> , <i>no</i> , <i>kashira</i> )	Sentence-final particles that express abruptness and forcefulness ( <i>ze</i> , <i>yo</i> , <i>na</i> )
Tag questions	-
Hedges	-
Hypercorrect grammar	-
High pitch and rising intonation at the end of sentences, which makes women sound cute or "perky"	Lower pitch
Tendency to speak using the upper throat/nasal areas as in " <i>un</i> "	Use the lower throat and stomach to get a more rounded bass intonation
More use of honorifics called <i>keigo</i> (敬語), thereby taking the position of lower ranking individuals and portraying themselves as passive, deferent, and submissive	-
Appear younger by for instance altering phoneme <i>shi</i> to <i>si</i> as if they had a lisp, like a	-

<sup>1</sup> According to Table 1, women use *atakushi* and *atashi*, whereas men use *boku* and *ore*. These are not the only ways for Japanese people to refer to oneself. In fact, there are many different first person pronouns, the use of which depending on gender, age, and degree of politeness. Generally speaking, the neutral form *watashi* and the feminine form *atashi* are mostly used by females, whereas boys rather refer to themselves as *ore* or *boku* (Ono & Thompson, 2003, pp. 321-322).

<sup>2</sup> The particle *wa* is pronounced with a rising intonation, which is a device of giving options to the addressee, similar to tag questions in English (Spiridon, 2014, p. 274).

child, thereby affecting other people's perception of her	
Specialized vocabulary	-
Referential terms	-

In addition, Sakomoto (2011) listed a commonly used classification of gendered sentence-final particle forms, based on earlier literature (Sakomoto, 2011, p. 45). A summary of this list is included here as Table 2, which can be seen below. The method of analysis discussed later on will mainly be based on the listed stereotypes from Tables 1 and 2, where it will be investigated in how far these specific features occur in the ST.

Table 2: Japanese sentence-final particles with gender associations (based on Sakomoto (1995))

Gender association	Sentence-final particles
<b>Strongly feminine forms</b>	1. <i>wa</i> including <i>wane</i> , <i>wayo</i> and <i>wayone</i> 2. <i>no</i> including <i>nano</i> , <i>nanone</i> , <i>nanoyo</i> and <i>nanoyone</i> 3. <i>noyo</i> 4. <i>kashira</i>
<b>Moderately feminine forms</b>	1. <i>no</i> after an <i>i</i> -adjective alone, a verb alone, or followed by <i>ne</i> or <i>yone</i> 2. <i>yo</i> or <i>yone</i> after a noun or <i>na</i> -adjective 3. <i>desho</i> 4. <i>no</i> for question
<b>Neutral forms</b>	1. the plain form 2. <i>yo</i> followed by <i>ne</i> 3. <i>kana</i> 4. <i>naa</i>
<b>Moderately masculine forms</b>	1. <i>yo</i> after a plain form of a verb or <i>i</i> -adjective 2. <i>da</i> , <i>dane</i> , <i>dayo</i> and <i>dayone</i>
<b>Strongly masculine forms</b>	1. <i>ze</i> 2. <i>zo</i> 3. the plain imperative form of a verb alone, or followed by <i>yo</i>

Not all of these stereotypes are necessarily and always true in reality. For instance, mood may be important in deciding a feminine or less feminine speech style. An angry woman might at first use a polite feminine style and then gradually move to a harsher and more male-sounding speech style that is more direct (Spiridon, 2014, p. 275). Moreover, some women might not want to identify themselves with a feminine speech style altogether. High school girls, a powerful group in Japan, portray an interesting variation in their speech, which depends on whether or not the speaker wishes to be viewed as a conformer or a rebel (Spiridon, 2014, p. 276). When high school girls compete with boys, they cannot use *watashi*, so they use *boku* (a typically male first person pronoun). Examples 1 to 3 illustrate how high school girls could express themselves in different ways. These simple examples have been formulated by the author for the purpose of this research in order to contrast a few different possibilities regarding first person pronouns. Note that a list of symbols has been included at the top of this document.

- (1) Japanese
- |                |           |                |           |             |
|----------------|-----------|----------------|-----------|-------------|
| <i>watashi</i> | <i>wa</i> | <i>spootsu</i> | <i>ga</i> | <i>suki</i> |
| 1 SG.N         | TOP       | sports         | SBJ       | like        |
- ‘I like sports’
- (2) Japanese
- |               |           |                |           |             |
|---------------|-----------|----------------|-----------|-------------|
| <i>atashi</i> | <i>wa</i> | <i>spootsu</i> | <i>ga</i> | <i>suki</i> |
| 1 SG.F        | TOP       | sports         | SBJ       | like        |
- ‘I like sports’
- (3) Japanese
- |             |           |                |           |             |
|-------------|-----------|----------------|-----------|-------------|
| <i>boku</i> | <i>wa</i> | <i>spootsu</i> | <i>ga</i> | <i>suki</i> |
| 1 SG.M      | TOP       | sports         | SBJ       | like        |
- ‘I like sports’

Girls realize that they have to use a less feminine pronoun in a mixed-gender setting, therefore they might rather use the male first person pronoun as in (3) than the alternatives (1) and (2). However, they cannot adopt *boku* outside of school, since it is not generally acceptable in the larger society for women to adopt men’s speech (Reynolds, 1990). Similarly, adult women who occupy positions of authority have come to the conclusion that they cannot be effective leaders if they restrict themselves to traditional Japanese women’s language (Spiridon, 2014, p. 277). However, rather than borrowing from men’s language, a young woman may also use polite language to strategically afford herself a kind of persuasive social power. These examples show that, in reality, Japanese women do not necessarily all speak “proper” women’s speech.

In fact, Inoue (2003) claims that the majority of women do not speak this “women’s language”, although they do recognize it as their own language (Inoue, 2003, p. 315). Strangely enough, the authentic women’s language is mostly heard through fictive female characters in novels, movies, TV shows, drama scripts, animation and computer games, including the Japanese dub of Queen Elizabeth II and Minnie Mouse, rather than by actual Japanese women (Inoue, 2003, pp. 315-316). It therefore appears to be the case that animated movies are one of the mediums through which women’s language can be heard. Sakomoto (2011) substantiates this notion. In her investigation on Japanese-dubbed versions of American movies and TV dramas, she discovered that these movies included a great number of feminine sentence-final particles, such as *wa*, *dawa* and *kashira* (see Table 2) as well as exaggerated prosody for Western female characters, although this is not an accurate reflection of actual Japanese women’s speech (Sakomoto, 2011, pp. 1-2). As the current research also investigates a movie, which is a fictive medium, it can be expected that this authentic Japanese women’s speech will be ubiquitous in the ST. Therefore, female characters in *Kimi no Na Wa* are expected to conform to their own stereotypes and to not portray the earlier discussed deviations that can be observed in reality. Male characters should not deviated from their stereotypes either.

### 2.1.2 Gendered language in English

In order to be able to analyse whether the stereotypes on Japanese gendered language that occur in the Japanese audio of *Kimi no Na Wa* have been rendered in the English dubbed *Your Name* in any form by means of a target language stereotype, it is necessary to establish what can be considered as stereotypically gendered language in English. Unlike the Japanese language, English does not have different words for ‘I’ or other sex-excluding first person or second person pronouns, nor does it have various possibilities concerning sentence-final particles for that matter. This does not mean, however, that the English language does not have linguistic stereotypes for men’s and women’s speech. Lakoff’s *Language and Woman’s Place* (1973) is one of the most influential papers regarding this topic and one of the first to call attention to gender differences in ways of speaking in the English language, thereby – as the title suggests – focusing primarily on women’s language. Lakoff (1973) explores different aspects of speech, including lexicon (colour terms, particles, evaluative adjectives) and syntax (tag questions, intonation patterns in answer to requests and of requests and orders) (Lakoff, 1973, p. 45). The work that has been overly cited, however, is Lakoff (1975), which is the book publication on this topic, including Part I: Language and Woman’s Place, and Part II: Why women are ladies. The difference between the two works therefore is the inclusion or exclusion of the second part.

Due to the limited availability of Lakoff (1975), and the fact that Lakoff (1973) has the exact same content except that it misses the Part II, Lakoff (1973) was used for reference in this research. Some of the additional findings were based on Lakoff (2004), which is a revised edition of Lakoff (1975) including notes and commentaries. From Lakoff (1973), a number of stereotypes regarding women's language can be discerned, which are listed in Table 3 below. Categories 8, 9 and 10 are additions based on Lakoff (2004).

Table 3: Linguistic stereotypes on women's language in English (based on Lakoff (1973; 2004))

Category	Women's language	Men's language
1. Colour terminology	<i>mauve, beige, ecru, aquamarine, lavender</i>	<i>brown, purple</i>
2. Weak vs. strong expletives	<i>fudge, my goodness, oh dear</i>	<i>shit, damn</i>
3. 'Empty' adjectives of admiration	<i>adorable, charming, sweet, lovely, divine</i>	<i>great, terrific, cool, neat</i>
4. Tag questions	<i>John is here, isn't he?</i>	-
5. Intensifiers	Emotional, e.g. <i>I feel <u>so</u> unhappy! That movie made me <u>so</u> sick!</i>	Unemotional or nonsubjective (without reference to the speaker), e.g. <i>That sunset is <u>so</u> beautiful, Fred is <u>so</u> dumb!</i>
6. Rising intonation in statement contexts	Hesitant rising intonation in e.g. <i>When will dinner be ready? – Around six o'clock?</i>	-
7. Polite requests and euphemisms	Polite and indirect, e.g. <i>Will you please close the door? Won't you close the door?</i>	Direct, e.g. <i>Please close the door.</i>
8. Hedges (expressing uncertainty of the speaker)	E.g. <i>you know, well, you see</i> , including prefatory remarks ( <i>I guess</i> ), disclaimers ( <i>I'm not sure if this is right, but...</i> ), qualifiers ( <i>somewhat</i> ), and modifiers ( <i>kind of</i> ) <sup>3</sup> .	-

<sup>3</sup> Prefatory remarks, disclaimers, qualifiers and modifiers are four forms of the so-called tentative speech, which are essentially expressions of uncertainty that are used more by women than by men (Leaper & Robnett, 2011).

9. Hypercorrect grammar	Consistent use of standard verb forms, e.g. <i>singing</i> , <i>going</i> , <i>is not</i>	E.g. <i>singin'</i> , <i>goin'</i> , <i>ain't</i>
10. Emphatic stress	e.g. <i>This is REALLY beautiful</i>	e.g. <i>This is really beautiful</i>

In English, “women’s language” is generally assumed to be characterized by the use of tag questions and various kinds of hedges. Hedges are essentially ways to soften what we say and make utterances less direct. Furthermore, a tag question in English lies between a statement and a yes-no question, because it is less assertive than a statement, but more confident than a yes-no question (Lakoff, 1973, p. 54). Similar to the Japanese case, English women’s language denies woman access to power and therefore reinforces social inequality (Kendal & Tannen, 2014, p. 640). Overall, Lakoff (1973) states that women’s speech sounds much more ‘polite’ than men’s, for instance because they leave a decision open, thereby not forcing agreement or belief on the addressee (Lakoff, 1973, p. 56). As seen above, this stance can be characterized by various ways of tentative speech which is characteristic for women’s language.

Interestingly, for most of these stereotypes in Table 3 it is suggested that women could sometimes also use the male (or “neutral”) words, but men cannot always use women’s speech. For example, if a man uttered ‘The wall is mauve’, one would either conclude that he was imitating a woman sarcastically, that he was a homosexual, or that he was an interior decorator (Lakoff, 1973, p. 49).

Various studies have debated whether these patterns of language are actually true for actual spoken and written English or not, including Bucholtz & Hall (1995), Leaper & Robnett (2011), Kendall & Tannen (2015), Coates (2016). However, the discussion here will not concern the resemblance with everyday speech, but rather the implementation of stereotypes in a fictive medium. Since the focus of this study lies on stereotypical language, no claim will be made regarding men and women’s speech in real life. For this research, it is not the purpose nor the intention to provide an exhaustive account for all occurrences of men’s and women’s speech and all of the variations that are possible in everyday speech. Therefore, Lakoff (1973) will be taken as a framework, without taking claims and cautions of other studies into consideration. These listed stereotypes from Table 3 will be utilized in order to determine to what degree Japanese expressions of linguistic stereotypes on gender have been rendered in English.

It stands out that, again, women’s language receives more attention and its description is more elaborate than men’s language. In a revised edition of *Language and Woman’s Place*, including notes and commentaries, Lakoff (2004) mentions that women’s language does indeed

receive more focus, because it is the marked case, compared to the norm (which can be men's language or just "language"), whereas there is no norm to contrast men's language with (Lakoff, 2004, p. 106). Regardless of the accuracy of this explanation, it is true that women's language has received more attention in the literature than men's language, which is why women's language has also received more attention in the current research. The next section will provide an overall discussion of gender in translation, by discussing previous research.

### 2.1.3 Gender in translation

An interesting study in this respect is Inoue (2003), which investigates women's language in translation, by looking at two translated works of fiction: the English translation of the Japanese novel *Sekiryō Kooya* (*Solitude Point*, 1993) and the Japanese translation of the English novel *Gone With the Wind* (*Kaze to tomoni sarinu*, 1977) (Inoue, 2003, p. 317). The Japanese language use in both novels portrays women's speech as the standard for female characters, regardless of historical background. In both stories, gender marking is complicated through women's language, since they involve differences in race and class as well (Inoue, 2003, p. 317). In *Sekiryō Kooya*, the protagonist Yukie is a 64-year-old Japanese war bride now living in the States. The characters in the story are supposed to speak English, and the readers are expected to hear their English voice through Japanese translation (Inoue, 2003, p. 322). Nevertheless, the main characters speak women's speech in the Japanese original and somewhat Standard English in the translation, ignoring her historical background and also the fact that she is an immigrated war bride (p. 323). Interestingly, in the second novel, *Kaze to tomoni sarinu*, women's language is exclusively assigned to white women, while black people are in Japanese represented by non-standard variations without gender marking (p. 327). Based on this example, women's language seems to be restricted to white people. In this example, therefore, the translation omitted some of the gendered language that was present in the TT.

Furthermore, González Vera (2012) investigated the translation of linguistic stereotypes on gender in two American animated movies in Spanish, focussing on the characters Fiona and Donkey of *Shrek* and Lola and Lenny of *Shark Tale*. However, although the title indicates that linguistic stereotypes will be researched, gender stereotypes in general also received a lot of attention, which will not be discussed at length here. As for Fiona, the few examples mentioned regarding translation choices show a slight misinterpretation of the character's personality in the dubbed version. For instance, "fiery redhead", referring both to Fiona's appearance and character, has been translated by "famous redhead" (*famosa pelir roja*), which loses Fiona's autonomy and dominant position (González Vera, 2012, p. 110). Similarly, Fiona is referred to

as a “loaded pistol” in the original, alluding to her mental instability, which has been translated with “pure dynamite” (*pura dinamita*) in the dubbed version, emphasizing her sexual attractiveness. Herein, the dub nurtures the stereotype of Fiona as a fairy tale princess, while the original character is set apart from the traditional fairy tale paradigms (González Vera, 2012, p. 110). These lexical choices in the dub have led to a loss of the independency and rebelliousness Fiona has in the original movie (González Vera, 2012, p. 118). Despite that, her use of language is said to be feminine in both the original and the dubbed versions, which shows for instance in the use of rhetorical questions when she is being assertive (González Vera, 2012, p. 118).

Regarding Lola, casting Angelina Jolie for the voice of Lola in the original combined with Lola’s physical appearance lets the viewer associate the character with the femme fatale stereotype (González Vera, 2012, p. 118). The association with this stereotype is lost in the Spanish version through the casting of a new voice actor and some other information such as songs have not been translated. Apart from that, both the original and the dub enforce the femme fatale stereotype through lexical choices (González Vera, 2012, p. 113).

Finally, character Donkey represents a deviation of the typical stereotype of masculinity and Lenny conforms to gay stereotyping (González Vera, 2012, p. 113). One neutral utterance of Donkey, ‘keep on moving’, has been replaced by ‘keep on moving like a macho man’ (*tú pa lantecom un machete*), thereby adhering rather than deviating from the typical masculine stereotypes. In another example, the translator has opted for domestication by using ‘churros’ instead of ‘waffles’, thereby adapting the cultural reference to the target audience (González Vera, 2012, p. 113). Lenny is a vegetarian son of a gangster shark, who at one point says ‘I’m on a diet’, an utterance frequently associated with women, which has been literally translated in Spanish (González Vera, 2012, p. 116). The femininity of this characters is further enhanced by his use of higher voice register and a rise in tone at the end of sentences (González Vera, 2012, p. 117). His overuse of adverbs such as ‘snuggly’, ‘buggly’, ‘wuggly’ has been domesticated by the use of diminutive forms. Overall, for both Donkey and Lenny, the translators have translated the deviation of masculine clichés with a strategy of domestication (González Vera, 2012, p. 118). Despite the shown deviations, the conclusion of this study was that the original US version of the movies and the Spanish dubbed-translated movies portrayed gender in similar ways, by using close linguistic correspondences and patterns (González Vera, 2012, p. 118).

Another study regarding this topic is De Marco (2006), who researches visual and linguistic stereotypes about gender in the British movies *East is East* (1999), *Bend it like*



*Beckham* (2002) and *Calendar Girls* (2003) and makes an analysis based on the dubbed and subtitled DVD translations in Italian and Spanish (De Marco, 2006, p. 169). With this research, the aim was to see whether the dubbed and subtitled movies represented a weakened or strengthened version of the stereotypes from the ST (De Marco, 2006, p. 169). The outcome of the research is that British, Spanish and Italian societies are very close in terms of their relationship with identity-related issues in terms of topics dealt with by men and women and the terms they use to refer to the opposite sex, the lexical forms used to address each other through compliments or insults, and the use of swearwords by men and women (De Marco, 2006, pp. 171-182). However, some general differences could be noted. For instance, the original version included a lot of offensive terms that did not necessarily have a sexist or sexual connotation (De Marco, 2006, p. 181). The Spanish and moreover some Italian translations tended to replace some derogatory remarks through words and expressions that did not exist in the original version, such as associating the figure of the woman with prostitution or sexual intercourse (De Marco, 2006, p. 182). The conclusion of this study is inconclusive, since no answer is given to whether the display of gender stereotypes has been kept, softened, or reinforced in the translations. From the observation about derogatory terms, it can be concluded that the translations displayed a reinforcement of stereotypes. Overall, it is assumed that both the STs and the TTs displayed gendered language to a similar degree.

So far, Inoue (2003) shows a partial neutralization of gendered language, González Vera (2012) shows a more or less similar stereotyping, with a loss of some character traits, and De Marco (2006) shows a similar, slightly reinforced, portrayal of gendered language in the discussed translations. The last study that will be discussed regarding this is Pettit (2005).

Pettit (2005) attempts to establish in how far the language register in the original version of a movie is a determining factor in the translation thereof. This study does not directly discuss how linguistic stereotypes have been translated, as the previous three studies have, but it does discuss how the characterization of characters in the original have been translated. In particular, this study investigates how three movies (*Smoke*, *Blue in the Face* and *The Piano*) with their English-French subtitled and dubbed translations deal with tone and style of the original in terms of characterization, visual signs and the overall atmosphere of a scene, the formality of language in the original and the translations and whether or not idiomatic expressions occurred more in the original than in the translations (Pettit, 2005, p. 49). To sum up, the register used in the originals can be changed in different ways, corresponding to up to eight possible strategies for translation in terms of strengthening or weakening of colloquial or vulgar elements (Pettit, 2005, p. 52). The following strategies are mainly observed throughout the research of Pettit

(2005). In the dubbed movies, language is usually standardized in dubbed dialogues with lip synchronisation (Pettit, 2005, p. 62). The subtitler also standardizes, rather than using more colloquial forms, when this shortens the translation (p. 62). The register tone tends to be omitted when there are constraints specific to subtitling or dubbing or when an equivalent expression in the target language does not exist, which results in more neutral and less expressive translations (p. 62).

In this section, four studies have been discussed regarding gender in translation. These studies do not yet point into one direction as to how the ST gender markers will have been rendered in the TT. Although for some previous studies, stereotypes were rendered in a similar way in its TTs, there were also examples where the stereotypical characterization was somehow lost in translation. The next section will set out some definitions relevant to this research.

## **2.2 Some definitions**

### **2.2.1 Role language vs. character language**

The first two terms that need to be distinguished are role language and character language. Role language, which is based on social and cultural stereotypes, is considered to be a subset of character language (Kinsui & Yamakido, 2015, p. 39). On the one hand, role language involves linguistic stereotypes that are shared by the members of that specific speech community (Kinsui & Yamakido, 2015, p. 39). Role language thus refers to actual speech. On the other hand, when a character in fiction is assigned a certain speech style, it should be treated as character language rather than role language (Kinsui & Yamakido, 2015, p. 39). The key difference here is that role language is based on an actual speech community, whereas character language has a wider definition. Character language distinguishes four types: “speech styles that could become actual role language, once shared widely in the speech community; speech styles that are effectively adopted by characters outside of their expected speaker's social and cultural groups; speech styles employed to represent something other than their stereotypes; and uniquely created speech styles.” (Kinsui & Yamakido, 2015, p. 39). Since the role language in the movies *Kimi no Na Wa* (君の名は) and *Your Name* not necessarily reflects speech of actual speech communities, the term character language will be adopted from now on rather than role language.

For instance, when a character in an animated movie has a regional dialect to show a character's personality, it should be considered as character language rather than role language (Kinsui & Yamakido, 2015, p. 37). This use of character language can for example be observed in the Disney animated movie *The Lion King* (1994). Interestingly, the main characters Simba,

his father and his best friend - all lions - speak something similar to Standard American English (Kinsui & Yamakido, 2015, p. 35). However, evil characters or characters who provide comic relieve usually do not speak Standard American English. For instance, the lion Scar, a villain, speaks British English, the supporting character Zazu, a hornbill, speaks British English, and another supporting character Rafiki, who is a mandrill, speaks African American Vernacular English (AAVE). These examples show that, although the regional setting of the movie is in Africa, the main characters do not conform to this regional setting, whereas the characters with language deviating from the standard can aid the audience in understanding the character type of the speaker (Kinsui & Yamakido, 2015, p. 30). The so-called theory of role language (Kinsui, 2003; Kinsui, Tanaka, & Okamuro (eds.), 2014) implies that the main characters should be easy to understand for the audience and they should be able to identify themselves with the main characters, therefore they usually speak a language close to the standard one (Kinsui & Yamakido, 2015, p. 37). It will be interesting to see whether this theory of role language is true for the current research and whether minor characters of the selected movies adopt less standard speech styles than the main characters.

### **2.2.2 Register vs. dialect**

In order to be able to clearly define the research parameters regarding the speech styles of the characters in the movies, a second distinction should be made, namely between register and dialect. Let us start by discussing the term register. Halliday (2014) refers to register as a functional variety of language, which is a given type of context or a situation type (p. 29). Within a situation type, three types can be distinguished: field, tenor, and mode (Halliday, 2014, p. 33). Any situation type can be characterized by means of these three terms. Firstly, field is defined as what is going on in the situation and for instance refers to the topic of a conversation. Secondly, tenor refers to who is taking part in the situation, including the relationship between the speaker and the addressee. Thirdly, mode refers to the role being played by language and other semiotic systems, including the medium (written or spoken) and the orientation of the text (e.g. informative, didactic, explanatory, explicatory) (Halliday, 2014, pp. 33-34). In practice, the type of register a person adopts depends on the context. Imagine a situation where a student speaks to a professor concerning a research paper. The mode in this example is spoken. The professor has a higher status role than the student, therefore the power balance is unequal. The field in this example is a research paper. All in all, the situational context can be labelled as quite formal. A student might adopt a polite and formal register during this conversation. On

the other hand, the same student might adopt an informal or even rude register when they are in conversation with their friends or to other people they encounter.

Register and dialect differ, because register focuses on the variation according to use, whereas dialect focuses on variation according to the user. Generally speaking, dialect refers to the characteristic language use of a speaker. The term dialect can be subdivided into different types as well. Firstly, a geographical dialect refers to the location where the dialect is spoken. Secondly, a social dialect or sociolect refers to a demographic group such as a social class, an age group, men, women, high school students, lawyers, etc., including jargon. Thirdly, an idiolect refers to one's individual style with their own linguistic mannerisms and idiosyncrasies. This includes anti-language, which means that a person might adapt their speech style in order to fit in a specific group and by doing so deviates from the dialect spoken around them. In general, every person has their own speech style and thereby their own idiolect.

Since the animated movies under investigation are fictional, the character's speech is fictional as well. The person who wrote the dialogues deliberately gave the characters certain registers, dialects, sociolects, and idiolects. This might be to give the viewer some sense of realism as to the regional setting of the movie, to set the tone for the story, or to serve as a characterization of the characters. It might be interesting to see how this has been done in *Kimi no Na Wa*, whether male character Taki speaks differently than female character Mitsuha, since he is from Tokyo and she is from the countryside. More importantly, it will be researched whether the sociolect of the main characters can be explained by the sociolect of their own gender. Does Mitsuha employ typical female language and does Taki employ typical male language? The third type of dialect, idiolect, will not be relevant for this research. Because this research investigates the linguistic stereotypes portrayed in two (fictive) animated movies, no anti-language of any kind can be expected. It might be the case that the dialogue writer wanted to give some characters their own unique style by providing them with their own linguistic mannerisms. However, sociolect seems to be the most important type of dialect for this research. Apart from the different types of registers and dialects that will be encountered in the original Japanese movie, the translation of the main character's speech styles might also be interesting. Generally, the translator might have opted for one of two options: or they tried to replicate the main character's speech styles by attributing similar speech styles to the English characters, corresponding to the target culture, or they might have omitted any signs of a specific speech style and portrayed the main characters as standard speaking characters. It might also be the case that both the main characters in *Kimi no Na Wa* and *Your Name* speak something close to the standard speech style, which would make the abovementioned considerations irrelevant.

This will be further discussed in the analysis. The next section will discuss constraints on dubbing, which play a role in any dubbed movie.

### **2.3 Dubbing constraints**

It is important to keep in mind that, more so than with translations involving a written source text and a written target text, dubbing (as well as subtitling) is a constrained form of translation. Synchronization can be considered as one of the key factors that poses constraints on the dubbing process. Chaume Varela (2006) defines three different types of synchronization, which are the three main areas the translator has to pay attention to while dubbing (Chaume Varela, 2006, p. 7). Firstly, phonetic or lip synchrony can be defined as the process of matching the articulatory movements of the screen actors in the target language translation with those of the source text. This is especially important in (extreme) close-ups or detailed lip shots. In general, open vowels and bilabial and labiodental consonants should be respected in the translation. For example, an open vowel 'a' in the exclamation 'aah!', where the mouth of the character is clearly open, should not be changed to something containing a lot of closed consonants such as 'perfect!', where the lip movements are considerably different. However, lip synchrony is only essential in close-up shots and is otherwise not the most important type of synchrony.

Secondly, kinetic synchrony or body movement synchrony means that the translation has to be in-sync with the body movements of the actors. For example, a character cannot say 'no' in the English dub, while the character on screen nods his head, which in the English culture stands for affirmation (Chaume Varela, 2006, p. 7). Although the dub replaces all of the spoken text, the gestures and facial expressions remain unchanged in translation. Chaume Varela (2007) notes that differences in gesticulation are one of the most outstanding intercultural differences in dubbing, which can lead to a so-called communicative noise, where the viewer is aware that the gestures of the different cultural systems involved are different, provided that the cultures involved display a considerably different usage of gestures (Chaume Varela, 2007, p. 76).

Thirdly, isochrony or synchrony refers to the harmony between the actors' utterances and pauses and those of the translation. A violation of this type will most likely be noted first by the viewer, since it stands out when the pronounced sentence of the dubbed voice deviates from the lip movement of the character on screen in terms of length or when the pauses are not respected (Chaume Varela, 2006, p. 7). This type of synchrony is always applicable, whether the two cultures are related or not and both in close-ups and in normal shots where characters

are visible on the screen. Therefore, isochrony seems to be the most important synchronization norm (Chaume Varela, 2007, p. 79).

In general, some other considerations should be kept in mind in the dubbing process, such as that the dubbed voice should match with the expectations of the on-screen actor. This means that a child on screen should sound like a child in the dub (not like an old man) and for instance a villain character in the original movie should be dubbed by a bit of a sinister voice. In addition, the dubbed translation should match with and everything that can be seen and heard on screen, which includes all of the imagery and the music (Chaume Varela, 2006, p. 7). Furthermore, the dubbing characters should not overact or underact in order to create a credible story and they should in general speak as natural as possible, thereby not giving the impression that they are reading a written text (Chaume Varela, 2006, p. 8). Finally, the dubbed dialogue should sound realistic (Chaume Varela, 2007, p. 82).

The application of synchronization can be different depending on whether the two languages are closely related or not or whether the source text is a movie or an animation. In the case of a movie where real actors are on screen, lip synchrony might be more important than in an animation, where the animated characters usually have simplified articulations.

For the present study, it should be kept in mind that all of these constraints have to some degree played a role in *Your Name*. Some translations that radically differ from the source text might be ascribed to cultural differences, whereas others should be attributed to the limitations synchronization imposes on the dub. Although synchronization will not receive explicit attention in this remainder of this research, it is important to keep in mind that some concessions might have been made in the translation in order to conform to these constraints.

## **2.4 Research hypothesis**

Again, the research question for this research is: does the TT favour transferring Japanese gender markers (foreignization), adapting to English gender markers (domestication), or omitting Japanese gender markers altogether (neutralization)? The posed hypothesis for this research is that the TT will favour neutralization of the ST gender markers. This hypothesis is firstly grounded on the outcomes of earlier research. Although not all of the previous research pointed in the same direction, Inoue (2003) clearly showed that some gendered language was omitted in the TT. Secondly, constraints on dubbing will enhance the likelihood that gendered items will be omitted in the TT rather than rendered. The dubber might have sometimes left a specific instance of gendered language (or any other language item) out due to the time, space and synchrony constraints that were discussed before. It is thereby expected that few new target

language gender markers have been introduced in the TT, therefore overall resulting in less TT than ST gender markers. The next section will provide a summary for the content of this chapter.

## 2.5 Summary

This chapter started by defining gender and stereotypes, where gender stereotypes were defined as a notion that is created on the basis of binary oppositions between the actions, roles and responsibilities conventionally attributed to men and women. The stereotypically gendered language that was found in the literature is not necessarily used in real life, but it can be present in fictive mediums such as an animated movie. In Japanese as well as in English, women's language expresses powerlessness, a lack of assertiveness and politeness. From Spiridon (2014), stereotypes were found regarding first person pronouns, sentence-final particles, tag questions, hedges, and honorifics, to name the most salient ones. These stereotypes for women were contrasted with men's language, although women's language received the most focus. As for the English case, the list of stereotypes was based on Lakoff (1973; 2004), where tag questions, hedges, and politeness were also named. In addition, a broader colour terminology, the use of weaker expletives and of empty adjectives were some of the stereotypes for women's language in English. It became clear that there is some overlap in stereotypes, but there are also some features that are not shared by both languages. In contrast with Japanese, English women could in some cases also use men's language, which includes neutral language, but men cannot always use women's language.

It was then established that the term character language should be adopted regarding this research rather than role language, since role language reflects actual speech, but the current study revolves around an animated movie, which is a work of fiction. An interesting theory that was discussed was the theory of role language, which states that main characters of a movie should be easy to understand for the audience and the audience should be able to identify themselves with the main characters, which is why they usually speak a language close to the standard one. This theory will be tested for *Kimi no Na Wa* and *Your Name*. In addition, the difference between a register and a dialect was discussed. Since the characters of the movie are fictional, the person who wrote them will have given some characters their own unique style by providing them with their own linguistic mannerisms, for instance through a regional accent or a degree of politeness. The chapter ended by discussing dubbing constraints that may have played a role in the dubbing process and finally with the formulation of a research hypothesis, namely that the TT will favour neutralization and will overall include less gender markers than the ST.

### 3. Methodology

#### 3.1 Introduction

The purpose of this study is to first determine the degree to which stereotypical gendered language occurs in the ST, second to establish how this gendered language has been rendered or omitted in the TT, and third to investigate whether the TT has introduced any gendered language from the target culture that was not in the ST. This has not been researched in any way before. In the present research, all of the movies its characters will be analysed. Nevertheless, the two main characters will presumably receive the most attention due to two reasons. Firstly, the main male character Taki and the main female character Mitsuha will have the most script lines and therefore offer more material for observation. Secondly, the overall topic of the movie also directly draws the attention to Taki and Mitsuha, since these two characters now and then switch lives and live in each other's bodies. This character switching will somehow receive attention in the script, one way or another. Before it is possible to collect the data for this research, it is essential to assemble the primary materials first. This concerns the Japanese audio script, which functions as the ST, and the English dubbed script, which functions as the TT. This assembling process will be expanded upon in the next section. Following sections will also include how the data was obtained through the research method and the translation method will lay out in what ways the TT could have rendered the ST gender items, which will be applied in the analysis.

#### 3.2 Collecting the primary materials

The primary materials that will be used for the analysis of this research are the Japanese movie *Kimi no Na Wa* (君の名は), directed by Makoto Shinkai in 2016, and the English dubbed translation *Your Name* and the scripts of both movies. Both the Japanese audio and the English dubbed audio are available on the DVD 'Your Name', which was purchased for the purposes of this research. This DVD, which was released on November 6, 2017 ("Amazon," n.d.), contains the following language options: Japanese audio track with English subtitles, English audio track with the songs presented in English, English audio track with the songs presented in Japanese. The duration time of the movie is 107 minutes. The DVD is still widely available on Amazon up till the present day. In addition, both *Kimi no Na Wa* and *Your Name* were downloaded as VLC media files, which can be accessed through VLC media player. Both the DVD and the VLC files were used during the analysis. Before conducting this study, the author had already watched *Kimi no Na Wa* once, therefore the content of the movie was not new material.



The official Japanese script for this movie was not found online as one complete file. Instead, the Japanese script was accessed online via a Japanese Ameba<sup>4</sup> blog (Mizuki, 2017), where the script has been made available in four parts divided over four blog entries. The four parts of the script were assembled in an MS Word file. Then, the included screen shots of the movie and the additional scene information was deleted from the file, leaving only the script lines, which consisted of 48 pages. One possible disadvantage of this Japanese script is that it was not written in *rōmaji* (Roman letters), but in *kanji* (Japanese characters). This makes it more difficult to present the examples, since the examples have to be converted to Roman script first and it complicates the data collection vice versa. Furthermore, since this script, which is most likely made by a fan, is not an official script released by the publishing studio, the script might contain errors or be incomplete. In order to verify whether the script matched the lines in the movie, *Kimi no Na Wa* was watched once as a whole, thereby pausing and checking every script line. This did not bring forward any discrepancies, therefore the Japanese script was assumed to be correct and complete. During the collection of the data, it will become clear whether there are any omissions or errors in the script and any occurring errors will be rectified. The fact that no official script was available can be pointed out as a limitation of this research.

The English subtitles for *Kimi no Na Wa* were downloaded as an .srt file, opened in Notepad and copied into a Word file. Although the subtitled script did not receive any focus in this research, it was initially used in the assemblance of the primary materials, mainly because this script included time codes and it was freely available. The subtitled script thus functioned as a starting point to assemble the different scripts in one table as well as an easy reference in order to check whether the different scripts globally provided the same content. After adding the dubbed script, the subtitled script was removed from the table.

The search for a dubbed script for the English audio introduced a second limitation of this research. There was no script available for the English dub, therefore the dubbed text had to be assembled based on the audio of *Your Name*. Apart from being a considerably time-consuming effort, the process of assembling the English dubbed script from hearing might also introduce unwanted errors to the script that might have not been there in an official script. These two limitations can be largely ascribed to the fact that the movie has only been released in 2016; perhaps the scripts would have been widely available if the research had been conducted five to ten years after date. Nevertheless, a complete<sup>5</sup> rendering of the original Japanese audio script and the English dubbed script can be found in Appendix B. In both the ST and the TT, it is

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<sup>4</sup> Ameba is a website for Japanese blogging and social networking, accessible via [www.ameba.jp](http://www.ameba.jp).

<sup>5</sup> Note that some surtitles have been left out, such as names of schools or buildings that appeared on the screen.

indicated who the speaker is, as to be able to distinguish male from female speakers. The script lines of main characters Taki and Mitsuha and the instances where they have switched have been indicated as well. Now that the assemblance of the primary materials is complete, it is possible to move on to the collection of the data. This will be discussed in the research method below.

### 3.3 Research method

Tables 1 and 2 were guiding in collecting the gendered language in the ST. As mentioned before, the Japanese script was written in *kanji* (Japanese characters), whereas the examples in the tables are presented in *rōmaji* (Roman letters), where the latter is a common writing style in the literature as well. A one-on-one search for the gendered language items in the script was therefore not possible, which complicated the method of acquiring the desired data.

The research method for collecting the ST gender items was as follows. First, all of the previously stated stereotypes from Tables 1 and 2 were listed in two tables, one for female gendered language and one for male gendered language. Then, for each of the listed stereotypes on women's language and men's language respectively, the frequency of occurrence in *Kimi no Na Wa* was distracted from the Japanese audio script (the ST). For example, the first listed stereotype was that women would use first person pronouns *watashi*, *atakushi* and *atashi* more than *boku* and *ore*, where the first three are stereotypically female and the latter two are stereotypically male. For each of the five first person pronouns, it was checked how many times these items had been deployed by female speakers in the ST. To find the items in the Japanese script, it was necessary to transcribe the letters in *kanji*. For instance, *watashi* can be written either as わたし (in *hiragana*) or 私 (in *kanji*). A third option was that it has been written in *katakana*. Both *hiragana* and *katakana* are a syllabic script and are together named *kana*, whereas *kanji* is a more complicated script originally taken over from the Chinese language. Multiple searches had to be performed per item, as to ascertain which writing forms had been adopted in the Japanese script. In the case of *watashi*, both わたし and 私 were looked for in the script by means of CTRL+F, so that it was not possible to miss any of the examples. Examples were marked in Appendix B by highlighting them in bold and underlined script. This process was then repeated for all of the other stereotypes regarding women's language, followed by the same process for men's language. The results of this are presented in section 4.1. To enhance replicability, a complete account of the items and the different writing possibilities in the ST have been included in Appendix A.

Table 3 was guiding for collecting the gendered languages in the TT. Retrieving the

examples of gendered language in English proved to be considerably easier, since transcribing between different scripts was not necessary. The process of collecting the data for the TT was similar to that of the ST, namely also by means of pressing CTRL+F on the keyboard and determining which items qualified as gender markers and which did not.

### 3.4 Translation method

To identify how the ST gender items have been rendered in the TT, the translation procedures of Vinay and Darbelnet (1995) were utilized. From their proposed translation procedures, the following twelve have often been mentioned throughout the literature (Munday, 2016, pp. 89-91). Each procedure is discussed briefly and illustrated with examples provided by Munday (2016). Procedures 1 to 3 qualify as direct translations and 4 to 7 as oblique translations, which is also referred to as ‘literal vs. free’ translation. Procedure 8 to 12 are supplementary procedures.

- 1) Borrowing: transferring the source language (SL) word directly to the target language (TL), e.g. the Japanese loanword *sushi* in English.
- 2) Calque: transferring the SL expression or structure literally, e.g. the French calque *science-fiction* in English.
- 3) Literal translation: translating ‘word-for-word’, e.g. the French translation *J’ai laissé mes lunettes sur la table en bas* for *I left my spectacles on the table downstairs*.
- 4) Transposition: changing from one part of speech to another, for instance adverb to verb, without changing the sense, e.g. changing *He will soon be back* to *He will hurry to be back*. Transposition can be obligatory or optional.
- 5) Modulation: changing the semantics and point of view of the SL, e.g. *It does not seem unusual* vs. *It is very normal*. A modulation can also be obligatory or optional and knows many subdivisions, such as abstract to concrete and active to passive or vice versa.
- 6) Équivalence or idiomatic translation: describing the same situation in different languages by different stylistic or structural means, e.g. the idiom *comme un chien dans un jeu de quilles* [lit: ‘like a dog in a game of skittles’] can be changed to *like a bull in a china shop*.
- 7) Adaptation: changing a cultural reference when a situation in the source culture does not exist in the target culture, e.g. a reference to cricket might be translated in French by referring to the Tour de France or something else that French people would be familiar with.

- 8) Amplification vs. economy: using more words in the TT vs. using fewer words.
- 9) False friend: confusing similar looking terms in the SL and the TL, e.g. the French *librarie* does not mean *library* in English, but *bookstore*.
- 10) Loss, gain and compensation: some features might be lost in translation because the TL is unfamiliar with a certain phenomenon, e.g. English does not have a *vous* and *tu* distinction as in French, which could be compensated by switching from *Professor Newmark* to *Peter*.
- 11) Explicitation: making implicit information in the ST explicit in the TT, e.g. by explaining what US *Thanksgiving* is in the TT.
- 12) Generalization: using a more general word in the TT, e.g. *machine* instead of *computer*.

From these procedures, some conform the ST to the TT, by making the text easier to understand by the target audience, for instance by using an explicitation. Other procedures help to maintain the local *couleur*, for instance by using a borrowed word. Based on the observations of Venuti (1998), two types of translation can be discerned: domestication and foreignization (Munday, 2016, p. 225). Domestication on the one hand minimizes the foreignness of the TT and is focused on bringing the text to the reader and making it easy to understand by the target audience. Foreignization on the other hand makes visible the presence of the translator and highlights the foreign identity of the ST. For the current research, domestication would mean that the TT would adapt most of the foreign ST markers to the target audience, whereas foreignization would mean that the TT would have used borrowings from Japanese of some sort. A third type can be discerned, namely neutralization. In this research, neutralization would mean that an ST marker has been lost in the TT. These three types of translation, domestication (through adaptation), foreignization (through borrowing), and neutralization (through loss) will receive focus in the rest of this research. Note that to compensate for the neutralization of ST items that have no equivalent in the target language, the TT might have introduced TT markers that were not in the ST.

## 4. Analysis and Results

### 4.1 ST analysis based on Japanese gender stereotypes

Tables 4 and 5 below show the results of the ST gender marker analysis. First, Table 4 shows the ST gendered language markers for the female characters and Table 5 shows the ones for the male characters. The results are presented as follows. In Tables 4 and 5, each of the stereotypical Japanese gendered language features have been listed, followed by their frequency of

occurrence in the ST. A stereotype is confirmed when the result is in line with the nature of the stereotype. For instance, female characters used stereotypically female first person pronouns 33 times and male first person pronouns only 2 times, therefore the stereotype regarding first person pronouns has been confirmed. In other occasions, a direct comparison was made between the frequency of occurrence for female characters compared to male characters. For instance, according to the stereotype, female characters should use more honorifics than male characters. In Table 4, it has been confirmed that female characters used 103 tag questions whereas male characters used only 26. Vice versa, Table 5 confirmed that male characters used 26 honorifics, less than the 103 of the female speakers.

Table 4: Analysis of female stereotypes in the ST

Features used by female characters INCL. TAKI AS MITSUHA ( $\infty$ ) <sup>6</sup>	Frequency of occurrence		Stereotype confirmed?
First person pronouns <i>wata(ku)shi</i> and <i>ata(ku)shi</i> rather than <i>boku</i> and <i>ore</i>	<i>watashi</i> → 32 (2 $\infty$ ) <i>watakushi</i> → 0 <i>atashi</i> → 1 $\infty$ <i>atakushi</i> → 0	<i>boku</i> → 0 <i>ore</i> → 2 $\infty$	Yes ( $33 \geq 2$ )
Avoid second person pronouns <i>omae</i> , <i>temee</i> , <i>kisama</i>	<i>omae</i> → 7 (2 $\infty$ ) <i>temee</i> → 0 <i>kisama</i> → 0		No ( $7 \geq 0$ )
Use sentence-final particles that express softness, hesitance, lack of assertiveness: <i>wa</i> (incl. <i>wane</i> , <i>wayo</i> , <i>wayone</i> ), <i>no</i> (incl. <i>nano</i> , <i>nanone</i> , <i>nanoyo</i> , <i>nanoyone</i> ), <i>noyo</i> , <i>kashira</i> , <i>desho</i> rather than sentence-final particles that express abruptness and forcefulness: <i>ze</i> , <i>zo</i> , <i>yo</i> <sup>7</sup> , <i>da</i> (incl. <i>dane</i> , <i>dayo</i> , <i>dayone</i> ), <i>na</i> .	<i>wa</i> → 11 <i>wane</i> → 0 <i>wayo</i> → 0 <i>wayone</i> → 0 <i>no</i> → 26 (2 $\infty$ ) <i>nano</i> → 3 <i>nanone</i> → 0 <i>nanoyo</i> → 1 <i>nanoyone</i> → 0	<i>ze</i> → 1 $\infty$ <i>zo</i> → 0 <i>yo</i> → 14 <i>da</i> → 10 (4 $\infty$ ) <i>dane</i> → 4 <i>dayo</i> → 6 (2 $\infty$ ) <i>(da)yone</i> → 6 (1 $\infty$ )	Yes ( $43 \geq 41$ )

<sup>6</sup> Note that in determining the frequency of each feature, occurrences where the male character has switched with the female character (where the female body speaks with the male voice so to say) are included in the table. These instances were indicated with a dotted infinity symbol ( $\infty$ ). Occurrences where the female character has switched with the male character (where the male body speaks) have been excluded.

<sup>7</sup> After a plain imperative verb form.

	<i>noyo</i> → 2 <i>kashira</i> → 0	<i>na</i> → N/A <sup>8</sup>	
Use more tag questions	<i>na</i> → 12 <i>yona</i> → 1 <i>ne</i> → 9 <i>(da)yone</i> <sup>9</sup> → 6 (1 ∞) <i>desune</i> → 0 <i>desuyone</i> → 0 <i>deshoune</i> → 0 <i>desho(u)</i> → 5 <i>janaika</i> → 1 <i>janaikana</i> → 1 <i>janaino</i> → 1		Yes (36 ≥ 23)
Hedges	N/A		N/A
Hypercorrect grammar	N/A		N/A
High pitch and rising intonation at the end of sentences	N/A		N/A
Tendency to speak using the upper throat/nasal areas as in “ <i>un</i> ”	0		N/A
Use more honorifics than male characters	<i>chan</i> → 25 (6 ∞) <i>sama</i> → 9 <i>san</i> → 9 <i>senpai</i> → 2 <i>kun</i> → 58		Yes (103 ≥ 26)
Appear younger by altering phoneme <i>shi</i> to <i>si</i>	0		No
Specialized vocabulary	0		No
Referential terms	0		No

<sup>8</sup> Not analysed as to not overcomplicate the analysis, because *na* was also analysed as a tag question.

<sup>9</sup> Mentioned twice, because it is both a sentence-final particle and a tag question. This did not overcomplicate the analysis.

Table 5: Analysis of male stereotypes in the ST

Features used by male characters INCL. MITSUHA AS TAKI ( $\infty$ ) <sup>10</sup>	Frequency of occurrence		Stereotype confirmed?
First person pronouns <i>boku</i> and <i>ore</i> rather than <i>wata(ku)shi</i> and <i>ata(ku)shi</i>	<i>boku</i> → 2 (1 $\infty$ ) <i>ore</i> → 38 (6 $\infty$ )	<i>watashi</i> → 4 (2 $\infty$ ) <i>watakushi</i> → 1 $\infty$ <i>atakushi</i> → 0 <i>atashi</i> → 0	Yes (40 ≥ 5)
Use disapproving second person pronouns <i>omae</i> , <i>temee</i> , <i>kisama</i>	<i>omae</i> → 33 <i>temee</i> → 3 <i>kisama</i> → 0		Yes (36 ≥ 0)
Use sentence-final particles that express abruptness and forcefulness: <i>ze</i> , <i>zo</i> , <i>yo</i> , <i>da</i> (incl. <i>dane</i> , <i>dayo</i> , <i>dayone</i> ), <i>na</i> rather than sentence-final particles that express softness, hesitance, lack of assertiveness: <i>wa</i> (incl. <i>wane</i> , <i>wayo</i> , <i>wayone</i> ), <i>no</i> (incl. <i>nano</i> , <i>nanone</i> , <i>nanoyo</i> , <i>nanoyone</i> ), <i>noyo</i> , <i>kashira</i> , <i>desho</i> .	<i>ze</i> → 5 <i>zo</i> → 2 <i>yo</i> → 13 <i>da</i> → 30 <i>dane</i> → 0 <i>dayo</i> → 3 <i>(da)yone</i> → 4 <i>na</i> → N/A	<i>wa</i> → 5 <i>wane</i> → 1 <i>wayo</i> → 0 <i>wayone</i> → 0 <i>no</i> → 5 (1 $\infty$ ) <i>nano</i> → 0 <i>nanone</i> → 0 <i>nanoyo</i> → 0 <i>nanoyone</i> → 0 <i>noyo</i> → 0 <i>kashira</i> → 0 <i>desho(u)</i> → 1	Yes (57 ≥ 12)
Use less tag questions than female characters	<i>na</i> → 9 <i>yona</i> → 0 <i>ne</i> → 3 <i>(da)yone</i> → 4 <i>desune</i> → 0 <i>desuyone</i> → 0 <i>deshoune</i> → 0		Yes (23 ≤ 36)

<sup>10</sup> Note that in determining the frequency of each feature, occurrences where the female character has switched with the male character (where the male body speaks with the female voice so to say) are included in the table. These instances were indicated with an infinity symbol ( $\infty$ ). Occurrences where the male character has switched with the female character (where the female body speaks) have been excluded.

	<i>desho(u)</i> → 5 <i>janaika</i> → 2 <i>janaino</i> → 0	
Low pitch and no rising intonation at the end of sentences	N/A	N/A
Use the lower throat and stomach to get a more rounded bass intonation	N/A	N/A
Less use of honorifics than female characters	<i>chan</i> → 6 <i>sama</i> → 1 <i>san</i> → 6 (1 ∞) <i>senpai</i> → 11 (5 ∞) <i>kun</i> → 2 (1 ∞)	Yes (25 ≤ 103)

A few general remarks are in order. Overall, it can be observed that first person pronouns are abundantly present in the ST. Furthermore, sometimes “N/A” has been mentioned, standing for “not applicable”. These instances of gendered language were not applicable to the ST for various reasons. For instance, the pitch of the characters was not investigated on its own and could not be determined based on viewing and hearing the movie alone. At the start of this research, it was considered to include a pitch research in this investigation, but the technical challenges proved too considerable and it fell beyond the scope of this research. It might, however, offer interesting new perspectives for future research. Other categories were simply not found in the ST, such as specialized vocabulary used by women or the altering of phoneme *shi* to *si* to appear younger. As was made clear in footnotes, some items qualified both as a tag question and as a sentence-final particle. In the instance of *(da)yone*, it was analysed as both, but *na* was excluded as a sentence-final particle but only included as a tag question as to not overly complicate the analysis and the indication of the gender markers in the script. From here on, the salient results will receive the most focus throughout the rest of the analysis.

First person pronouns turned out to be the most frequently employed category of gendered language, both for male and female characters in the ST. The use of first person pronouns seems to be an important tool throughout the movie from which the viewer can deduce whether the male or the female character is speaking, where other speakers are highly aware of which first person pronouns should be employed by certain people. Regarding this, there is one striking example that cannot remain unnoticed, which has been illustrated in Example 4 below. In the context of Example 4, female character Mitsuha has switched with male character Taki



for the first time in the movie. Thus, in this excerpt, the female character's voice is in the body of the male character. Taki encounters his male school companions for the first time during lunch break. Taki has difficulty expressing himself, since he does not know how his character normally speaks and would express himself. This in particular becomes clear through the usage of first person pronouns. As was shown in Chapter 2, there are multiple ways to refer to oneself in Japanese, depending on age, gender and status. In Example 4, Taki starts by speaking as if he were a female, which she in fact is, something that is immediately noticed by Taki his school friends. At last, the nodding gesture confirms that Taki should use first person pronoun *ore* to express himself. In the final line of the example, Taki makes up an excuse as to why he was lost on his way to school.

(4)

School friends: Japanese audio

“Mayotta??”

*get lost*: PAST

English translation (author's translation)

“You got lost?”

Taki: Japanese audio

“Un...”

English translation (author's translation)

“Yes”

School friends: Japanese audio

“Omae sa, douyattara tsugakkou de michi o mayoun-dayo”

*you TOP how school DP way SUB lose:INF-FP(M)*

English translation (author's translation)

“How on earth did you get lost on the way to school?”

Taki: Japanese audio

“Aa... etto... watashi”

*well ehm 1SG-N*

English translation (author's translation)

“Well, ehm, I...”

School friend 1: Japanese audio

“Watashi?”

1SG-N

- English translation (author's translation)  
 "I?"  
 Taki: Japanese audio  
 "Watakushi?"  
 1SG-OLD  
English translation (author's translation)  
 "I?"  
 School friends: Japanese audio  
 "Nn?"  
English translation (author's translation)  
 "What?"  
 Taki: Japanese audio  
 "Boku?"  
 1SG-YM  
English translation (author's translation)  
 "I?"  
 School friends: Japanese audio  
 "Ha?"  
English translation (author's translation)  
 "Huh?"  
 Taki: Japanese audio  
 "Ore?"  
 1SG-M  
English translation (author's translation)  
 "I?"  
 School friends: \*nodding gestures\*  
 Taki: Japanese audio  
 "Ore, tanoshikattan-yayo. Nanka maihi-ga  
 1SG-M *have fun:PAST-FP(M) somewhat every day-TOP*  
 omatsuri mitai. Tokyou-te"  
*festival looks like concerning Tokyo*  
English translation (author's translation)  
 "I was enjoying myself. Every day is like a festival when you're  
 in Tokyo"

This is the clearest example throughout *Kimi no Na Wa* where first person pronouns receive explicit attention. Since English does not have different first person pronouns, it is expected that these gender markers have been neutralized in the TT. However, due to the explicit focus on using the appropriate pronoun in this conversation, the TT could not have repeatedly mentioned 'I' or have neutralized all of the gender makers, without introducing any other gender markers whatsoever. Therefore, the expectation is that the TT has domesticated this dialogue through adaptation, by referring to gender without using explicit gender makers. In section 4.2, it will become clear how the dub has dealt with the ST gender markers of this dialogue.

Based on the ST analysis, the following categories of ST markers were selected for further analysis: first person pronouns, second person pronouns, sentence-final particles, tag questions and honorifics. Since tag questions are also a gender marker in the target language, it is expected that these instances have been replaced by corresponding tag questions in English. It is expected that the categories with no direct equivalent have been neutralized in the TT. Furthermore, it is expected that the TT will have introduced few new gender markers that were not in the ST, therefore overall resulting in less TT than ST gender markers.

#### **4.2 TT analysis based on the translation of Japanese gender stereotypes**

In this section, it will be analysed in how far the gender markers of the ST have been translated in the TT. Each of the selected categories will be discussed separately, starting with the category of first person pronouns.

##### **First person pronouns (1SG)**

The first category with no direct equivalent in the TT is first person pronouns. It was therefore expected that these instances would have been neutralized in the TT. Of this category, 45 examples were found in the ST. As expected, all of the first person pronouns have been translated with 'I', with the exception of the dialogue presented in Example 4. The dubbed translation of this dialogue has been presented in Example 5 below. It becomes clear that the dialogue has changed drastically, especially at the end. Below, the example will be discussed in further detail. The overall translation strategy for this category can be labelled as neutralizing, since none of the Japanese markers have remained in the TT through some kind of borrowing (which would be a foreignizing strategy) and none of the markers have been replaced by typically English gender markers (which would qualify as a domesticizing strategy). The

instances of 'I' have not been marked in the script (see Appendix B), because they did not mark a gender.

- (5) School friends: - You got lost?  
 Taki: - Yeah.  
 School friends: Wait a second, how'd you wind up getting lost on the way to school?  
 Taki: - Uh... well... a girl...  
 School friend 1: - A girl?  
 Taki: Uh.. a girl... [BRITISH ACCENT]  
 School friends: Hmm?  
 Taki: Uh.. I mean..  
 School friends: Huh?  
 Taki: A guy...  
 School friends: \*nodding gestures\*  
 Taki: Ya know, guys just wanna have fun. Every day is a festival when you're living in Tokyo, as a guy.

In Example 5, the viewer receives some hints that Mitsuha has difficulty expressing herself as Taki. This has been made clear by the pronunciation of 'a girl' with a British accent, as if the character was trying to fit in and the overall interference of Taki his school mates. Although the dialogue presented in Example 5 offers some sort of solution to the lack of gendered first person pronouns in English, it does not seem to be an elegant solution to the dialogue in Example 4. Whereas in the original, Taki his excuse for getting lost on the way to school is that he was enjoying himself because Tokyo is so much fun, the dubbed script states that 'guys just wanna have fun', which implies that getting lost on ones way to school equals having fun. Despite this questionable translation, it can be concluded that out of the 45 ST gender markers, 0 have remained in the TT. Thus, all of the gendered first person pronouns have been neutralized in the TT.

### **Honorifics**

Regarding honorifics, the following can be observed. In total, 129 honorifics were used by speakers in the ST, of which 103 by female speakers and 26 by male speakers. In general, every instance where a honorific suffix directly followed a name has been omitted in the TT.

Therefore, the honorific *-kun* was omitted in all instances, which was 60 times in total. For example, *Taki-kun* has always been translated with *Taki* in the TT. This also counted for the honorific *-san* in the majority of the instances. When *-san* was part of a parental term (father, mother), it was in some examples translated with *dad* and *your old man*, and *mommy*, which can be considered as adaptations to compensate for the loss of ST gender markers, since some words were not simply translated with *father* and *mother*, but with non-standard parental terms in English. However, the translation *their mother* occurred once as well. The honorific *-sama* occurred 10 times, of which some were replaced with a somewhat formal and polite translation, such as *Attention, citizens of Itomori*. In other cases, where the ST politely referred to deities, the TT omitted all traces of politeness by stating *Do the gods really appreciate that?* Thus, all of these honorifics were neutralized in the TT.

The honorific *-senpai* is normally used by a student to refer to someone older than you. From a total of 13 times, it was omitted three times (by changing it to *she*) and otherwise changed to *Ms.* or *Miss*, where it referred to Ms. Okudera, an older colleague of Taki. However, there was one instance where *Okudera-san* was translated with *Ms. Okudera*, whereas it was earlier established that *-san* was omitted in all instances where it followed the name of a person directly. Although inconsistently, the dubber might have opted to translate with *Ms.* in this particular instance to maintain a degree of politeness. Therefore, 10 ST markers were kept in the TT. Finally, *-chan* occurred 31 times and was adapted to *Sis* in a few occasions and once to *Lazy butt*, which showed some deviation from standard speech, but again, none of the gender markers were kept in the TT.

To sum up, the majority of the ST honorifics has been neutralized in the TT, with a few exceptions that have been adapted to English equivalents, which can be qualified as a domesticizing strategy. From the total of 129 honorific gender markers, 10 remained in the TT.

### Tag questions

For this category, it was expected that every tag question in the ST would have been rendered in the TT by using a similar tag question in English. This was not the case. The ST included 59 tag questions, whereas the TT included only 23. From the total of 23, 7 tag questions were pronounced by male characters and 16 by female characters (including one example where Taki is Mitsuha). The examples are as follows: ‘Just make up with him already, okay?’ (female), ‘Mitsuha has gotta be feeling stressed enough as it is, right?’ (female), ‘You know, you’ve got that ritual coming soon, don’t ya?’ (female), ‘What about bro code, huh?’ (male), ‘Yeah, you walked home with her yesterday, right?’ (male), ‘We’re gonna have a good day today. Aren’t

we, Taki?’ (female), ‘They’re talking about me, right?’ (Taki as Mitsuha), ‘Mitsuha, you’re dreaming right now, aren’t you?’ (female, twice), ‘But you used to have a little crush on me, am I right?’ (female), ‘But right now, there’s someone else you like, huh?’ (female), ‘You’re just looking forward to seeing Mitsuha in a yukata, aren’t ya?’ (female), ‘I mean, you met this person online, didn’t you?’ (female), ‘Hey, that’s a sketch of Itomori, isn’t it?’ (female), ‘It’s nearby, right?’ (Taki), ‘That’s one, isn’t it?’ (female), ‘It will be at its brightest today, right?’ (Mitsuha, twice), ‘Don’t be late, ‘kay?’ (male), ‘That thing is gonna fall, right?’ (male), ‘You’re here, right?’ (Taki), ‘What? You did, huh?’ (male), ‘Oh, you’re job-hunting, huh?’ (female).

Conforming to the stereotype in English, female characters used more tag questions than male characters. Contrary to the expectation set beforehand, not every tag question of the ST was translated with a tag question in the TT. Out of these examples, 12 had a corresponding tag questions in the ST and 11 were newly introduced in the TT. This means that 47 tag questions were neutralized in the TT. The newly introduced tag questions were marked with an asterisk (\*) in the script (see Appendix B).

### **Sentence-final particles**

No sentence-final particle was translated with a gendered item in English, all of the 153 were neutralized in the TT, where none of the items was translated with an equivalent gender marker in English. The results of this category met the expectations set beforehand. Overall, from a total of 386 gender markers in the ST, 33 have been translated with an equivalent gender marker in the TT. It was already seen that in the TT, 10 new tag questions have been introduced. In the next section, it will be made clear whether the TT has introduced any other new English gender markers.

### **4.3 TT analysis on the implementation of English gender stereotypes**

In this section, stereotypical gendered language features of the target language will be discussed that have not been discussed yet. For English, this concerns every item from Table 3, except the category tag questions, which has already been extensively discussed in the previous section. However, the category colour terminology was excluded from the analysis, since no instances of deviating colour terms were found in the TT (nor in the ST). The category empty or non-standard adjectives was excluded as well, since the occurring instances all seemed to qualify as rather standard adjectives: ‘Dreams are great’ (Mitsuha as Taki), ‘Must be nice’ (Mitsuha), ‘This is nice’ (female), ‘Oh, it’s so cute!’ (female), ‘Braided cords. Pretty’ (female).

### **Weak vs. strong expletives**

A total of 3 instances can be named where strong expletives have been used, namely ‘Oh my God’ (male), ‘Well, who the hell is it then?’ (male), and ‘Hell if I know’ (male). Examples of weak expletives and other abusive words occurred throughout the movie, including ‘Lazy butt’ (female), ‘What for, meanie?’ (female), ‘Sucks to be her’ (female) ‘Keep your full mouth shut!’ (female), ‘What a jackass’ (female), ‘Thank goodness’ (female), ‘Shut up!’ (male), ‘You son of a...!’ (Taki as Mitsuha), ‘Oh my gosh...’ (Mitsuha as Taki), ‘Stupid! Pervert! (Mitsuha), ‘Where the heck have you been?’ (male). From these examples, it seems that, although female characters use more expletives overall, male characters use stronger expletives where they use them. In total, 14 gender markers were introduced in this category.

### **Emotional intensifiers**

There were 11 instances where ‘so’ was used as an intensifier. Only one instance could qualify as an emotional intensifier, where the character referred to himself, namely ‘Why does looking at it makes my chest feel so tight?’ (Taki). The unemotional or nonsubjective intensifiers included: ‘Lazy butt, you are so slow!’ (female), ‘It’s gonna be so much fun!’ (female), ‘Hm, so organized’ (Mitsuha as Taki), ‘Whoa, they are so realistic feeling’ (Mitsuha as Taki), ‘You were so crazy yesterday’ (female), ‘It’s all so fuzzy’ (Mitsuha), ‘You’re so full of yourself!’ (Mitsuha), ‘Grandma, why did the shrine god’s relic have to be kept so far away’ (female), ‘Oh, it’s so cute!’ (female), ‘I’m so sorry, my dears’ (female). The outcome did not conform to the stereotype, since only the main male character used an emotional intensifier, but none of the female characters did. Thus, 11 gender markers were introduced here.

### **Hesitant rising intonation**

There were a few examples of a hesitant rising intonation, which most clearly showed through the usage of two consecutive questions. These included ‘What? Right now?’ (female), ‘Died? Three years ago?’ (Taki), ‘Are you getting hungry? We could get dinner?’ (Taki), ‘What are you talking about? Me and Ms. Okudera?’ (Taki). There were more examples where male characters used a hesitant rising intonation than females, therefore the stereotype was not confirmed. In total, 4 new gender markers were introduced in this category.

### **Polite and indirect requests**

In total, 9 requests were found, of which 3 pronounced by male characters and 6 by female characters. Only one example could qualify as a polite and indirect request, namely ‘Would

you please shave before the ceremony?’ (female). Other examples were more direct: ‘Come on, would you get off already?’ (male), ‘Would you just give it a rest with all this occult nonsense?’ (female), ‘Would you mind doing me a favor?’ (Mitsuha), ‘Would you quit it?’ (male), ‘Please make me a handsome Tokyo boy in my next life!’ (Mitsuha), ‘..., please evacuate to Itomori High School’ (female), ‘Please run!’ (Mitsuha), ‘Please evacuate!’ (male). Since the one polite and indirect request was pronounced by a female character, the results conformed to the stereotype. Thus, 9 new gender markers were introduced in this category.

### **Hypercorrect grammar**

As it appeared, there were numerous instances where both female and male characters used a more informal grammar style, rather than that female speakers used hypercorrect grammar. Overall, all of the characters seem to speak with a dialect similar to American English. However, the deviations of the standard verb forms in particular contributed to a variation in the speech of the characters in that some of the characters did use deviating verb patterns, while others used standard verb forms. Examples of these deviating verb forms include *feelin’*, *doin’*, *usin’*, *chewin’*, *spittin’*, *lettin’*, *bein’*. In addition, the usage of various other words, such as *‘cause*, *ya*, *gonna* and *gotta* expressed a further deviation from hypercorrect or standard grammar. Both male and female characters used these deviating patterns to a similar degree. In total, 67 gender markers were newly introduced in this category, all of them deviating from the hypercorrect grammar pattern.

### **Emphatic stress**

Both female and male characters used emphatic stress in their expressions. The examples included: ‘Something TOTALLY possessed you, bud’ (male), ‘It’s MEMORIES from a PREVIOUS life.’ (male) ‘Or maybe your subconscious link to the EVERETT interpretation of the MULTiverse’ (male), ‘But you really WERE acting just a LITTLE funny yesterday, Mitsuha’, (female), ‘Uh, I NEVER do THAT!’ (female), ‘It’s... It’s TOTALLY a CRIME!’ (female), ‘Does it REALLY look THAT BAD on me?’ (Taki). The stereotype that female emphatic stress more frequently does not seem to hold, since both male and female characters used emphatic stress to a similar degree. In total, 7 new gender markers were introduced here.

### **Hedging language**

Last but not least, it was analysed in how far hedging language has been included in the TT. The search firstly included that of tentative speech such as prefatory remarks, e.g. *I guess*,



disclaimers, e.g. *I'm not sure if this is right, but...*, qualifiers, e.g. *somewhat*, and modifiers, e.g. *kind of*. As it turned out, there were quite some examples of hedging language in the TT. Phrases with *guess* occurred 12 times; both female and male characters used it 6 times. There were 8 examples of phrases with *kind of/kinda* (6 times by males, 2 times by females). The hedge *well* occurred 22 times as well and was employed 14 times by male characters (of which 5 where Mitsuha was Taki) and 8 times by female characters. *You know* occurred 6 times (3 times by females, 3 times by males).

In addition, some examples were found with other hedging language. In this respect, *I think* occurred 5 times (4 times pronounced by male characters (of which 1 where Mitsuha was Taki) and once by a female speaker, *feel like* occurred 6 times (females 4, males 2), and *could* occurred 15 times (8 times by male characters of which one where Mitsuha was Taki and 7 times by female characters of which one where Taki was Mitsuha).

In total, no less than 74 hedges were found in the TT, of which a majority of 43 was pronounced by male characters and 31 were pronounced by female characters. Although this outcome did not conform to the stereotype that women should use more hedges, this category seemed to be an important way of implementing gendered language and overall language variation in the TT. This outcome makes the grand total of newly introduced gender markers in the TT 197 (compared to the grand total of 386 in the ST).

#### 4.4 Analysis of the theory of role language

Lastly, the theory of role language was analysed for both the ST and the TT. With regards to this, it cannot be concluded that main characters Taki and Mitsuha adopt a more standard speech style than the other characters, particularly in *Your Name*, where all of the characters speak some form of American English and the only deviating patterns shown is the usage of *feelin'* instead of *feeling* and similar usages. As for *Kimi no Na Wa*, the grandma of Mitsuha portrayed the most deviating patterns, which could be the subject of another study. For instance, using the sentence-final particle *yayo* seemed to be a linguistic mannerism of this character, which might also be ascribable to gendered language, but was not part of this research. However, Taki and Mitsuha did not speak strikingly more standard than their peer classmates and other characters in the movie.

### 5. Conclusion

The field of Audiovisual Translation is still relatively young, but rapidly developing. With this study, it was attempted to contribute to this field within Translation Studies, by investigating the expression of linguistic stereotypes regarding gender in both the Japanese

audio of *Kimi no Na Wa* and the English dub in *Your Name* and showing in how far gendered language played a role in both movies. The research question for this study was as follows: Does the TT favour foreignization, domestication, or neutralization in its translation of ST gender features? Thereby, it was hypothesized that the TT would favour neutralization of the ST gender markers and the TT would introduce few new TL gender markers. Basically, it was expected that the TT would adapt the ST features that had an English equivalent (tag questions) and that it would omit ST features with no English equivalent. Therefore, it was expected that the TT would overall include less linguistic gender markers than the ST.

The results have confirmed this hypothesis. From a total of 386 gender markers in the ST, only 32 were rendered in the TT. This concerned 10 honorifics and 22 tag questions. The TT did introduce 197 new gender markers, resulting in a total of 229 TT gender markers. It can be concluded that the TT indeed neutralized gender features that were unfamiliar to the target language. This concerned all of the first person pronouns and sentence-final particles and most of the honorifics. Unexpectedly, not all of the tag questions have been rendered in the TT (only 22 out of 59, but 11 new tag questions were introduced). Constraints on dubbing will have played a role in the decrease of gender markers, but it has not been analysed which omission could have been the result of which dubbing constraint.

All in all, this study has confirmed two things. Firstly, it confirmed that Japanese gendered language is indeed present in *Kimi no Na Wa*, where sentence-final particles are the most present with a total of 153 gender markers. Secondly, it confirmed that English gendered language is also present in *Your Name*, but that new gender markers have been introduced, with hedging language as the best represented feature. It seems that the TT introduced these new markers, because most of the ST markers did not have an equivalent in English, which is why the TT added gendered language in other areas of the script.

The theory of role language could not be confirmed for either of the movies, which shows that the main characters of *Kimi no Na Wa* and *Your Name* did not speak a strikingly more standard language than the other movie characters, perhaps because the implementation of accents and linguistic mannerisms was limited. No specific sociolect or other outstanding register choices were discovered in the scripts, which is why it was decided to focus solely on the linguistic markers that could be directly related to gender. The speech of the grandmother in *Kimi no Na Wa* might be something interesting for further research, since some of her sentence-final particles, particularly *yayo*, seemed to be a recurring linguistic mannerism.

There were some limitations to this research. The two biggest limitations were that there was no official Japanese script available and that there was no script at all available for

the English dub. Completing both scripts took a considerable amount of time and it included the chance of introducing errors, since the dubbed script had to be built from scratch and filled by listening to the English audio. It also turned out that there were some minor incompletions and errors in the Japanese audio script, which were rectified as they came to light. A third limitation that became clear during the analysis was that there were quite some variables in this research in terms of gender features in the ST, which in some occasions could be a feature in two categories, and the different speakers that were separately indicated in the script. This complexity was partly due to the concept of the movie, because of the switching of the main characters, but also because of the amount of gender features that has been researched. Nevertheless, it was attempted to present the results as clear as possible.

Whereas this study has made a direct comparison between the Japanese original and the English dub, this is only one angle of research, where many research possibilities lie ahead still. For future research, it might be an idea to include the subtitles in the research parameters. Another possibility is to conduct a research on the pitch of the main characters. This might particularly be interesting because the male and the female character switch a number of times throughout this movie; a unique concept that cannot be found in many other movies, but which does pose interesting questions. For instance, in how far does the viewer receive hints that the characters have switched and how much of these hints can be attributed to the pitch of the main characters? Furthermore, these animated movies could be directly compared from a different point of view, such as the rendering of cultural references or an investigation on humour, to name some options. All things considered, the possibilities for future research are endless, are they not?

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## Appendices

Appendix A below contains the writing variations of the ST features in alphabetic order.

### Appendix A: writing variations in the ST








Feature	Writing variations in the ST
<i>atakushi</i>	あたくし
<i>atashi</i>	あたし
<i>boku</i>	僕、ぼく
<i>chan</i>	ちゃん、ちゃーん
<i>da</i>	だ
<i>dane</i>	だね
<i>dayo</i>	だよ
<i>dayone</i>	だよね
<i>desho</i>	でしょ
<i>deshou</i>	でしょう
<i>deshoune</i>	でしょうね
<i>desune</i>	ですね
<i>desuyone</i>	ですよ
<i>janaika</i>	じゃないか、じゃない？、じゃね？、じゃねえか
<i>janaikana</i>	じゃないかな
<i>janaino</i>	じゃないの
<i>kashira</i>	かしら
<i>kisama</i>	きさま

<i>kun</i>	くん、くーん、くーーん、クン
<i>na</i>	な、なあ
<i>nano</i>	なの
<i>nanone</i>	なのね
<i>nanoyone</i>	なのよね
<i>ne</i>	ね
<i>no</i>	の
<i>noyo</i>	のよ
<i>omae</i>	お前
<i>ore</i>	俺、オレ
<i>sama</i>	様、さま
<i>san</i>	さん
<i>senpai</i>	先輩
<i>temee</i>	てめっ、てめえ、てめー
<i>wa</i>	わ、は
<i>wane</i>	わね
<i>watakushi</i>	わたくし
<i>watashi</i>	私、わたし
<i>wayo</i>	わよ、はよ
<i>wayone</i>	わよね
<i>yo</i>	よ、よー



<i>yona</i>	よな
<i>yone</i>	よね、よねー
<i>ze</i>	ぜ
<i>zo</i>	ぞ

Appendix B below contains the Japanese audio of *Kimi no Na Wa* and the dubbed script for *Your Name*. In order to make the table as clear as possible, different characters are presented with different colour codes, indicated in the legend below. To further enhance the readability of the script, gender markers have been highlighted both in bold and underlined script.

 Spoken lines Mitsuha	 Taki's body, Mitsuha's voice
 Spoken lines Taki	
 Spoken lines Mitsuha + Taki	 Mitsuha's body, Taki's voice
 Other female speakers	
 Other male speakers	* New gender markers in the TT

## Appendix B: the scripts

Time frame	ST Japanese audio	TT English dub
00:00:53,429 -- > 00:00:56,974	朝、目が覚めると、なぜか泣いている。	Some mornings I wake up crying without knowing why
00:00:58,100 -- > 00:01:00,811	そういうことが、時々ある。	That sort of thing happens now and again.
00:01:01,771 -- > 00:01:05,483	見ていたはずの夢は、いつも思い出せない。	Whatever the dream was I had, I can never remember it.
00:01:06,067 -- > 00:01:06,984	ただ...	But..
00:01:07,693 -- > 00:01:08,486	ただ...	But...
00:01:08,861 -- > 00:01:11,822	なにかが消えてしまったという感覚だけが、	The only thing that does last when I wake up, is a sense of loss, which lingers for a long time afterwards.
00:01:12,114 -- > 00:01:15,618	目覚めてからも長く残る。	I'm always searching for something. Or someone.
00:01:23,542 -- > 00:01:25,503	ずっと何かを...	I'm always searching for something.
00:01:25,753 -- > 00:01:28,005	誰かを...探している。	Or someone.
00:01:28,464 -- > 00:01:33,385	そういう気持ちに取り憑かれたのは、たぶんあの日から。	I have been consumed by this feeling. Ever since that day.
00:01:34,637 -- > 00:01:37,807	あの日...星が降った日。	The day... a star fell.
00:01:38,390 -- > 00:01:39,767	それはまるで...	It was almost like...
00:01:39,892 -- > 00:01:42,770	まるで、夢の景色のように、	like seeing something out of a dream.
00:01:43,145 -- > 00:01:45,022	ただひたすらに	Nothing more or less.
00:01:46,232 -- > 00:01:48,526	美しい眺めだった。	And a breath-taking view.
00:03:45,768 -- > 00:03:48,979	「うーん...」タキくん...瀧くん...瀧くん...	Taki... Taki... Taki...
00:03:50,606 -- > 00:03:52,274	覚えて、ない？	Don't you remember?

00:03:54,985 -- > 00:03:56,528	「名前は・・・	My name is...
00:03:58,072 -- > 00:03:58,948	三葉！ 「はっ！」「ん？・・・」「んんー？」「んー・・・んー」	Mitsuha.
00:04:35,317 -- > 00:04:37,444	「お姉 <u>ちゃん</u> 、何しとる <u>の</u> ？」	Sis, what are you doing?
00:04:37,528 -- > 00:04:40,990	「いや、すげー本物っぽいなって思って・・・	Whoa, they are <u>so</u> realistic feeling.*
00:04:41,991 -- > 00:04:43,951	え？・・・お姉 <u>ちゃん</u> ？」	Sis? Me?
00:04:44,034 -- > 00:04:46,662	「なに寝ぼけとん <u>の</u> ？ご・は・ん！	Are you still asleep? Breakfast time!
00:04:47,413 -- > 00:04:48,831	はよ来ない！」	Hurry up!
00:05:08,475 -- > 00:05:10,185	「う～ん・・・」「え？えええええええっ??」	W-what...What??
00:05:19,987 -- > 00:05:22,448	「おばあ <u>ちゃん</u> 、昨日の魚がすう？」	Do you wanna have any last night's fish, grandma?
00:05:22,531 -- > 00:05:23,991	「あんたがたべや」	You can eat it.
00:05:24,491 -- > 00:05:26,160	「おはよう・・・」 「おはよう・・・」	- Morning. - Morning.
00:05:26,285 -- > 00:05:27,828	「お姉 <u>ちゃん</u> 、遅い！」	<u>Lazy butt</u> , you are <u>so</u> slow!*
00:05:27,953 -- > 00:05:30,122	「明日は <u>わたし</u> が作るでね」	I'll fix breakfast tomorrow.
00:05:35,878 -- > 00:05:37,046	「食べ過ぎか・・・	Whoa, that's a lot.
00:05:37,379 -- > 00:05:38,714	ま、いっか」	Oh well.
00:05:39,048 -- > 00:05:40,632	「今日は普通やな」	You're back to normal today.
00:05:41,050 -- > 00:05:43,052	「昨日はヤバかったもんな」	You were <u>so</u> crazy yesterday.*
00:05:43,260 -- > 00:05:45,304	「え？ちょっと何？」	What do you mean, crazy?
00:05:47,014 -- > 00:05:50,059	「皆 <u>さま</u> 、おはようございます。	Attention, citizens of Itomori. Good morning.

00:05:51,101 -- > 00:05:54,730	町役場から朝のお知らせです。	This is an official announcement from Itomori Town Hall.
00:05:55,898 -- > 00:05:58,734	来月から行われる糸守町町長選挙について・・・」	It is in regards to the mayoral election.
00:06:17,127 -- > 00:06:19,004	「いい加減仲直りしないよ？」	Just make up with him already, <u>okay?</u>
00:06:19,129 -- > 00:06:20,381	「大人の問題！」	It's an adult matter.
00:06:41,485 -- > 00:06:43,112	「行ってきまーす」	We're leaving!
00:07:03,465 -- > 00:07:05,426	「しっかり勉強しといでー」	I can't wait 'till the festival. It's <u>gonna</u> be <u>so</u> much fun!*
00:07:10,722 -- > 00:07:12,015	「あ、みつはー！」	Ah, Mitsuha!
00:07:12,266 -- > 00:07:14,017	「おはよ。さやちゃん、てっしー」	Good morning, Saya, morning Tessie.
00:07:14,143 -- > 00:07:15,060	「おはよ	<u>Mornin'!</u> *
00:07:15,185 -- > 00:07:18,021	「お前、早く降りろ」 「いいやん、けち」	- Come on, <u>would you get off already?</u> * - What for, <u>meanie?</u> *
00:07:18,147 -- > 00:07:19,815	「重いんやさ」 「失礼やな！」	- 'Cause you're heavy.* - That's rude.
00:07:19,982 -- > 00:07:22,109	「あんたたち仲いいなあ」	<u>Well, I gotta say</u> , you two make a great couple.*
00:07:22,234 -- > 00:07:23,569	「「良くないわ！」」「ふふふっ」。	No we don't!
00:07:26,029 -- > 00:07:28,532	「三葉、今日は髪ちゃんとしとるな」	Oh I see you've actually bothered to do your hair today.
00:07:28,657 -- > 00:07:29,700	「え？なに？」	Wait, what?
00:07:29,825 -- > 00:07:33,537	「そうや、ちゃんとおばあちゃんにお祓いしてもらったんか？」 「お祓い？」	- Oh yeah, what happened? Did your grandma exorcise all your demons? - Exorcise?
00:07:33,662 -- > 00:07:35,414	「ありやあ、絶対狐憑きや！」「はあ？」	Something <u>totally</u> possessed you, bud.*
00:07:35,747 -- > 00:07:40,919	「あんたはもうなんでもオカルトにしんな！三葉はストレス溜まっ とるんよ。なあ？」	<u>Would you just give it a rest with all this occult nonsense?</u> * Mitsuha has <u>gotta</u> be feeling stressed enough as it is, <u>right?</u> *

00:07:41,044 -- > 00:07:43,755	「え、ちょっと、なんの話？」	What are you guys talking about?
00:07:43,839 -- > 00:07:45,048	「何って <u>お前</u> ・・・」	Are you <b>feelin'</b> okay?*
00:07:46,758 -- > 00:07:48,051	「そして、	And above all,
00:07:48,635 -- > 00:07:53,724	何より集落再生事業の継続、	restoring the town's fiscal health so we can continue our revitalization project!
00:07:56,268 -- > 00:07:59,563	そのための町の財政健全化・・・」	It's only when all these things are achieved that we can create a safe and secure community!
00:08:02,274 -- > 00:08:04,985	「どうせ今期も宮水 <u>さん</u> で決まりやろ」	Miyamizu's <b>gonna</b> get another term, anyway.*
00:08:05,110 -- > 00:08:07,571	「相当撒いとるしなあ、ここだけの話」	I hear he's been dishing out the pork, just between us.
00:08:08,197 -- > 00:08:09,656	「おう、宮水」	Hey, Miyamizu.
00:08:09,781 -- > 00:08:10,908	「おはよ」	Morning.
00:08:11,241 -- > 00:08:14,870	「町長と土建屋はその子供も仲ええ <u>なあ</u> 」	Looks like the mayor and the contractor's kid are pretty cosy too.
00:08:20,709 -- > 00:08:21,835	「三葉！	Mitsuha!
00:08:22,794 -- > 00:08:24,713	胸張って歩かんか」	Stand up straight when you're walking!
00:08:25,797 -- > 00:08:28,592	「身内にも厳しい <u>なあ</u> 」 「さすが町長や」	- Oh, he's tough on his family. - Oh, that's the mayor for <b>ya</b> .*
00:08:29,009 -- > 00:08:31,094	「恥ずかし」 「ちょっとかわいそう」	- Awkward. - <b>Sucks</b> to be her.*
00:08:32,221 -- > 00:08:33,597	「三葉」	Mitsuha!
00:08:34,681 -- > 00:08:36,517	「こんなときばかり・・・」	In front of everyone.
00:08:40,020 -- > 00:08:41,104	「んー??」	SURTITLES: Who are you?
00:08:51,114 -- > 00:08:56,078	「たそ彼、これが黄昏時の語源ね。黄昏時はわかる <u>でしょ</u> ？」	Two-light. That's the origin of the word twilight. I'm sure everyone here knows that word.

00:08:56,745 -- > 00:08:59,915	「夕方、昼でも夜でもない時間。」	It's dusk. A time when it's neither day nor night.
00:09:00,582 -- > 00:09:05,629	世界の輪郭がぼやけて、人ならざるものに会うかもしれない時間」「逢魔が時」	When the border between worlds blur. And one might encounter something not human.
00:09:06,380 -- > 00:09:10,008	「もっと古くは「かれたそ時」とか「かはたれ時」とも言ったそうです」	Another, older, term for it is dusk light. Some people also call it golden hour.
00:09:10,717 -- > 00:09:16,139	「彼誰そ」「彼は誰」 「しつもん。それってかたわれ時やないの？」	What about magic hour? It's <b>somehin'</b> my grandma says.*
00:09:16,390 -- > 00:09:20,185	「かたわれ時？それはこのあたりの方言じゃない？糸守のお年寄りには万葉言葉が残ってるって聞くし」	<b>Well</b> , golden hour and magic hour are technically the same, but it's a term that mostly photographers use.*
00:09:20,435 -- > 00:09:24,022	「ど田舎やもんなー」 「かたわれ時」(on screen)	<b>Well</b> , she does take a lot of pictures.* [LAUGHTER]
00:09:24,222 -- > 00:09:27,150	お前は誰だ？(on screen)「うーん・・・」	SURTITLE: Who are you?
00:09:28,569 -- > 00:09:30,612	「じゃあ、次、宮水さん」	Okay, next... Miyamizu.
00:09:30,696 -- > 00:09:32,114	「あ、はい！」	Y-y-y-es?
00:09:32,906 -- > 00:09:36,159	「今日は自分の名前覚えてるのね」「ん？」	<b>Well</b> , I can see that you can remember your own name today.* [LAUGHTER]
00:09:38,620 -- > 00:09:40,163	「覚えとらんの？」「うん・・・」	You don't remember?
00:09:42,207 -- > 00:09:46,378	「あんた、だって昨日は自分の机もロッカーも忘れたって言って、	<b>Well</b> , believe it or not, you forgot where your own desk and locker were yesterday.*
00:09:46,503 -- > 00:09:49,339	髪はぼさぼさで寝ぐせついとったしリボンはしとらんかったし」	Plus, you had the worst case of bedhead and you didn't have your ribbon on either.
00:09:52,134 -- > 00:09:54,469	「ええええ？うそ、ほんと？？」	What? No way!
00:09:54,636 -- > 00:09:56,888	「なんか、記憶喪失みたいやったよ」	Yeah, <b>it was like</b> you had amnesia <b>or something</b> .*
00:09:57,014 -- > 00:10:01,351	「うーん・・・ずっと変な夢を見とったような気がするんやけど・・・」	Now that you mention it, I do <b>feel like</b> I've been having weird dreams lately.*
00:10:01,935 -- > 00:10:04,855	別の人の人生を見とるような・・・	Like a dream about someone else's life?
00:10:05,063 -- > 00:10:08,066	よく覚えとらんなあ・・・」	It's all <b>so</b> fuzzy.*

00:10:08,275 -- > 00:10:10,652	「わかった！	Wait a sec... I've got it.
00:10:10,777 -- > 00:10:11,987	それって前世の記憶や。	It's <u>memories</u> from a <u>previous</u> life.*
00:10:12,070 -- > 00:10:16,116	エヴェレットの多世界解釈に基づく、或いはマルチバーストに無意識に接続して・・・」	Or maybe your subconscious link to the <u>Everett</u> interpretation of the <u>multi</u> verse.*
00:10:16,241 -- > 00:10:17,409	「あんたは黙っというて！」	<u>Keep your full mouth shut!</u> *
00:10:17,534 -- > 00:10:21,079	「あー、てっしー、もしかしてあんたががわたしのノートに・・・？」	Wait a minute! Tessie, don't tell me that you were the one who wrote in my notebook.
00:10:22,873 -- > 00:10:24,166	「え？」 「あ、ううん。なんでもない・・・」	-Huh? -Forget it.
00:10:25,375 -- > 00:10:28,879	「でも三葉、昨日はマジでちょっと変やったよ？」	But you really <u>were</u> acting just a <u>little</u> funny yesterday, Mitsuha.*
00:10:29,087 -- > 00:10:31,131	もしかして、どっか体調悪いんやない？」	You've been <u>feelin'</u> okay?*
00:10:32,174 -- > 00:10:35,344	「うーん、おかしいなあ。元気やけどなあ」	That's what's weird. I feel fine.
00:10:35,510 -- > 00:10:39,306	「ストレスとかやない？ほら、例の儀式もうすぐやろ」	Maybe it's from stress. <u>You know</u> , you've got that ritual coming soon, <u>don't ya?</u> *
00:10:39,431 -- > 00:10:42,017	「ああ！もう言わんというてー」	Ah, don't remind me.
00:10:42,142 -- > 00:10:44,394	「もう <u>私</u> この町嫌や～～～	I can't stand this place anymore.
00:10:45,145 -- > 00:10:50,692	狭すぎるし濃すぎるし！さっさと卒業して早く東京行きたいわあ」	It's too small and townie. I wanna graduate already and go to Tokyo as soon as I can.
00:10:50,859 -- > 00:10:55,697	「ほんとに何もないもんなあこの町・・・	Can't say I blame you. There really is nothing at all in this town.
00:10:57,240 -- > 00:10:59,368	電車なんか二時間に一本やし」	There's only one train that stops here every two hours.
00:10:59,534 -- > 00:11:01,411	「コンビニは9時に閉まるし」 「本屋ないし歯医者ないしな」	And all the stores close at 9 o'clock! No bookstores. No dentists.
00:11:03,538 -- > 00:11:05,916	「その癖スナックは二軒もあるし」	But 2 hotel lounges for whatever reason.
00:11:06,041 -- > 00:11:07,042	「雇用はないし」	No jobs in town.

00:11:07,209 -- > 00:11:08,168	「嫁は来ないし」	No one datable.
00:11:08,335 -- > 00:11:10,170	「日照時間は短いし」	Even the days are too short.
00:11:12,422 -- > 00:11:14,716	「お前らなー！」 「「なによ」」	- <u>You know</u> what?* - No, what?
00:11:16,009 -- > 00:11:18,345	「そんなことよりカフェにでも寄ってかんか？」	Forget that stuff. Why don't we go to a café?
00:11:18,470 -- > 00:11:19,680	「「えー！！」」 「「カフェ??」」	A café?
00:11:20,180 -- > 00:11:21,181	「どこー??」」	Where?
00:11:25,394 -- > 00:11:26,561	「こんにちは」	Hello, kids.
00:11:26,770 -- > 00:11:28,397	「「こんにちは」」	- Evening, ma'am - Hi there.
00:11:33,193 -- > 00:11:34,569	「なにがカフェやさ」	How is this a café?
00:11:34,861 -- > 00:11:36,697	「この町にそんなんあるか」	Like this town's got a café.
00:11:37,072 -- > 00:11:39,366	「三葉帰ってまったやろ」	Mitsuha just went straight home.
00:11:40,575 -- > 00:11:42,953	「あの子も大変や <u>よね</u> 」	Things have <u>gotta</u> be really rough for her right now.*
00:11:43,078 -- > 00:11:45,414	「まあ三葉は主役やから <u>な</u> 」	She's on centre stage and all.
00:11:45,539 -- > 00:11:46,915	「せやな・・・」	Yeah.
00:11:49,751 -- > 00:11:51,253	「ねえ、てっしー？」	Hey, Tessie.
00:11:51,378 -- > 00:11:53,046	ん？	Hm?
00:11:53,130 -- > 00:11:55,882	「高校卒業したらどうする？」	What are you <u>gonna</u> do after you graduate high school?*
00:11:56,007 -- > 00:11:58,760	「なんやさ急に。将来とかの話？」 「うん」	- Where did that come from? You're talking about the future? - Uhu.



00:12:00,595 -- > 00:12:06,059	「別に。普通にずっとこの町で暮らしていくんやと思うよ」	I don't know. I <u>could</u> probably just end up in this town, <u>you know</u> . Same as ever.*
00:12:21,783 -- > 00:12:23,744	「あーん、 <u>わたし</u> もそっちがいい <u>わ</u> 」	I wanna do what you're <u>doin'</u> .*
00:12:24,119 -- > 00:12:26,496	「四葉にはまだ早い <u>わ</u> 。」	It's still too soon for you to try, Yotsuha.
00:12:26,830 -- > 00:12:28,957	糸の声を聞いてみない。	Listen to the thread's voice.
00:12:29,249 -- > 00:12:32,294	そやって糸を巻いとるとな、	When you twine it round and round like this,
00:12:32,461 -- > 00:12:36,631	じきに人と糸との間に感情が流れ出すで」	feelings will start flowing between you and the thread.
00:12:36,882 -- > 00:12:38,258	「糸はしゃべらんもん」	It's not like threads talk.
00:12:38,425 -- > 00:12:40,552	「集中しろってことやよ」	She's just telling you to focus.
00:12:40,677 -- > 00:12:46,349	「わしらの組紐にはな、糸守千年の歴史が刻まれとる。	Etched within our braided cords is a 1000 years' worth of Itomori's history
00:12:46,475 -- > 00:12:50,270	ええか、遡ること二百年前・・・」	Listen. Something happened 200 years ago...
00:12:50,479 -- > 00:12:52,022	「始まった」	Here she goes.
00:12:52,147 -- > 00:12:58,779	「ぞうり屋の山崎繭五郎の風呂場から火が出てこのへんはみんな丸焼けになってまった。	Bathroom Sandal maker Mayugoro Yamazaki caught on fire and this whole are burnt down.
00:12:59,321 -- > 00:13:02,240	お宮も古文書もみな焼け、	The shrine and all documents were destroyed.
00:13:02,657 -- > 00:13:03,950	これが俗にいう」	This is known as...
00:13:04,159 -- > 00:13:05,994	「繭五郎の大火」	Mayugoro's great fire.
00:13:06,328 -- > 00:13:09,956	「えっ、名前ついとる <u>の</u> ? 繭五郎 <u>さん</u> かわいそう・・・」	They named a fire after him? I feel bad for Mayugoro.
00:13:10,999 -- > 00:13:16,630	「おかげで祭りの意味もわからんくなってまって、残ったのは形だけ。	The meaning behind our festivals was lost because of that. Only the surface was left.
00:13:17,881 -- > 00:13:21,593	せやけど、文字は消えても 伝統は消しちゃいかん。	But even if those words are gone, the tradition shouldn't fade.

00:13:21,718 -- > 00:13:26,097	それがわしら宮水神社の大切なお役目。	That's the Miyamizu shrine's duty. Our important task.
00:13:29,017 -- > 00:13:32,813	せやのに、あのバカ息子は・・・	Ah... Despite all that, that son-in-law of mine...
00:13:34,105 -- > 00:13:38,026	神職を捨て、家を出た行くだけじゃ飽きたらんと政治とは・・・	Abandoning the Shinto priesthood and leaving this house were bad enough.
00:13:38,360 -- > 00:13:41,029	・・・どもならん」	But politics? Oh, he's hopeless.
00:13:41,238 -- > 00:13:43,490	「社長、もう一杯」「おっとと」	Have another, mister foreman. ...
00:13:46,701 -- > 00:13:48,912	「今回も社長にはお世話になるで」	I'll be counting on your help again for this election.
00:13:49,037 -- > 00:13:50,247	「任しとってください。	Leave it to me.
00:13:50,664 -- > 00:13:54,125	門入りと坂上あたりの票は間違いなあです <u>わ</u> 」	You'll get the votes from the Kadoiri and Sakagami Districts guaranteed.
00:13:59,339 -- > 00:14:01,424	「腐敗の匂いがするな」	Smells like corruption in there.
00:14:01,550 -- > 00:14:03,260	「何言っとる <u>の</u> 」	What are you talking about?
00:14:03,802 -- > 00:14:05,929	「おい、もう2、3本つけてくれ。	We're <u>gonna</u> need two or three more bottles.*
00:14:06,054 -- > 00:14:07,222	「はいはい」	Yes, dear.
00:14:07,389 -- > 00:14:09,891	克彦、週末は現場手伝え！	Katsuhiko, you're <u>gonna</u> help out at the site this weekend.*
00:14:10,058 -- > 00:14:12,143	ハッパ使うでな。勉強や」「うん」	You'll be <u>usin'</u> explosives, so you better study up.*
00:14:13,353 -- > 00:14:14,271	「返事は！」	What was that?
00:14:14,521 -- > 00:14:15,272	「ああ！」	Got it!
00:14:28,994 -- > 00:14:31,913	「たまらん <u>な</u> ・・・お互い」	<u>Guess</u> we both can't stand things here.*
00:14:50,181 -- > 00:14:53,059	「あれ、四葉 <u>ちゃん</u> か。大きゅうなった <u>なあ</u> 」	Is that Yotsuha? She's all grown up.
00:14:53,143 -- > 00:14:55,812	「二人ともお母 <u>さん</u> 似のべっぴん <u>さん</u> や <u>わ</u> 」	Their look is all right. Just like their mother.

00:14:57,522 -- > 00:14:58,565	「よう」	<u>Heva</u> .*
00:14:58,940 -- > 00:14:59,774	「よう」	Hey.
00:15:32,223 -- > 00:15:34,601	「世界最古の酒なんやて	World's oldest kind of sake.
00:15:35,310 -- > 00:15:40,565	米を噛んで吐出して放置しとくだけで自然発酵してアルコールになるんやさ」	<u>Chewin</u> ' on rice, <u>spittin</u> ' it out, and <u>lettin</u> ' it ferment naturally, it becomes alcohol.*
00:15:40,690 -- > 00:15:45,612	「口噛み酒。神様嬉しいんかなあ。あんな酒もらって」	"Kuchikamisake." Do the gods really appreciate that? The way it's made..
00:15:45,737 -- > 00:15:47,489	「そら、嬉しいやろ」	Yeah, of course they do!
00:15:49,616 -- > 00:15:51,826	「おい見てみ。宮水や」	Hey, check it out. It's Miyamizu.
00:15:57,582 -- > 00:15:59,751	「うわっ、私絶対無理！」	Uh, I <u>never</u> do <u>that</u> ! And in front of everybody...*
00:15:59,918 -- > 00:16:01,544	「よく人前でやりよるよな」	Embarrassing, <u>right?</u>
00:16:01,670 -- > 00:16:03,421	「信じられんわ」	-
00:16:17,644 -- > 00:16:22,732	「お姉ちゃん元気だしなないよ～いいにん、学校の人に見られたい」	Just try to cheer up, sis. Who cares if a few kids of your school saw that?
00:16:22,857 -- > 00:16:25,944	「思春期前のお子様は気楽でええよね」	It must be nice for you not <u>bein</u> ' a teenager.*
00:16:26,194 -- > 00:16:30,824	「あ、そうや！いっそ口噛み酒をたくさん作ってさ、東京行きの資金にしたらどう？」	Hey, I know. You should just sell kuchikamisake and move to Tokyo.
00:16:31,074 -- > 00:16:33,451	「あんたって、凄い発想するな・・・」	Huh?
00:16:33,576 -- > 00:16:38,832	「生写真とメイキング動画つけてさ 『巫女の区著噛み酒』って名前とか付けてさ！	I bet you <u>could</u> sell it with all sorts of stuff, like photos and making art videos. Oh, and then you <u>could</u> call it shrine maiden's sake.*
00:16:39,374 -- > 00:16:40,709	きっと売れるわ！」	You'll make buck loads.
00:16:44,337 -- > 00:16:46,548	「だめ！酒税法違反！」	I can't. There are liquor laws.
00:16:48,508 -- > 00:16:49,843	「え・・・そういう問題なの？」	Huh. That's what you have a problem with?

00:16:56,224 -- > 00:17:01,104	「もうこんな町いやー！こんな人生いやー！	I hate this town! I hate this life too!
00:17:01,229 -- > 00:17:05,525	来世は東京のイケメン男子にしてくださいーい！！」	<u>Please make me a handsome Tokyo boy in my next life!</u> *
00:17:09,738 -- > 00:17:11,698	「はあ・・・あほな人やなあ」	What a <u>jackass</u> .*
00:17:39,559 -- > 00:17:40,560	「ううん・・・ううん・・・	Ow!
00:17:43,313 -- > 00:17:45,398	痛っ！」	Ouch...
00:17:53,948 -- > 00:17:55,283	「どこ？・・・ここ」	Where...
00:18:06,461 -- > 00:18:08,588	「ん？」「んんっ？」「なんやある・・・」ひゃあああ！！」	Something's there...
00:18:22,644 -- > 00:18:23,478	「イタッ！」	Aaah!
00:18:23,812 -- > 00:18:25,647	「おーい、瀧、起きてるか？」	Taki! You up?
00:18:27,899 -- > 00:18:31,152	「今日はメシ当番だったろ？寝坊しやがって」	It was your turn to cook breakfast, wasn't it? Did you sleep in?
00:18:31,277 -- > 00:18:32,487	「すいません」	I'm sorry.
00:18:33,988 -- > 00:18:37,325	「ん？俺は先に出るからな。味噌汁飲んじやってくれ。	I'm heading out. Finish the miso.
00:18:37,784 -- > 00:18:38,493	うん」	OK.
00:18:38,952 -- > 00:18:42,455	遅刻でも学校はちゃんと行けよ。じゃあな」	Make sure that you go to school, even if you're late. See <u>ya</u> .*
00:18:43,706 -- > 00:18:45,333	「行ってらっしゃい」	Have a nice day.
00:18:56,261 -- > 00:18:57,720	変な夢・・・	What a strange dream.
00:18:59,389 -- > 00:19:02,350	『お前、まだ家か？走って来い！』	SURTITLE: From Tsukasa: Run, you're late!
00:19:03,184 -- > 00:19:07,355	「ええー・・・なにになにい？ツカサ・・・？誰え・・・」	Ha? It's from Tsukasa? Who's that?
00:19:17,365 -- > 00:19:19,033	「あ・・・ああ・・・トイレ行きたい・・・」	I <u>gotta</u> go pee.*

00:19:28,042 -- > 00:19:29,752	「何〜この夢・・・リアルすぎ」	Way too real.
00:20:40,865 -- > 00:20:42,992	「わああ・・・東京やあー！」	I'm in Tokyo.
00:21:01,636 -- > 00:21:02,637	「たーき！」「ひゃああああ！」	Taki
00:21:04,472 -- > 00:21:07,433	「まさか昼からと <u>はね</u> 。メシ行こう <u>ぜ</u> 。」「ええー・・・」	Can't believe you got in at noon! Come on, let's grab lunch.
00:21:08,643 -- > 00:21:10,103	「メール無視しやがって」	You ignored my text, too.
00:21:10,228 -- > 00:21:11,980	「ツカサ・・・ <u>くん</u> ？」	Mister Tsukasa?
00:21:12,105 -- > 00:21:14,899	「 <u>クン</u> 付か <u>よ</u> 。反省の表明？」	Mister? You don't have to go that far.
00:21:16,734 -- > 00:21:18,903	「迷った??」 「うん・・・」	- You got lost? - Yeah.
00:21:19,112 -- > 00:21:22,657	「 <u>お前</u> さあ、どうやったら通学で道を迷えん <u>だよ</u> 」	Wait a second, how'd you wind up getting lost on the way to school?
00:21:22,824 -- > 00:21:26,327	「ああ・・・えっと・・・ <u>わたし</u> ・・・」 「 <u>わたし</u> ？」	- Uh... <u>Well</u> ... <u>A girl</u> ...* - <u>A girl</u> ?
00:21:26,494 -- > 00:21:27,870	「 <u>わたくし</u> ？」「 <u>んん</u> ？」	Uh.. <u>a girl</u> ... [BRITISH ACCENT] Hmm?
00:21:28,496 -- > 00:21:29,580	「 <u>ぼく</u> ？」	Uh.. <u>I mean</u> .. Huh?
00:21:30,164 -- > 00:21:30,915	「「はあ？」」「 <u>オレ</u> ？」	<u>A guy</u> ... [NODDING GESTURES]
00:21:33,459 -- > 00:21:38,840	「 <u>オレ</u> 、嬉しかったんやよ。なんか毎日がお祭りみたい。東京って」	<u>Ya</u> know, guys just wanna have fun. Every day is a festival when you're living in Tokyo, as a guy.*
00:21:39,590 -- > 00:21:41,426	「なんか訛ってないか？」「えっ？」	Hey, you sound funny.
00:21:42,176 -- > 00:21:43,678	「瀧、弁当は？」「ええっ!？」	And where's your lunch?
00:21:44,220 -- > 00:21:46,806	「まったく・・・」 「寝ぼけてんのか？」	- Seriously? - What is up with you?
00:21:46,931 -- > 00:21:50,018	「なんかあるか？」 「たまごコロッケサンドにしよう <u>ぜ</u> 」	- We <u>could</u> share something?* - Let's make a croquette-egg sandwich.

00:21:54,355 -- > 00:21:55,773	「あ、ありがとう」「にひいい」	Thank you.
00:21:57,775 -- > 00:21:59,027	「放課後、カフェ行かね？」	Wanna hit the café later?
00:21:59,193 -- > 00:22:01,696	「ああ、例の。いいね。瀧は？」	Oh, that one? Sure. You in, Taki?
00:22:01,863 -- > 00:22:04,490	「え？えええっ！？	What? What? What?
00:22:04,949 -- > 00:22:06,284	カフェえええ～！！？」	A café?
00:22:09,704 -- > 00:22:11,372	「天井の木組みがいいね」	They've got nice timberwork in here.
00:22:11,539 -- > 00:22:13,666	「ああ、手がかかってんなあ。	Yeah, it's pretty intricate.
00:22:13,791 -- > 00:22:15,335	たーき、決まった？」	Taki, all set?
00:22:16,586 -- > 00:22:20,798	「ああ・・・ええっ！？こ、このパンケーキ代で、 <u>オレ</u> 1ヶ月は暮らせる・・・」	<u>I could</u> live a whole month on what these pancakes cost!*
00:22:21,049 -- > 00:22:23,634	「いつの時代の人だよ、 <u>お前</u> は」	Uh, maybe a decade ago...
00:22:23,760 -- > 00:22:27,555	「うーん・・・まいった。夢やし」「ん？」	Hmm. Oh <u>well</u> . It's only a dream.*
00:22:34,103 -- > 00:22:35,897	「はあーいい夢～」「はあ？」	Dreams are great. Huh?
00:22:41,361 -- > 00:22:44,322	「ええっ？どうしよう、 <u>俺</u> バイト遅刻だって！」	What? Oh no... <u>I think</u> that I'm late for work!*
00:22:44,989 -- > 00:22:46,741	「 <u>お前</u> のシフト今日か」	You've got a shift today?
00:22:46,949 -- > 00:22:48,910	「早く行ったら？」 「あ、うん。」	- <u>Guess</u> you better get going.* - Right.
00:22:50,244 -- > 00:22:52,330	あ・・・あのお～、	Sorry, but uh...
00:22:53,623 -- > 00:22:56,250	<u>オレ</u> のバイト先ってどこやっけ？」	Where exactly do I work?
00:22:56,417 -- > 00:22:57,835	「「はああ？？」	What?
00:23:03,966 -- > 00:23:06,177	「6 番、7 番、10 番 <u>様</u> オーダー待ちです」	Tables 6, 7, and 10 are waiting!

00:23:06,469 -- > 00:23:08,388	「12 番テーブル！ 瀧！」 「あ、はい！」	- Table 12! Taki! - Got it.
00:23:09,514 -- > 00:23:10,848	「お待たせいたしました」	Here you go.
00:23:10,973 -- > 00:23:13,851	「えっと・・・ズッキーニとトマトのサラダと・・・」	So, the zucchini and tomato salad...
00:23:13,976 -- > 00:23:15,353	「頼んでませんけど」 「えっ！？」	We didn't order that.
00:23:15,603 -- > 00:23:17,855	「トリュフは品切れだって言っただろ！」	Taki, I told you that we are out of truffles.
00:23:18,189 -- > 00:23:19,857	「瀧！ 声が小さい！」	Taki, you've <u>gotta</u> talk louder!*
00:23:20,108 -- > 00:23:20,858	「瀧———！！」	Taki!
00:23:22,610 -- > 00:23:24,862	あああああ、この夢いつ覚めるんやさ～～～	When is this nightmare <u>gonna</u> be over?*
00:23:33,454 -- > 00:23:35,581	「ちょっとお兄 <u>さん</u> 」	Waiter? Hey you.
00:23:35,706 -- > 00:23:36,874	「はい」	Oh, yes?
00:23:39,043 -- > 00:23:41,796	「ピザにさ、楊枝が入ってるんだけど。食っちゃったら危ない <u>よね</u> 。 ～。	See this? Does it look right? A toothpick's in it.
00:23:42,672 -- > 00:23:45,383	食っちゃったら危ない <u>よね</u> ～。	What would have happened if we ate it?
00:23:45,842 -- > 00:23:49,971	俺気づいたからよかったけどさ、どうすん <u>の</u> ？」	It's really lucky I noticed when I did. Do something.
00:23:50,596 -- > 00:23:52,140	「あの・・・」	Uh, it's just that...
00:23:52,932 -- > 00:23:56,978	イタリアンの厨房で楊枝が入るなんてことは・・・」「はあ？！」	- <u>Well</u> ... I don't even think we have toothpicks at this restaurant..* - What?!
00:23:58,771 -- > 00:24:00,064	「お客 <u>さま</u> 、	Excuse me.
00:24:00,690 -- > 00:24:02,358	どうかなさいましたか？」	- Is everything all right over here? - <u>Well</u> , like I was trying to tell the guy...*
00:24:03,484 -- > 00:24:04,402	「ここはいいから」	I'll take care of this.

00:24:05,987 -- > 00:24:08,072	「お前今日はおかしいぞ！」	What's wrong with you today?
00:24:09,323 -- > 00:24:12,660	「大変失礼いたしました。 「お代は結構ですので」	We truly apologize. Your meal is on the house tonight.
00:24:12,743 -- > 00:24:13,786	「そう？」	Oh, thank you.
00:24:13,911 -- > 00:24:16,038	「お怪我はありませんでしたか？」	You weren't hurt, <u>were you?</u>
00:24:26,549 -- > 00:24:27,341	「あの・・・」	Um...
00:24:27,842 -- > 00:24:28,843	奥寺 <u>さん</u> 」	Okudera...
00:24:29,010 -- > 00:24:29,886	「先輩、だろ？」	That's <u>miss</u> to you.
00:24:30,887 -- > 00:24:32,972	「奥寺 <u>先輩</u> ・・・さっきは」	<u>Ms.</u> Okudera. About before...
00:24:33,097 -- > 00:24:34,515	「今日は災難だった <u>ね</u> 。」	We just had some bad luck is all.
00:24:34,640 -- > 00:24:35,641	いえ、あの	No, uh...
00:24:35,766 -- > 00:24:37,185	あいつら絶対言いがかり <u>だよ</u> 。	Those guys were definitely scamming us.
00:24:37,852 -- > 00:24:40,813	マニュアル通りタダにしてやったけどさ」	I handled it according to the manual, but still...
00:24:41,522 -- > 00:24:44,358	「奥寺 <u>さん</u> 、そのスカート！」「きゃ！！」	Oh, <u>Ms.</u> Okudera, your skirt!
00:24:45,776 -- > 00:24:46,694	「大丈夫ですか？」	Are you all right?
00:24:46,819 -- > 00:24:48,696	「おい、どうした？」 「やだっ・・・切られてるみたい。」	- Did something happen? - Looks like someone cut it.
00:24:49,363 -- > 00:24:50,698	あいつら・・・」	That guy...
00:24:51,115 -- > 00:24:53,242	「ひどいな・・・」「顔とか覚えてますか？」	What now? Do you remember what he looked like?
00:24:53,367 -- > 00:24:54,619	「いいえ」	No.
00:24:54,952 -- > 00:24:56,454	「 <u>先輩</u> 、ちょっと」	Come with me.



00:24:57,038 -- > 00:24:58,372	「おい、瀧！」	Hey, Taki!
00:24:59,373 -- > 00:25:01,042	「先輩、スカート脱いでください」「ええっ!？」	- OK, take off your skirt. - What?
00:25:01,167 -- > 00:25:03,503	「え! む、むこう向いてますから」「ええー？」	Oh! I'll look the other way!
00:25:07,798 -- > 00:25:09,675	「すぐに済みますから・・・	Hold on, this won't take long.
00:25:14,055 -- > 00:25:15,139	できました」	All done. Tadaa!
00:25:16,807 -- > 00:25:19,894	「瀧くんすごい!! 前よりかわいい!」	Hm, you're really good, Taki! It's way cuter now.
00:25:22,063 -- > 00:25:25,191	「今日は助けていただいてありがとうございます」	By the way, I wanted to thank you for all the help with that customer earlier.
00:25:27,151 -- > 00:25:30,404	「本当はさ、今日心配だったんだ。	To be honest, <u>well</u> , I was worried about you.*
00:25:30,947 -- > 00:25:33,658	瀧くん弱いくせにケンカっばやいからさ。	You weren't that strong, but you were quick to pick a fight.
00:25:34,909 -- > 00:25:36,410	今日のキミの方がいいよ」 あ・・・	I like you better today.
00:25:37,370 -- > 00:25:40,748	「ありがとう。女子力高いんだね♪ 瀧くんって」	You've got a feminine side. Who would've guessed?
00:25:51,509 -- > 00:25:55,012	よくできた夢やなあ・・・我ながら	I <u>gotta</u> say, this dream sure does seem real.*
00:25:59,183 -- > 00:26:01,435	「あ、この子日記つけとる・・・	Oh, it looks like he keeps a journal.
00:26:06,315 -- > 00:26:07,942	マメやなあ」	Hm, <u>so</u> organized.*
00:26:08,401 -- > 00:26:10,695	いいなあ 東京生活	I wish I lived in Tokyo.
00:26:13,614 -- > 00:26:15,449	あ、あの人や!	Oh! One of her!
00:26:20,997 -- > 00:26:22,832	片想い、かな	Aren't we quite in love?
00:26:28,629 -- > 00:26:34,468	『・・・今日は奥寺先輩と駅まで一緒に帰りました。ぜんぶ私の女子力のおかげ!』	SURTITLE: Walked to the station with <u>Ms.</u> Okudera after work, thanks to my feminine powers!
00:26:36,262 -- > 00:26:37,305	お前は誰だ?	SURTITLE: Who are you?

00:26:46,856 -- > 00:26:50,818	『みつは』ふああ	SURTITLE: Mitsuha
00:27:06,417 -- > 00:27:07,835	「なんだ、これ？」	What is this?
00:27:12,465 -- > 00:27:14,842	『…今日は奥寺先輩と駅まで一緒に帰りました。ぜんぶわたしの女子力のおかげ♡』	SURTITLE: Thanks to my feminine powers!
00:27:15,009 -- > 00:27:16,886	「な、なんだこれ！？」	Wha...? What?! What is going on?
00:27:18,471 -- > 00:27:19,764	「今日もカフェ行かね？」	So, café today?
00:27:19,889 -- > 00:27:22,183	「あーわりい。俺今日これからバイト」	Thanks, but I've gotta go to work.*
00:27:22,350 -- > 00:27:24,185	「行き先は分かるのか？」	Ha, do you remember where to go?
00:27:26,520 -- > 00:27:30,107	「はあ？…あ、司もしかしてお前か？俺の携帯勝手に…」 「あ？」	- Wait a second, was that you, Tsukasa? Are you the one that's been messing with my phone? - Huh?
00:27:30,858 -- > 00:27:33,694	「ああ…やっぱいいや。じゃあな」	Ah, never mind. Later.
00:27:34,987 -- > 00:27:37,490	「あいつ、今日は普通だったな」「うん」	Well... he's back to normal.*
00:27:37,698 -- > 00:27:40,326	「昨日はなんか…かわかった」	I think he was kinda cute yesterday.*
00:27:40,451 -- > 00:27:41,202	「ええっ？」	Uh??
00:27:44,080 -- > 00:27:46,040	「な、なんすか？」	What's up?
00:27:46,207 -- > 00:27:48,417	「てめっ瀧、抜け駆けしやがって！」	Don't try to play dumb. What about bro code, huh?*
00:27:48,542 -- > 00:27:50,211	「昨日お前たち一緒に帰っただろ！」	Yeah, you walked home with her yesterday, right?*
00:27:53,047 -- > 00:27:55,508	「え？ええ？まさかマジで！？奥寺先輩と！？」	What are you talking about? Me and Ms. Okudera?*
00:27:55,633 -- > 00:27:57,218	「「あれからどうなった！？」」	What did you guys do?
00:27:58,719 -- > 00:28:00,721	「あの…よく覚えてないっすよ、俺」	Uh.. well... I don't remember, actually.*

00:28:00,888 -- > 00:28:02,306	「ふざけんなよこら！」	Quit <u>messin'</u> around and tell us.*
00:28:02,765 -- > 00:28:04,892	「奥寺、入りまーす！おっつかれさま～」	Okudera reporting for duty.
00:28:06,102 -- > 00:28:07,728	「「「ちわっす」」」	Don't slack off today, you guys.
00:28:08,729 -- > 00:28:10,981	「あ、今日もよろしく <u>ね</u> 。	We're <u>gonna</u> have a good day today.*
00:28:11,399 -- > 00:28:13,234	<u>ね</u> 、たーき <u>くん</u> ♡ 「おい、瀧————！！」	<u>Aren't we, Taki?</u>
00:28:22,910 -- > 00:28:26,330	「うーん」	SUBTITLE: "Mitsuha? Who are you? What are you?"
00:28:26,872 -- > 00:28:29,834	「お姉 <u>ちゃん</u> 、今日はおっぱい触つとらん <u>ね</u> 。	I see you're not touching your boobies today.
00:28:30,042 -- > 00:28:32,336	ご・は・ん！はよ来ない	Breakfast time! Hurry up!
00:28:35,756 -- > 00:28:37,133	「おっぱい??」	My boobs?
00:28:39,301 -- > 00:28:40,344	「おはよー」	Morning?
00:28:46,642 -- > 00:28:49,437	「「「おお・・・」」」 「な、なんか視線を感じるんやけど・・・」	I <u>feel like</u> everyone's staring at me for some reason.*
00:28:49,603 -- > 00:28:52,940	「うん、昨日のアレは目立ったもん <u>なあ</u> 」	You did quite <u>kinda</u> make a scene yesterday.*
00:28:53,023 -- > 00:28:53,607	「は？」	Huh?
00:28:57,111 -- > 00:28:58,112	「ポスター見た？町長選挙の」	Did you see all the election posters?
00:28:58,279 -- > 00:29:01,532	「誰が上がっても同じや <u>ね</u> 」 「助成金をどう分配するだけやもんな」	Doesn't matter who wins, nothing will change. Except for who gets the kickbacks.
00:29:01,657 -- > 00:29:04,785	「そのおかげで助かってる人もおるし <u>な</u> 」	Shh! Somebody's dad is depending on it.
00:29:05,870 -- > 00:29:08,122	「あれって <u>あたし</u> の事だ <u>よね</u> ？」= BOY AS GIRL IN MEMORY	They're talking about me, <u>right?</u>
00:29:08,205 -- > 00:29:09,915	「うん・・・」	Uhu.

00:29:10,791 -- > 00:29:12,293	「ちよっ、三葉！」	Wait, Mitsuha!
00:29:21,969 -- > 00:29:26,974	「な・・・な、なによ、それ？」	I... I... I did what?
00:29:29,435 -- > 00:29:30,686	おねえ <u>ちゃん</u> ？	Mitsuha?
00:29:37,777 -- > 00:29:40,446	「はああ・・・？これってもしかして・・・」	<u>Could</u> this... <u>Could</u> this mean...*
00:29:42,698 -- > 00:29:45,367	「はあああ？これってもしかして本当に・・・」	No.. no.. no! <u>Could</u> this mean... that we're really...*
00:29:45,493 -- > 00:29:47,870	「 <u>私</u> 、夢の中であの男の子と・・・」	That we're, in our dreams, that guy and I...
00:29:48,496 -- > 00:29:50,790	「 <u>俺</u> は、夢の中であの女と・・・」	That we're, in our dreams, that girl and I...
00:29:52,291 -- > 00:29:53,459	「 <u>入れ替わ</u> ってるう！？」	we're switching places?
00:30:27,868 -- > 00:30:31,080	なにが起きているのか、だんだんわかってきた。	I'm slowly beginning to realize what's going on.
00:30:31,205 -- > 00:30:34,333	瀧 <u>くん</u> は東京に住む同い年の高校生で・・・	Taki is in high school and living in Tokyo.
00:30:34,708 -- > 00:30:37,545	ど田舎暮らしの三葉との入れ替わりは不定期で、	Two or three times a week,
00:30:37,670 -- > 00:30:39,588	週に2、3度、不意に訪れる。	I'll suddenly and randomly switch with Mitsuha who's somewhere out in the... [INAUDIBLE]
00:30:40,464 -- > 00:30:43,551	トリガーは眠ること。 原因は不明	The trigger is sleep. The cause is unknown.
00:30:44,051 -- > 00:30:48,764	入れ替わっていた時の記憶は、目覚めるとだんだん不鮮明になってしまう。	Any memories I have of the switch, get more and more hazy after I wake up.
00:30:49,139 -- > 00:30:52,268	それでも、俺たちは確かに入れ替わっている。	But there's no doubt that we're switching places.
00:30:52,560 -- > 00:30:56,272	周囲の反応がそれを証明している。だから・・・	The reactions of everyone around us prove it. That's why...
00:30:56,397 -- > 00:31:01,110	だから、 <u>わたし</u> 達はお互いの生活を守るためルールを決めた。	That's why we decided to lay out some ground rules, so we could protect each other's way of life.
00:31:04,154 -- > 00:31:06,282	入れ替わった時の注意点や守るべき禁止事項。	Things to watch out for during the switches and a list of stuff you should never do.
00:31:07,533 -- > 00:31:10,327	それから入れ替わった日の出来事を携帯に残すこと	We also agreed to leave each other reports on our phones on the days we switch places.

00:31:11,203 -- > 00:31:15,457	この謎現象をとにかくも乗り越えるために、協力し合うこと。	So that we can work together to get through this weird thing that's happening.
00:31:16,083 -- > 00:31:17,418	それなのに...	And yet...
00:31:17,585 -- > 00:31:18,961	それなのに...	And yet...
00:31:19,503 -- > 00:31:21,714	あの女は...!! あの男は...!!	- I cannot believe this girl! - I cannot believe this guy!
00:31:36,312 -- > 00:31:40,900	男子の視線、スカート注意！人生の基本 <u>でしょ</u> ！？	Guys will stare. Watch the skirt! These are basics for a girl.
00:31:43,986 -- > 00:31:45,905	人の金で無駄遣いすんな！	Stop wasting my money on sweets!
00:31:46,030 -- > 00:31:48,824	食べてるのはキミの体！ <u>わたし</u> だってバイトしてるしい	It's going in your body. Plus I also work for the money.
00:31:50,242 -- > 00:31:50,993	組紐とかこれ無理だろ！	Braiding cords is impossible!
00:31:51,118 -- > 00:31:52,953	あなたバイト入れすぎ！	You work way too many shifts!
00:31:53,078 -- > 00:31:54,622	<u>お前</u> の無駄遣いのせいだろ！	'Cause you keep wasting money!*
00:32:15,017 -- > 00:32:19,313	今日は帰り道に奥寺先輩とお茶。キミたちの仲は順調 <u>だよ</u> ！	Had tea with <u>miss</u> Okudera on the way home. You two have a good thing going!
00:32:19,480 -- > 00:32:22,858	<u>てめえ</u> 三葉！俺の人間関係変えるな <u>よ</u> ！	Quit messing with my relationships, Mitsuha!
00:32:23,108 -- > 00:32:26,362	ちょっと瀧 <u>くん</u> 。なんで女子に告白されて <u>ん</u> の！？	Hey Taki, why is a girl confessing her love to me?
00:32:26,737 -- > 00:32:29,406	<u>お前</u> 、俺に人生預けた方がモテ <u>ん</u> じゃ <u>ね</u> ？	Maybe you're just more popular when I'm you.
00:32:29,531 -- > 00:32:32,368	うぬぼれんといて <u>よ</u> ね。彼女いないくせに！	You're <u>so</u> full of yourself!*
00:32:32,493 -- > 00:32:33,661	<u>お前</u> だっていねえ <u>じゃ</u> ねえ <u>か</u> ！	It's not like you have a girlfriend. It's not like you have anyone either.
00:32:33,827 -- > 00:32:35,537	私は... 俺は...	- I don't... - I don't...
00:32:35,663 -- > 00:32:37,581	いないんじゃないくて作らない <u>の</u> ！！	Because I don't want a relationship!
00:32:59,603 -- > 00:33:01,313	あいつに悪いか...	I shouldn't for her sake

00:33:05,359 -- > 00:33:07,653	「お姉 <u>ちゃん</u> 、ホント自分のおっぱい好きや <u>な</u> 」	You sure do like your own boobies.
00:33:07,861 -- > 00:33:10,155	「行く <u>よ</u> ！はよ準備しい！」	Time to go, get ready!
00:33:27,840 -- > 00:33:29,675	「お姉 <u>ちゃん</u> 、なんで制服着とる <u>の</u> ？」 「え？」	- Why are you wearing your uniform? - Uh.
00:33:37,641 -- > 00:33:42,646	「なんでうちのご神体はこんなに遠い <u>の</u> ？」	Grandma, why did the shine god's relic have to be kept <u>so</u> far away?*
00:33:43,230 -- > 00:33:46,275	「繭五郎のせいでわしにもわからん」	* <u>Cause</u> of Mayugoro. I don't really know.*
00:33:46,734 -- > 00:33:47,735	「繭五郎 <u>って</u> ？」	Who's Mayugoro?
00:33:47,860 -- > 00:33:49,194	「え？有名やよ」	What? He's famous!
00:33:57,953 -- > 00:33:59,747	「お姉 <u>ちゃん</u> ・・・」	Hop on, Grandma.
00:34:04,543 -- > 00:34:06,712	－	Watch out!
00:34:17,806 -- > 00:34:21,727	「三葉、四葉、ムスビ <u>って</u> 知つとるか？」	Mitsuha, Yotsuha, do you know about "Musubi"?
00:34:22,352 -- > 00:34:23,270	「ムスビ？」	Musubi?
00:34:23,395 -- > 00:34:28,525	「土地の氏神 <u>様</u> を古い言葉でムスビ <u>って</u> 呼ぶんやさ。」	It's what we used to call the local guardian deity long ago.
00:34:28,942 -- > 00:34:31,737	この言葉には深い意味がある。	And it means union. This word has profound <u>meanin'</u> .*
00:34:32,404 -- > 00:34:37,701	糸を繋げることもムスビ。人を繋げることもムスビ。	<u>Tyin'</u> string together is a union. <u>Connectin'</u> to people is a union.*
00:34:37,951 -- > 00:34:40,245	時間が流れることもムスビ。	And the flow of time is a union.
00:34:41,121 -- > 00:34:43,624	全部神 <u>様</u> の力や。	These are all part of the god's power.
00:34:44,333 -- > 00:34:47,377	わしらの作る	The braided cords that we make
00:34:47,586 -- > 00:34:52,925	組紐も神 <u>様</u> の技、時間の流れそのものをあらわしとる	Are tied to that. A skill from the god. They represent the flow of time itself.
00:34:53,842 -- > 00:34:56,261	よりあつまって形を作り	They assemble and take shape.

00:34:56,595 -- > 00:34:58,514	捻じれて絡まって	They twist, tangle
00:34:59,223 -- > 00:35:03,143	時には戻って途切れてまたつながり	unravel now and then, break, and reconnect.
00:35:04,311 -- > 00:35:07,773	それがムスビ。それが時間	That's what a union is. What time is.
00:35:11,151 -- > 00:35:12,319	のみない	Have a drink.
00:35:12,486 -- > 00:35:13,779	「ありがとう」	Thanks.
00:35:14,780 -- > 00:35:15,906	「次わたしも」	I want some too!
00:35:16,323 -- > 00:35:18,283	「うん」「それもムスビ」	That's also a union.
00:35:19,701 -- > 00:35:22,329	あ・・・「水でも米でも酒でも」	Whether it's water, rice, or sake,
00:35:22,454 -- > 00:35:27,793	人の体に入ったもんが魂と結びつくこともまたムスビ	When something becomes a part of a person, it's a union. It joins their soul.
00:35:28,210 -- > 00:35:30,462	だから今日のご奉納は	Which is why the offering we're making today
00:35:30,838 -- > 00:35:36,301	神様と人間を繋ぐための大切なしきたりなんやよ	is such an important custom, it connects the god with people.
00:35:38,053 -- > 00:35:39,847	「あれが・・・」	- Hey, I can see it! - This is where it is!
00:35:42,850 -- > 00:35:47,187	宮水神社のご神体・・・」	The secret relic. The Miyamizu shrine.
00:36:04,663 -- > 00:36:07,583	「ここから先は隠り世。」	What lies ahead is the year after.
00:36:08,375 -- > 00:36:10,544	あの世のことやわ」	It's the netherworld.
00:36:11,420 -- > 00:36:13,046	あの世や！	The netherworld.
00:36:16,341 -- > 00:36:20,846	「此岸に戻るにはあんたらの	In order to return to this world, you have to leave behind
00:36:20,971 -- > 00:36:23,223	一等大切なもんを引き換えにせにやいかんよ	what is most important to you.
00:36:25,142 -- > 00:36:27,102	口噛み酒やさ	Like the kuchikamisake.

00:36:28,228 -- > 00:36:29,605	口噛み酒	The kuchikamisake?
00:36:30,147 -- > 00:36:33,609	ご神体にお供えするんやさ	You'll offer it at the foot of the shrine god's relic.
00:36:34,026 -- > 00:36:37,404	それはあんたらの半分やから <u>なあ</u>	After all, it's half of you...
00:36:38,572 -- > 00:36:41,325	三葉の半分...	Half of Mitsuha...
00:36:59,051 -- > 00:37:01,303	「もうかたわれ時や <u>なあ</u> 」	Wow, it's already magic hour!
00:37:01,428 -- > 00:37:03,388	「かたわれ時？」わああ...	Magic hour?
00:37:13,815 -- > 00:37:14,816	「あ、そうや。	Oh yeah,
00:37:14,942 -- > 00:37:16,777	彗星見えるか <u>なあ</u> 」	maybe I can see the comet.
00:37:18,111 -- > 00:37:19,780	「彗星？」	The comet?
00:37:20,405 -- > 00:37:21,406	「おや？」	Oh,
00:37:21,823 -- > 00:37:23,408	三葉。	Mitsuha,
00:37:23,617 -- > 00:37:26,912	あんた、今夢を見とる <u>な</u> 」	you're dreaming right now, <u>aren't you?</u>
00:37:38,298 -- > 00:37:40,801	涙...なんで...	I am crying? Why?
00:37:43,011 -- > 00:37:45,430	「もうすぐ着くよー 今日はよろしくね♥」	SURTITLE: I'm almost there. Looking forward to it!
00:37:46,139 -- > 00:37:49,434	奥寺先輩！？なんのこと？...はっ	<u>Ms.</u> Okudera? She's almost where?
00:37:50,811 -- > 00:37:52,646	まさか、また三葉が...？	Oh Mitsuha, what did you do?
00:37:54,398 -- > 00:37:55,440	デートお！？	Date?
00:38:02,990 -- > 00:38:05,993	『明日は奥寺先輩と東京デート！	Tomorrow is your Tokyo date with <u>Ms.</u> Okudera.
00:38:06,493 -- > 00:38:08,453	駅前 10 時半待ち合わせ	Meet up at the station at 10:30...



00:38:10,205 -- > 00:38:13,458	のはずやったのになあ	<u>Well</u> , that's what I had planned, but...*
00:38:27,681 -- > 00:38:28,473	「たーきくん！」	Hi, Taki.
00:38:30,350 -- > 00:38:31,560	ごめん、待った？」	Wait long?
00:38:31,685 -- > 00:38:33,228	「はい・・・	Yeah.. uh, no...
00:38:33,603 -- > 00:38:35,439	いえ、	Um...
00:38:43,864 -- > 00:38:45,198	今来たとこす」	I just got here.
00:38:45,365 -- > 00:38:47,492	「よかった。じゃあいこっか」	Thank <u>goodness</u> . Let's go.*
00:38:49,244 -- > 00:38:53,081	いいなあ 今頃二人は一緒かあ	Must be nice. They've probably met up around now.
00:38:57,044 -- > 00:38:57,961	あれ？	Huh?
00:39:02,049 -- > 00:39:03,508	わたし	Why am I...?
00:39:04,468 -- > 00:39:05,719	なんで・・・	Why?
00:39:12,267 -- > 00:39:14,519	『わたしが行きたいデートだけど	It was a date I wanted to go on.
00:39:14,811 -- > 00:39:20,025	もし不本意にも瀧くんになっちゃったとしたら ありがたく楽しんでくること！	But if it so happens that you end up going, you better be grateful and enjoy it!
00:39:37,626 -- > 00:39:38,919	「マジか？」	For real?
00:39:39,294 -- > 00:39:40,295	『ダメな君にも彼女ができる』	SURTITLE: You can get a girlfriend too!
00:39:42,297 -- > 00:39:45,801	『コミュ障害のワイが恋人をゲットした件』 『もうウザいと言われたい、愛されメール特集』	SURTITLE: I suffer anxiety but got a girl! The dos and don'ts of texting.
00:39:46,426 -- > 00:39:48,303	「バカにしやがって・・・」	She's making fun of me.
00:40:17,290 -- > 00:40:18,333	「瀧くんってさ、	<u>You know</u> something, Taki?*

00:40:19,709 -- > 00:40:22,796	今日はなんか別人みたい <u>ね</u> 」	Today, you're like a different person.
00:40:33,140 -- > 00:40:37,352	「あの <u>先輩</u> 、腹減りませんか？ 晩メシでも」	Um, <u>Ms.</u> Okudera. <u>Are you getting hungry? We could get dinner?*</u>
00:40:39,020 -- > 00:40:40,814	「今日は解散しようか」	Eh, let's call it a day.
00:40:42,607 -- > 00:40:43,650	「あ・・・はい」	Eh, all right.
00:40:43,984 -- > 00:40:47,320	「 <u>瀧くん</u> って・・・違ってたらごめん <u>ね</u> ？」「はい」	I <u>could</u> be wrong, and I'm sorry if I am, But?
00:40:48,822 -- > 00:40:52,367	「キミは昔、 <u>わたしの</u> ことがちょっと好きだった <u>でしょ</u> 。」「ええっ！！」	But you used to have a little crush on me, <u>am I right?</u>
00:40:53,827 -- > 00:40:56,872	「そして今は、別の好きな子がいる <u>でしょ</u> ？」	But right now, there's someone else you like, <u>huh?</u>
00:40:59,082 -- > 00:41:00,500	「ええええ！！いませんよ・・・」	No! It's not that.
00:41:00,625 -- > 00:41:01,418	「ほんと？」	Really?
00:41:01,543 -- > 00:41:03,879	「いないっす。全然違います・・・」	There's no one. It's not like that.
00:41:04,296 -- > 00:41:05,964	「ほんとかなあ・・・」	Are you sure about that?
00:41:07,340 -- > 00:41:10,760	「ま、いいや。今日はありがと。また、バイトで <u>ね</u> 」	<u>Well</u> , thanks for today. See you at work.*
00:41:25,233 -- > 00:41:30,655	「デートが終わる頃には、ちょうど空に彗星が見えるね」	By the time the date's over, you should be able to see the comet in the sky.
00:41:34,075 -- > 00:41:36,369	「なに言ってたんだ、こいつ」	What does she mean? Weirdo.
00:42:05,065 -- > 00:42:07,192	「な～んだ、てっしーか？」	Oh, it's you, Tessie.
00:42:08,818 -- > 00:42:13,740	なんとなくサボってまっただけ・・・元気やよ」	No, I just didn't <u>feel like</u> going, that's all. I'm fine.*
00:42:14,449 -- > 00:42:18,119	「今日夜は出てこれるんか？ お祭りやろ？ それに」「え？ お祭り？ うーん・・・そっか・・・」	What? The festival? <u>Well...</u> *
00:42:18,245 -- > 00:42:24,167	彗星・・・今日が一番明るく見えるんやっけ。	Oh yeah, the comet. It will be at its brightest today, <u>right?</u> *

00:42:24,834 -- > 00:42:27,712	わかった。あとでね」	OK, got it. See you later!
00:42:29,839 -- > 00:42:33,093	「あんたさあ、三葉の浴衣期待しとるやろ」	You're just looking forward to seeing Mitsuha in a yukata, <u>aren't ya?</u> *
00:42:33,218 -- > 00:42:35,178	「しとらんわ。」	I am not!
00:42:35,262 -- > 00:42:37,305	てか考えもせんかったわ」 「ふーん？」	- I mean it didn't even cross my mind. - Hmm?
00:42:39,349 -- > 00:42:41,434	「ああ・・・なんかあいつ声暗かったぜ？」	<u>You know</u> , she sounded <u>kinda</u> down when I talked to her.*
00:42:41,601 -- > 00:42:43,562	「あんたの電話が嫌やったんやろ？」	Maybe she just didn't want a call from <u>ya</u> .*
00:42:43,687 -- > 00:42:44,771	「お前なあ！」	It's not funny!
00:42:44,938 -- > 00:42:45,814	「お待たせ」	Sorry to keep you up.
00:42:45,939 -- > 00:42:47,357	「あ、きた！」 「「えっ！？」」	- Oh, she's here!
00:42:49,025 -- > 00:42:52,779	「ちょっと・・・どうした <u>の</u> ？三葉！」	- Mitsuha! - What happened to...
00:42:53,697 -- > 00:42:55,073	「おまつ・・・か・・・か・・・」 「・・・髪があ！」	Your hair!
00:42:56,116 -- > 00:42:58,910	「やっぱ・・・変・・・かな？」	<u>I guess</u> , it's weird.*
00:43:07,460 -- > 00:43:10,964	「やっぱ男関係なんかな。失恋とか」	You think it's <u>gotta</u> do with some guy? <u>Like</u> , he broke her heart?*
00:43:11,089 -- > 00:43:13,925	「男子ってすぐ恋愛に結びつけるなあ。」	Guys just always assume that is has to do with the boys.
00:43:14,301 -- > 00:43:16,428	なんとなく切ったって言っとったに」	She said she felt like <u>cuttin'</u> it.*
00:43:16,553 -- > 00:43:19,973	「なんとなくあんなん切らんやろ！」	Are you sure 'bout that? You really think she felt like <u>cuttin'</u> off <u>THAT</u> much of her hair?*
00:43:20,098 -- > 00:43:22,934	「なあなあ、見えるよ！」	Hey guys, I can see it!
00:43:41,494 -- > 00:43:43,538	「すんげー」 「わあ！」「あっ・・・」	Wow!

00:44:01,931 -- > 00:44:07,103	”おかけになった電話は電波の届かない・・・”	The number you are trying to reach is currently out of the cellular network or has been turned off...
00:44:10,148 -- > 00:44:15,362	まあ、いっか 散々だったデートの結果は次に入れ替わった時に話せばいい	I'll just have to tell her how lousy the date ended up the next time we switch.
00:44:15,487 -- > 00:44:18,239	そう思った	That's what I thought. But...
00:44:18,865 -- > 00:44:21,117	でも、なぜか	For some reason,
00:44:21,868 -- > 00:44:25,997	もう二度と 俺と三葉との入れ替わりは起きなかった。	the switches Mitsuha and I've been going through until now, they never happened again.
00:46:18,985 -- > 00:46:23,573	「な、なんで・・・こんなところにいるんすか？」	What... What are you doing here?
00:46:26,326 -- > 00:46:28,953	「司 <u>くん</u> に聞いて来ちゃった ♪」	Tsukasa told me about it, so here I am!
00:46:32,665 -- > 00:46:38,087	「司、 <u>てめー</u> 、俺が頼んだのは親へのアリバイとバイトのシフトだろ！？」	I asked for two things: to cover my shift and to back up my alibi if my dad asked.
00:46:38,213 -- > 00:46:39,464	「バイトは高木に頼んだ」	Relaxed, Takagi is <u>gonna</u> take your shift.*
00:46:39,798 -- > 00:46:42,717	「まかせとけ！でも、メシおごれよ？」	I've got you covered. But you owe me dinner.
00:46:43,343 -- > 00:46:44,844	「どいつもこいつも・・・」	So you're all in on it.
00:46:45,011 -- > 00:46:47,263	「お前が心配で来たんだよ」 「はあ？」	- You've got everyone worried about you. - Huh?
00:46:47,388 -- > 00:46:50,517	「放っておけないだろ？美人局とか出てきたらどうするんだ？」	We can't ignore this. What if somebody's <u>tryin'</u> to pull one over on you?*
00:46:50,683 -- > 00:46:51,768	「ツツモタセ？」	Like catfish?
00:46:51,893 -- > 00:46:54,062	「瀧 <u>くん</u> 、メル友に会いに行 <u>くん</u> だって？」	I mean, you met this person online, <u>didn't you?</u> *
00:46:54,187 -- > 00:46:56,523	「いや、メル友っていうか、それは方便で」	No, not exactly, it's <u>kinda</u> complicated.*
00:46:56,689 -- > 00:46:58,858	「ぶっちゃけ出会い系かと」 「ちげーよ！」	- She <u>could</u> be from a dating site.* - She's not!
00:46:59,734 -- > 00:47:03,446	「お前、最近やけに危なっかしいからな。離れて見てやる」	It's because you've been acting awfully fishy lately. So we're keeping an eye on you.

00:47:03,571 -- > 00:47:05,240	「俺は小学生か！」	I don't need a babysitter, okay!
00:47:07,534 -- > 00:47:12,080	入れ替えが途切れ、電話は通じず、メールも届かず・・・	The switches stopped. My calls never connected. And text never went through.
00:47:12,747 -- > 00:47:16,751	だから俺は三葉に会いに行くことにした。	That's why I decided to go see Mitsuha in person.
00:47:17,544 -- > 00:47:20,004	あいつに会ってみたかった。	I wanted to see her. But...
00:47:22,340 -- > 00:47:27,554	「はあ？ 詳しい場所はわからない？ 手掛かりは町の風景だけ？」	What? You don't know where she is exactly? The town's landscape is your only clue?
00:47:27,720 -- > 00:47:28,513	「はい・・・」	Yeah.
00:47:31,432 -- > 00:47:34,894	「その子と連絡も取れない？ なんなのよそれ？」	And you can't contact her? What's that about?
00:47:35,019 -- > 00:47:37,730	「とんでもない幹事だな」	Where are we? You're a terrible tour guide.
00:47:37,856 -- > 00:47:39,065	「幹事じゃねえ！」	<u>'Cause</u> I'm not one!*
00:47:39,190 -- > 00:47:42,527	「まいい <u>は</u> 。一緒にさがして上げる <u>はよ</u> 」	Oh <u>well</u> . <u>Guess</u> we'll help you search.*
00:47:42,652 -- > 00:47:45,697	「あ、かわいい！ 見て見て！」	Oh, it's <u>so</u> cute! Look, Taki!*
00:47:45,905 -- > 00:47:46,865	「邪魔だな・・・」	Seriously, guys.
00:47:46,990 -- > 00:47:49,033	動いた！」	Oh, it moved! Aah...
00:48:17,061 -- > 00:48:19,188	「やっぱ無理かあ・・・」	This is a lost cause...
00:48:19,314 -- > 00:48:23,067	「「えええええ？」 「私たちの努力はどうなる <u>のよ</u> ！」	What? After everything that we've done for you today?
00:48:25,945 -- > 00:48:28,239	「はあ・・・なんにもやってないじゃん」	You haven't done anything.
00:48:31,618 -- > 00:48:33,036	「高山ラーメンひとつと」	One Takayama ramen.
00:48:33,161 -- > 00:48:34,579	「高山ラーメンひとつと」	One Takayama ramen.

00:48:34,704 -- > 00:48:36,414	「じゃあ、高山ラーメンひとつ」	<u>I guess</u> I'll have the same.*
00:48:36,497 -- > 00:48:39,626	「はい。ラーメン三丁！」 「はいよー」	- Sure. Three orders of ramen. - Got it.
00:48:41,794 -- > 00:48:44,172	「今日中に東京に戻れるかな？」	Think we can make it back to Tokyo tonight?
00:48:44,297 -- > 00:48:47,467	「ああ、ギリギリかもな。調べるか」	<u>Well, I think</u> we'll be <u>cuttin'</u> it close. I'll take a look.*
00:48:47,634 -- > 00:48:48,343	「サンキュ」	Okay, thanks.
00:48:48,468 -- > 00:48:50,803	「瀧くん、それでいい <u>の</u> ？」	Wait, Taki. You sure about that?
00:48:53,473 -- > 00:48:57,685	「いや、なんか全然見当違いのことをしてるような気がしてきた…」	Yeah. I <u>kinda feel like maybe</u> I've been barking up the wrong tree this whole time.*
00:49:01,856 -- > 00:49:05,443	「おや、お兄 <u>ちゃん</u> 、それ糸守やろう…」	Hey, that's a sketch of Itomori, <u>isn't it?</u> *
00:49:06,819 -- > 00:49:09,989	「ようやくとる <u>わ</u> 。なあ、あんた？」	It's drawn really well. Come take a look at this, hun.
00:49:11,658 -- > 00:49:15,161	「ああ、糸守やな。懐かしいな」	Yeah, that's Itomori. Takes me back.
00:49:15,328 -- > 00:49:17,497	「この人、糸守出身やで」 ハッ！	My husband was born and raised there, <u>you know</u> .*
00:49:17,664 -- > 00:49:19,082	「イトモリ…」	Itomori...?
00:49:20,833 -- > 00:49:25,588	「そうだ、糸守町！この近く <u>ですよ</u> ね！？」	Yes, of course! That's the place! It's nearby, <u>right?</u>
00:49:25,880 -- > 00:49:28,508	「あんた…」 「糸守ってのは…」	- You don't kn... - Itomori was...
00:49:28,841 -- > 00:49:31,511	「糸守…はっ、まさか」	Itomori? Wait? That's where...
00:49:31,636 -- > 00:49:34,305	「もしかして、あの彗星 <u>の</u> ！？」 「え…？」	Isn't that the area where that comet...?
00:50:23,730 -- > 00:50:26,899	「…ねえ、本当にこの場所 <u>なの</u> ？」	Hey. Is this place really where she's from?
00:50:27,066 -- > 00:50:30,903	「まさか…だから瀧の勘違いっす <u>よ</u> ！」	No way! Taki must just have confused it with somewhere else.

00:50:31,237 -- > 00:50:34,699	「違う！！間違いない・・・	No, I didn't. This was the place.
00:50:35,158 -- > 00:50:40,413	この校庭、周りの山、この高校だってはっきり覚えてる！！」	This schoolyard. These mountains. Even this high school here. I remember it all!
00:50:40,580 -- > 00:50:42,331	「そんなわけないだろ！？」	There's no way you could.
00:50:42,749 -- > 00:50:47,712	3年前に何百人も死んだあの災害、瀧だって覚えてるだろ！？」	You've <u>gotta</u> know about that disaster three years ago, right? Hundreds of people died.*
00:50:48,671 -- > 00:50:49,839	「・・・死んだ？・・・	<u>Died?</u>
00:50:51,007 -- > 00:50:54,343	3年前に死んだ？」	<u>Three years ago?*</u>
00:50:56,304 -- > 00:50:57,597	「まさか・・・	It can't be.
00:50:57,847 -- > 00:51:02,185	だってほら、あいつの書いたメモだってちゃんと」	There's no way. I mean, I still have the memos she wrote...
00:51:19,410 -- > 00:51:21,204	な・・・！？・・・消えてく・・・	They're fading...
00:51:30,296 -- > 00:51:33,758	「1200 年周期で太陽を回るティアマト彗星が	Comet Tiamat, with an orbital period of 1,200 years,
00:51:36,594 -- > 00:51:37,637	地球に最接近したのは3年前の 10 月。	made a close approach to Earth 3 years ago in October.
00:51:38,054 -- > 00:51:41,724	近時点でその核が砕けるのを誰も予想できなかった。	SURTITLE: Meteor Strikes, Wipes out Town Nobody foresaw that its nucleus would split at its perigee.
00:51:49,816 -- > 00:51:53,236	割れた彗星の一部が隕石となって日本に落下」	The fragment that broke off it became a meteor that struck Japan.
00:51:56,239 -- > 00:51:59,492	「その日はちょうど秋祭りの日だったみたい」	It looks like if that day was the same date as the autumn festival.
00:51:59,700 -- > 00:52:01,869	「落下地点はここ。	The point of impact was here.
00:52:02,703 -- > 00:52:08,251	8 時 40 分。祭りで人が集まっている場所にちょうど落ちた。	At 8:42 p.m., it fell right around where people were gathered for the festival.
00:52:13,756 -- > 00:52:15,758	町の三分の一、500 人以上が亡くなって、	Over 500 died, it was a third of the town's population,
00:52:16,467 -- > 00:52:19,512	今はもう糸守には誰も住んでいないそう <u>だ</u> 」	and now nobody lives in Itomori anymore.
00:52:28,146 -- > 00:52:31,274	勅使河原克彦(17)と名取早耶香(17)・・・ 宮水一葉(82)宮水三葉(17)！！宮水四葉(9)	Tessie [INAUDIBLE] Sayaka...

00:52:32,900 -- > 00:52:37,280	「勅使河原と早耶香・・・！」はああっ！	SURTITLE: Mitsuha Miyamizu
00:52:37,738 -- > 00:52:42,618	「ねえ、この子 <u>なの</u> ？何かの間違い <u>だよ</u> ！だってこの人 3 年前に亡くなってる <u>のよ</u> 」	Huh, that's her? You were wrong. You <u>gotta</u> be! After all, this girl here died 3 years ago!*
00:52:42,743 -- > 00:52:48,916	「つい 2、3 週間か前に・・・彗星が見えるねって、こいつは <u>俺に</u> 言ったんです・・・。	Just 2 or 3 weeks ago she said I would be able to see the comet.
00:52:49,083 -- > 00:52:50,042	だから・・・」	That means...
00:52:50,168 -- > 00:52:51,836	(あんた今	You're dreaming right now...
00:52:52,712 -- > 00:52:53,296	「 <u>俺</u> は・・・」	I...
00:52:53,421 -- > 00:52:55,298	(夢を見とるな？)	... <u>aren't you?</u>
00:52:56,048 -- > 00:52:57,383	「 <u>俺</u> は、	I...
00:52:59,385 -- > 00:53:00,720	何を・・・」	What was I...?
00:53:14,984 -- > 00:53:16,736	「賑やか <u>だね</u> 」	Sound lively over there.
00:53:16,903 -- > 00:53:19,447	「一 部屋しか取れなくて、すみません」	They only have one room left, I'm really sorry.
00:53:19,572 -- > 00:53:20,823	「ううん・・・全然。	That's not a problem.
00:53:22,158 -- > 00:53:23,034	瀧 <u>くん</u> は？」	How's Taki?
00:53:23,159 -- > 00:53:26,454	「まだ部屋で糸守の記事ばかりを読んでいます。	He's still reading articles on Itomori.
00:53:26,579 -- > 00:53:29,832	当時の新聞とか雑誌とか手当たり次第って感じで」	He's going through all those newspapers and magazines at random, it seems obsessive.
00:53:34,962 -- > 00:53:38,257	「・・・何？」 「あ、いえ。吸うん <u>です</u> ね」	- What is it? - Oh, sorry. You smoke, <u>huh?</u>
00:53:38,674 -- > 00:53:42,053	「やめてただけ <u>だね</u> ・・・」	Yeah. I did quit at one point...
00:53:42,762 -- > 00:53:45,264	「どう思います？ あいつの話」	What do you think about what's Taki been <u>savin'</u> ?*



00:53:49,101 -- > 00:53:50,937	「好きだったんだ。」	I had feelings for him, <u>ya</u> know.*
00:53:51,854 -- > 00:53:57,401	ここ最近の瀧くん。」「え？」 「前からいい子だったけど、最近は特に。」	The way he's been recently. I mean, he was a nice guy before, but he's even nicer now.
00:53:58,194 -- > 00:54:01,739	なんか必死で、かわいくって・・・」	<u>Kind of</u> frantic. It was cute.*
00:54:02,823 -- > 00:54:06,869	「瀧くんが言ってることはやっぱりおかしいと思うけど・・・」	Although I do think that what he's been telling us is definitely strange sounding.
00:54:09,247 -- > 00:54:14,794	でも、きっと瀧くんは誰かに会って、その子が瀧くんを変えたんだよ。	But in the end, the fact remains that Taki's met someone. And that someone is the reason he changed.
00:54:16,128 -- > 00:54:19,265	それだけは確かなんじやないかな」	That much is for sure.
00:54:32,853 -- > 00:54:34,897	全部ただの夢で・・・	It was all just a dream.
00:54:36,649 -- > 00:54:42,571	景色に見覚えがあったのは3年前のニュースを無意識に覚えていたから。	I recognized the landscape because I unconsciously remembered the news from 3 years ago.
00:54:43,656 -- > 00:54:46,659	そうじゃなければ・・・幽霊？」	If not that, is she... a ghost?
00:54:47,159 -- > 00:54:51,914	いや・・・全部、俺の・・・妄想？」	Or... did I just make it up? The whole thing.
00:54:55,793 -- > 00:54:59,255	「あいつの名前、なんだっけ・・・？」	What was her name..? I can't remember.
00:55:02,174 -- > 00:55:04,427	「司くん、お風呂入ってくるって」	Tsukasa said he was <u>gonna</u> go ahead and take a bath.*
00:55:05,052 -- > 00:55:08,431	「あ、先輩。あの・・・俺、	<u>Ms.</u> Okudera. I, uh...
00:55:08,889 -- > 00:55:14,437	なんかおかしいことばっか言ってて・・・。今日一日すみません」	I realize I've been saying a lot of strange things. I'm really sorry. Thank you.
00:55:18,691 -- > 00:55:19,942	「ううん」	-
00:55:23,962 -- > 00:55:25,948	「組紐だね。きれい・・・」	Braided cords. Pretty.
00:55:26,574 -- > 00:55:29,869	瀧くんのそれも、もしかしたら組紐？」	That band on your wrist. That's one, <u>isn't it?</u> *
00:55:30,661 -- > 00:55:35,958	「え？ああ、これは、たしか・・・ずっと前に人からもらって・・・」	Oh, this thing? <u>Guess</u> so. Somebody- Someone gave it to me.*

00:55:36,709 -- > 00:55:40,254	なんとなくお守り代わりに時々つけてて	I wear it sometimes as <u>kind of</u> a lucky charm...*
00:55:42,840 -- > 00:55:43,966	誰から？・・・」	Who was it?
00:55:46,218 -- > 00:55:49,221	「お風呂、瀧くんも入ってきたら？」	It's late. Why don't you go down and take a bath, too?
00:55:49,388 -- > 00:55:51,265	「はい・・・いえ・・・	Sure... Wait.
00:55:54,143 -- > 00:55:58,731	俺、組紐を作る人に聞いたことがあるんです。	Yeah, someone who makes these once told me something.
00:55:58,898 -- > 00:56:01,942	紐は時間の流れそのものだって。	The cords, they represent the flow of time.
00:56:02,068 -- > 00:56:08,074	ねじれたり絡まったり、戻ったり繋がったり。それが時間なんだって。それがムスビ・・・」	They twist, they tangle, unravel and connect. And that's what time is...
00:56:10,326 -- > 00:56:12,286	「あの場所なら・・・」	Maybe if I <u>could</u> ...*
00:56:37,770 -- > 00:56:39,021	瀧くん・・・	Taki.
00:56:39,855 -- > 00:56:41,148	瀧くん・・・	Taki.
00:56:42,066 -- > 00:56:43,275	瀧くん	-
00:56:44,735 -- > 00:56:46,445	覚えて、ない？	Don't you remember?
00:57:00,960 -- > 00:57:05,798	「はっ！」	-
00:57:09,218 -- > 00:57:10,553	「瀧くん・・・」	Taki...
00:57:34,368 -- > 00:57:36,328	「上で食いな」	Eat this bento up there.
00:57:37,746 -- > 00:57:41,333	「あんたの描いた糸守。あら良かった」	Your drawing of Itomori... You did a real' good job.
00:58:18,913 -- > 00:58:23,709	「より集まって、形を作って、捻じれて絡まって、	They assemble, then take shape, they twist, tangle,
00:58:23,834 -- > 00:58:27,379	時には戻って、また繋がって。	unravel now and then. Break and reconnect.

00:58:28,506 -- > 00:58:32,885	それがムスビ、それが時間」	That's what a union is. What time is.
00:58:43,395 -- > 00:58:44,647	「あった・・・	There it is!
00:58:46,732 -- > 00:58:48,317	本当にあった・・・	It's really there!
00:58:49,860 -- > 00:58:52,321	夢じゃ、なかった」	It wasn't a dream!
00:59:23,018 -- > 00:59:25,854	ここから先は、あの世。	What lies ahead is the netherworld.
00:59:49,128 -- > 00:59:51,839	「俺たちが運んできた酒だ。	It's still here.
00:59:53,132 -- > 00:59:56,468	こっちが妹で、こっちが俺・・・」	This was Yotsuha's and this was mine.
00:59:59,388 -- > 01:00:05,894	「彗星が落ちる前、3年前のあいつと、俺は入れ替わってたってことか？	This was before the comet... So when I switched places with her, it was also 3 years in the past.
01:00:08,063 -- > 01:00:10,899	時間が・・・ずれてた？」	Our times got tangled somehow.
01:00:12,776 -- > 01:00:15,112	「あいつの半分・・・」	This is half of her.
01:00:29,585 -- > 01:00:30,836	「ムスビ。	Musubi.
01:00:32,379 -- > 01:00:35,049	本当に時間が戻るのなら、	If it's true and time can be unravelled,
01:00:36,342 -- > 01:00:38,302	もう一度だけ・・・」	just give me one more chance...
01:00:52,441 -- > 01:00:53,734	「はっ！彗星！」	A comet!
01:01:59,133 -- > 01:02:02,094	「あなたの名前は、三葉」	Your name is going to be Mitsuha.
01:02:08,600 -- > 01:02:10,728	「あなた、お姉ちゃんになったんやよ」	Both of you are my treasures.
01:02:11,103 -- > 01:02:13,272	「2人は父さんの宝物だ」	You're going to be a big sister.
01:02:16,150 -- > 01:02:18,527	「ごめんね、みんな・・・」	I'm <u>so</u> sorry, my dears.*
01:02:20,112 -- > 01:02:23,657	「お父さん、お母さんいつ帰ってくるの？」	Dad, when is Mommy coming home?

01:02:24,783 -- > 01:02:25,993	「救えなかった・・・」	I couldn't help her.
01:02:26,118 -- > 01:02:28,036	「あんたがそんなんでどうする？」	Get a hold of yourself!
01:02:28,162 -- > 01:02:29,413	「神社など続けたところで」	Who cares about the shrine?
01:02:29,538 -- > 01:02:31,206	「婿養子が何を言う！」	But you're in charge now!
01:02:31,290 -- > 01:02:34,418	「僕が愛したのは二葉です。宮水神社じゃない！」	I loved Futaba. Not Miyamizu Shrine.
01:02:34,501 -- > 01:02:36,003	「出て行け！」	Get out!
01:02:38,380 -- > 01:02:40,966	「三葉、四葉、	Now, listen to me, girls.
01:02:41,133 -- > 01:02:44,636	今日からずっと、ばあちゃんと一緒にやで」	Starting today, you'll be living with Grandma.
01:02:49,141 -- > 01:02:50,350	「お前は誰だって」って、あなたこそ誰よ！	SURTITLE: "Who are you?" Who am I? Who are you?
01:02:52,728 -- > 01:02:55,230	うぬぼれんといてよね、彼女もおらんくせに	Don't be full of yourself. Not like YOU have a girlfriend.
01:02:55,355 -- > 01:02:58,984	いいなあ・・・今頃2人は一緒かあ	Must be nice. They've probably met up about now...
01:03:00,486 -- > 01:03:01,445	はっ・・・わたし・・・	Why am I...?
01:03:01,570 -- > 01:03:02,821	「ちょっと、東京に行ってくる」	I'm going to Tokyo.
01:03:02,946 -- > 01:03:04,031	「え？ちょっとお姉ちゃん！」	What? Wait, sis!
01:03:07,159 -- > 01:03:10,662	「おばあちゃん、お願いがあるんやけど」	Grandma? <u>Would you mind doing me a favor?*</u>
01:03:11,997 -- > 01:03:14,124	「そっか・・・彗星、	Oh yeah, the comet.
01:03:14,917 -- > 01:03:17,836	今日が一番明るく見えるんやっけ」	It will be at its brightest today, <u>right?*</u>
01:03:18,086 -- > 01:03:19,963	三葉、そこにいちゃダメだ！	Mitsuha! Don't go there!
01:03:21,131 -- > 01:03:25,511	三葉！！彗星が落ちる前に、町から逃げるんだ！	Mitsuha! You've <u>gotta</u> get out of town before the comet strikes!*

01:03:28,096 -- > 01:03:30,015	三葉、逃げろ！	Mitsuha, run!
01:03:30,849 -- > 01:03:33,143	三葉！三葉！	Mitsuha! Mitsuha!
01:03:33,435 -- > 01:03:35,354	三葉あ！！！！	Mitsuha!
01:03:53,664 -- > 01:03:56,667	はっ！ 「三葉だ…生きてる」	Mitsuha! She's alive!
01:04:07,636 -- > 01:04:09,429	「お姉ちゃん、またおっぱい…げっ！」	<u>Let me guess</u> , you're touching your boobs…*
01:04:12,307 -- > 01:04:14,101	「はああああ…妹だ…う、うっ…」	My sister!
01:04:16,228 -- > 01:04:18,355	四葉ああああ」	Yotsuha!
01:04:21,400 -- > 01:04:23,777	「ひっ！ひいいいいい」「ええ、お姉ちゃん良いよやばいわ。」	<u>I think</u> she's finally lost it.*
01:04:24,278 -- > 01:04:26,446	わたし今日さきにでるんで	Just for today, I'm <u>gonna</u> head out first.*
01:04:27,072 -- > 01:04:29,032	「やばい	She's lost it.
01:04:29,157 -- > 01:04:31,702	やばい	Totally lost it.
01:04:31,827 -- > 01:04:33,161	やばいよ！」	Totally.
01:04:44,506 -- > 01:04:47,384	「今夜！まだ間に合う！」	It's tonight. There's still time left.
01:04:48,093 -- > 01:04:49,761	「おはよ。	<u>Mornin'</u> , Mitsuha.*
01:04:50,304 -- > 01:04:51,597	おや、	What's this? Hold on,
01:04:52,472 -- > 01:04:55,309	三葉やないな」	You're not Mitsuha, <u>are you?</u>
01:04:56,268 -- > 01:04:59,605	「おばあちゃん、知ってたの…」	Wait, how did you..? You already knew?
01:05:00,063 -- > 01:05:06,153	「ここんこのお前を見とったら思い出したわ。」	No, but watching how you've been behaving lately stirred some memories up.
01:05:07,446 -- > 01:05:12,659	わしも少女の頃不思議な夢を見とった覚えがある」	When I was a young girl, I had some pretty strange dreams myself.

01:05:13,994 -- > 01:05:19,708	「はっ！」 「夢で誰になっとったんか、今ではもう、記憶は消えてまったが」	Though it's been so long, the memories of who I became in that dreams have pretty much faded at this point.
01:05:20,459 -- > 01:05:21,585	「消える・・・」	Faded...
01:05:21,668 -- > 01:05:26,673	「大事にしいや。夢は目覚めればいつか消える。」	Treasure the experience. Dreams eventually will fade away.
01:05:27,299 -- > 01:05:31,678	わしにも、あんたの母 <u>ちゃん</u> にもそんな時期があったんやで」 はっ！	I went through similar times myself, and so did your mother.
01:05:32,721 -- > 01:05:36,391	「もしかしたら、宮水の人たちの夢は、	Ha, what if... All those dreams that the Miyamizu people had
01:05:37,100 -- > 01:05:40,145	ぜんぶ今日のためにあったのかもしれない！」	It had to do with today.
01:05:40,562 -- > 01:05:42,689	「おば <u>あちゃん</u> 、聞いて。」	Grandma, you have to listen to me.
01:05:43,148 -- > 01:05:48,070	今夜糸守町に隕石が落ちて、みんな死ぬ」	Tonight, the comet is going to fall on Itomori. You're all <u>gonna</u> die!*
01:05:55,327 -- > 01:06:00,666	そんなこと誰も信じないって、意外に普通のことを言うば <u>あちゃん</u> だな。	"Nobody's <u>gonna</u> believe that?" I didn't expect that out of Mitsuha's grandma.*
01:06:01,166 -- > 01:06:03,502	「絶対に死なせるもんか！」	It doesn't matter. There's no way I'm <u>gonna</u> let them all die.*
01:06:04,628 -- > 01:06:07,172	「ちょっと・・・どうした <u>の</u> ！？三葉！」	Mitsuha, what happened to...? What'd you do..?
01:06:07,297 -- > 01:06:11,593	「 <u>お前</u> ・・・かつ・・・髪が」	Your.. hair!
01:06:11,718 -- > 01:06:14,262	「ああ、これ？前の方がよかった <u>よね</u> 」	Ah, the haircut. It looked better before, huh?
01:06:14,388 -- > 01:06:15,847	「軽いな・・・」	No, it's good...
01:06:15,973 -- > 01:06:20,143	「そんなことより！このままだと今夜、みんな死ぬ！」 「「「え？」」」」	Never mind that! If we don't do something about tonight, we'll all die! What?
01:06:22,354 -- > 01:06:24,564	「だから、私たちで！」	It's up to us to save everyone!
01:06:29,277 -- > 01:06:31,071	「早耶香 <u>ちゃん</u> 、学校は？」	Oi, shouldn't you be in school?
01:06:31,196 -- > 01:06:35,909	「はあ、ちょっと町を救わないかんくて・・・」「はあ？」	<u>Well</u> , we sort of have to save the town or something.* Huh?

01:06:37,536 -- > 01:06:38,704	「防災無線や！」「防災無線？」	The warning system?
01:06:38,829 -- > 01:06:41,331	「街中にスピーカーあるやろ？それを使うんや」	Yeah, those speakers all over town.
01:06:46,044 -- > 01:06:49,881	「そうか…使える！すごいじゃん、てっしー」	Ah, I get it! It <u>could</u> work! Nice job, Tessie!*
01:06:50,048 -- > 01:06:52,509	「お、 <u>お前</u> 、あんまりくっつくなや！」	Hey! I don't think you should be <u>sittin'</u> so close to me!*
01:06:52,592 -- > 01:06:54,720	「なに～？照れてん <u>の</u> ？ほら、ほら！」	What's wrong? Oh oh, you shy?
01:06:54,886 -- > 01:06:57,889	「ちょ、三葉、やめろって！…やめろって言ってるやろ！嫁入り前の娘が！」	<u>Would you quit it?</u> It <u>ain't</u> proper and you know it.*
01:07:01,051 -- > 01:07:02,519	「あはは、てっしー、あんたっていい奴 <u>だな</u> 」	Such a gentleman.
01:07:06,231 -- > 01:07:08,400	「買ってきた <u>よー</u> 。はい、おつり」	I got all the snacks, guys. Here's the change.
01:07:08,525 -- > 01:07:09,818	「ごめんね、さやちゃん」	Sorry for the trouble.
01:07:09,943 -- > 01:07:11,319	「まあいいんやけどさ」	I don't mind.
01:07:11,445 -- > 01:07:13,864	「しょっぱい山やな」 「うっさいなー」	- We already <u>gettin'</u> paid.* - Quit complaining.
01:07:15,782 -- > 01:07:19,828	「で、そっちはどうなん？避難計画とやらはできたん？」	So, what'd you come up with? Got an evacuation plan?
01:07:23,165 -- > 01:07:25,542	「「うっひっひっ…」」 「ば、ば、爆弾！？」	A- a- a- bomb?
01:07:26,168 -- > 01:07:30,213	「含水爆弾言うてな、親父の会社の保管庫にあるやつを使うんや」	Yeah, we have water gel explosives we use for construction at our storage site.
01:07:30,505 -- > 01:07:31,715	「で、電波ジャック！？」	And the warning system?
01:07:32,382 -- > 01:07:37,054	「こんな田舎の防災無線は、伝送周波数と起動用の重畳周波数さわかりや簡単に乗っ取れるでな。	The start-up frequency can hijack up the town's warning system pretty easily.
01:07:37,179 -- > 01:07:40,640	だから、学校の放送室からでも町中に避難指示を流せる」	So we can broadcast an evacuation warning for the whole town right from school.
01:07:41,433 -- > 01:07:45,937	「これが隕石の予想範囲。ここは、ほら被害の外側にある。だから、町民避難場所もこの校庭にすればいい」	Look, we're outside the disaster area here, so we'll just make an announcement to evacuate the school.

01:07:46,646 -- > 01:07:49,232	「か、完璧犯罪やに・・・」	It's... It's <b>totally</b> a <b>crime</b> !*
01:07:49,357 -- > 01:07:50,901	「で、放送はさやちん担当 <u>ね</u> 」	You'll be in charge of the broadcast, Saya.
01:07:51,026 -- > 01:07:53,612	「 <b>なんでよ！</b> 「 <u>お前</u> 放送部やろ。」	- Why me? - You're in the broadcast club.
01:07:53,779 -- > 01:07:55,405	<u>俺</u> が爆薬担当」	And I'll be in charge of the explosives.
01:07:55,530 -- > 01:07:57,616	「 <u>私</u> は町長に会いに行く」	- While I'll go have a word with the mayor. - Why?
01:07:58,158 -- > 01:08:01,995	「最後は役場に出てもらわんと町民全てはさすがに動かせん」	'Cause if the evacuation order is not coming from town hall then nobody's <b>gonna</b> go anywhere.*
01:08:02,120 -- > 01:08:05,123	「娘の <u>私</u> から話せば、きっと説得できる」	But if I talk to the mayor as his daughter, I can convince him.
01:08:05,290 -- > 01:08:07,417	「かんぺきな作戦よ」	It's a perfect plan.
01:08:08,502 -- > 01:08:13,173	「はあ・・・なんでもいいんやけど、どうせもしもの妄想やろ？」	Fine, I don't really care one way or the other. This is just a theory of yours, <b>right?</b>
01:08:13,381 -- > 01:08:15,634	「え？いやあ・・・」	<u>Well</u> ...*
01:08:15,759 -- > 01:08:19,679	「そうとも限らんぞ！ 糸守湖がどうやって出来たか知っとるか？」	Theories can be based on reality. Like, do you know the story of how Itomori lake was formed?
01:08:23,683 -- > 01:08:25,769	「隕石湖や！1000年前、少なくとも一度はこの場所に隕石が落ちたんや！」	It's a crater! That means a meteor hit this area at least once a thousand years ago!
01:08:25,894 -- > 01:08:27,437	「 <u>そうだ</u> ！」	Right, that's why...
01:08:27,938 -- > 01:08:29,815	<u>そうだよ</u> ！てっしー！」	Nice one, Tessie!
01:08:33,610 -- > 01:08:35,445	「「 <u>やろうぜ</u> ！オレたちで！」」	Let's go evacuate the town!
01:08:39,574 -- > 01:08:41,952	「何を言ってるんだ！ <u>お前</u> は？」	What on earth are you talking about?
01:08:43,995 -- > 01:08:47,666	「だから、夜までに町全体を避難させないと、みんなが！」	Like I said, have to evacuate everyone in town before tonight or...
01:08:47,791 -- > 01:08:48,959	「少し黙れ！」「 <u>はっ！</u> 」	Enough! <b>Shut up</b> !*



01:08:54,881 -- > 01:08:57,968	「…彗星が2つに割れて町に落ちる？五百人以上が死ぬだ と？」	“The comet’s going to split in two and strike the town”?
01:09:01,513 -- > 01:09:03,974	よくもそんな戯言を俺の前で	Over 500 will die? How dare you and stand there and spout such nonsense!
01:09:04,975 -- > 01:09:07,561	本気で言ってるなら、お前は病気だ… 妄言は宮水の血筋か…」	If you’re serious, you must be sick…
01:09:08,520 -- > 01:09:10,981	「車を出してやるから」	<u>I guess</u> recklessness is a Miyamizu trait.*
01:09:12,732 -- > 01:09:16,611	「市内の病院で医者に見てもらえ。」	I’ll have a car take you to the city hospital for an examination
01:09:17,320 -- > 01:09:20,824	その後ならもう一度話を聞いてやる」「ば…」	We’ll continue this discussion after you’ve seen a doctor.
01:09:24,411 -- > 01:09:25,579	「バカにしやがって！！」「はっ」	<u>You son of a…!</u> *
01:09:34,379 -- > 01:09:37,924	「三葉…いや、	Mitsuha! No… Wait a minute…
01:09:41,720 -- > 01:09:43,180	お前は誰だ？」	Who are you?
01:09:57,402 -- > 01:09:59,404	「じゃあ、あとでお祭りだな。 バイバーイ！」	I’ll see you guys at the festival
01:09:59,571 -- > 01:10:01,281	「神社の下で待ち合わせな」	We’ll meet you at the [INAUDIBLE] shrine.
01:10:01,406 -- > 01:10:02,449	「遅れるなよ」 「バイバーイ！」	- Don’t be late, <u>‘kay?</u> - Bye bye!
01:10:02,574 -- > 01:10:04,117	「またな」 「あとでな」	- See ya. - Later
01:10:05,744 -- > 01:10:07,120	「はっ…行っちゃダメだ！！」	You shouldn’t go!
01:10:07,704 -- > 01:10:10,123	町から逃げて！友達にも伝えて！！」	You’ve got to leave town. Tell all of your friends!
01:10:10,248 -- > 01:10:11,499	「な、なんや、あんた」	What’s wrong with ya?
01:10:11,625 -- > 01:10:12,626	「お姉 <u>ちゃーん</u> ！」	Mitsuha!
01:10:12,751 -- > 01:10:15,086	「なんなんやさ…行こ」	What was that about? Let’s go.

01:10:15,420 -- > 01:10:17,589	「ちょっと、何しとん <u>の</u> ！」	What are you doing? <u>Huh?</u>
01:10:18,298 -- > 01:10:19,883	「三葉なら…」	If it was Mitsuha...
01:10:20,091 -- > 01:10:23,637	三葉なら説得できたのか？俺じゃダメなのか！？	Would she have been able to convince him? Is all this my fault?
01:10:24,137 -- > 01:10:27,891	「え？」 「四葉、夕方までにおばあ <u>ちゃん</u> と一緒に町から出て！」	Yotsuha, promise me that you will leave town with grandma before dark. <u>What?</u>
01:10:28,266 -- > 01:10:29,935	ここにいちゃ死んじゃう <u>んだよ</u> ！！」	You're <u>gonna</u> die if you stay here!*
01:10:30,018 -- > 01:10:31,978	「ちょっと、何言つとん <u>の</u> ？」	What are you talking about?
01:10:32,103 -- > 01:10:36,524	昨日は急に東京へ行ってまうし、なんかお姉 <u>ちゃん</u> 変やよ！」	And why did you suddenly go to Tokyo yesterday? You've been acting really strange lately!
01:10:38,360 -- > 01:10:39,611	「え…東京？」	I went to Tokyo?
01:10:39,819 -- > 01:10:42,572	「おい、三葉ー」	Hey, Mitsuha!
01:10:44,783 -- > 01:10:46,910	「親父 <u>さん</u> と話どうやった？」	How'd it go with your old man?
01:10:49,037 -- > 01:10:50,705	おい、三葉？」	Hey, Mitsuha?
01:10:51,331 -- > 01:10:52,540	「お姉 <u>ちゃん</u> どうしたん？」	What's with your sister?
01:10:52,666 -- > 01:10:53,792	「さあ…」	<u>Don't know.</u>
01:11:03,969 -- > 01:11:05,512	ハッ！ 「そこに…いるのか？」	<u>Could</u> she be over there?*
01:11:06,596 -- > 01:11:08,932	「あっち、なんかある <u>の</u> ？」	What's that? What's over there?
01:11:09,140 -- > 01:11:10,600	「てっしー、自転車貸して！」	Let me use your bike, Tessie.
01:11:10,725 -- > 01:11:11,726	「え？ちょっと、おい、三葉！」	Hey, Mitsuha...
01:11:14,312 -- > 01:11:15,647	「作戦は！？」	What do we do?

01:11:15,814 -- > 01:11:17,649	「計画準備、	Get things ready like we planned!
01:11:18,108 -- > 01:11:19,693	しといってくれ！」	I'm counting on you!
01:11:45,468 -- > 01:11:48,179	「わ、 <u>わたし</u> 、 <u>瀧くん</u> になっとる・・・」	<u>Oh my gosh</u> ... I'm Taki again.*
01:11:51,558 -- > 01:11:54,519	「どうして <u>瀧くん</u> がここに？」	Wait, what was Taki <u>doin'</u> out here?*
01:12:03,528 -- > 01:12:04,321	「あああ！町が・・・	The town...
01:12:05,530 -- > 01:12:06,656	ない・・・！」	it's gone.
01:12:16,374 -- > 01:12:19,878	「・・・ <u>わたし</u> 、あの時・・・	So, does that mean... I...
01:12:23,340 -- > 01:12:24,841	死んだ <u>の</u> ・・・？」	died?
01:12:34,642 -- > 01:12:37,228	<u>瀧くん</u> ・・・ <u>瀧くん</u> ・・・ <u>瀧くん</u> ・・・	Taki. Taki.
01:12:40,065 -- > 01:12:41,733	覚えて、ない？	Don't you remember?
01:12:54,371 -- > 01:12:56,331	「 <u>わたし</u> 、ちょっと東京に行ってくる」	I'm going to Tokyo for a few hours.
01:12:56,456 -- > 01:12:57,749	「ええ？今から？」	<u>What? Right now?</u> *
01:12:58,166 -- > 01:12:59,250	「なんで？？」	But why?
01:12:59,751 -- > 01:13:00,752	「ああ・・・デート」	For a date.
01:13:00,919 -- > 01:13:03,088	「え？お姉 <u>ちゃん</u> 東京に彼氏おった <u>の</u> ？」	You have a boyfriend in Tokyo?
01:13:03,213 -- > 01:13:05,131	「 <u>わたしの</u> デートやなくて・・・	I didn't say it was a date for me...
01:13:06,716 -- > 01:13:08,426	うーん・・・夜には帰るで。心配せんといて」	I'll be back tonight.
01:13:11,304 -- > 01:13:16,267	急に訪ねたら迷惑かな。 驚くかな。	If I suddenly show up, will it be a nuisance, or a surprise?
01:13:16,768 -- > 01:13:18,978	<u>瀧くん</u> は、嫌がるかな。	He <u>might</u> not like it if I do.

01:13:27,153 -- > 01:13:30,824	「おかけになった電話は電波の届かない・・・」	The number you are trying to reach is currently outside the cellular network...
01:13:30,949 -- > 01:13:32,909	会えっこない	<u>I guess</u> it won't happen.*
01:13:33,034 -- > 01:13:35,286	でも、もし会えたら・・・どうしよう	But, what if it did?
01:13:35,912 -- > 01:13:40,291	やっぱり迷惑かな 気まずいかな	What would I do? Would I annoy him? Would it be awkward?
01:13:44,170 -- > 01:13:47,215	それとも、もしかしたら・・・少し、喜ぶかな・・・	Or maybe, he'd be glad to see me.
01:13:53,054 -- > 01:13:55,223	会えっこ・・・ない・・・	<u>I guess</u> we won't meet.*
01:13:56,599 -- > 01:13:57,892	でも、	But...
01:13:59,310 -- > 01:14:01,813	確かなことがひとつだけある。	...there's one thing I'm certain of.
01:14:02,939 -- > 01:14:06,651	私たちは会えば絶対、すぐにわかる	If we see each other, we'll definitely know right away.
01:14:07,485 -- > 01:14:10,738	<u>私</u> に入っていたのは君なんだって	That you were the one that was in me
01:14:11,656 -- > 01:14:14,659	君に入っていたのは <u>私</u> なんだって	And that I was the one that was in you
01:14:14,826 -- > 01:14:16,494	はっ！ごめんなさい	I'm sorry.
01:14:47,692 -- > 01:14:48,860	すみません	Excuse me.
01:15:21,392 -- > 01:15:25,396	三年前のあの時、まだ <u>お前</u> を知る前・・・	That time 3 years ago, before I even knew you...
01:15:29,275 -- > 01:15:30,401	瀧 <u>くん</u> ・・・	Taki.
01:15:31,736 -- > 01:15:32,904	瀧 <u>くん</u>	Taki.
01:15:34,906 -- > 01:15:35,990	「瀧 <u>くん</u> 」	Taki.
01:15:37,325 -- > 01:15:39,160	「え？」 「あの、 <u>わたし</u> ・・・	Um... It's me.

01:15:41,621 -- > 01:15:43,748	覚えて、ない？」	Don't you remember?
01:15:45,250 -- > 01:15:46,417	「誰？ <u>お前</u> 」	Sorry, who are you?
01:15:51,381 -- > 01:15:52,590	「あ・・・すみません」	I'm sorry.
01:16:00,598 -- > 01:16:01,933	瀧 <u>くん</u> なのに・・・	But he's Taki.
01:16:03,226 -- > 01:16:04,936	変な女・・・	What a weird girl.
01:16:13,861 -- > 01:16:14,821	「あのさ、	Hold on!
01:16:16,114 -- > 01:16:17,323	あんたの名前・・・」	What's your name?
01:16:18,074 -- > 01:16:18,992	「みつは！」	Mitsuha!
01:16:19,617 -- > 01:16:21,953	「名前は、三葉！」	My name is Mitsuha!
01:16:28,918 -- > 01:16:34,215	3年前、 <u>お前</u> はあの時、	3 years ago, you showed up...
01:16:34,799 -- > 01:16:36,426	<u>俺</u> に会いに来たんだ！	It was... to see me!
01:16:47,562 -- > 01:16:48,646	「瀧 <u>くん</u> ？」	Taki?
01:16:57,322 -- > 01:16:59,073	「三葉あ————！」	Mitsuha!
01:17:00,325 -- > 01:17:01,618	はっ・・・ 「瀧 <u>く————ん</u> ！」ハッ！	Taki?
01:17:16,049 -- > 01:17:17,800	「三葉あー！」	Mitsuha!
01:17:18,051 -- > 01:17:21,804	いるんだろ？ <u>俺</u> の体の中に！」	You're here, <u>right</u> ? Inside my body?*
01:17:22,347 -- > 01:17:23,973	「瀧 <u>くん</u> ！」	Taki!
01:17:24,390 -- > 01:17:26,476	瀧 <u>くん</u> ！どこ！？」	Taki, where are you?
01:17:27,226 -- > 01:17:28,519	「三葉 <u>だ</u> ！」	That was Mitsuha.

01:17:28,853 -- > 01:17:30,772	声は聞こえるのに・・・」	I can hear her voice, but...
01:17:31,689 -- > 01:17:34,859	「瀧くん！ねえ、どこにいるの？」	Taki, where are you?
01:17:35,068 -- > 01:17:35,943	瀧くん！！」	Taki!
01:17:49,332 -- > 01:17:51,376	「はっ・・・！」 「瀧くん？そこに・・・」	Taki, are you...
01:17:52,919 -- > 01:17:54,170	「いるのか？」	Are you there?
01:18:19,112 -- > 01:18:20,863	「かたわれ時だ」	Magic hour.
01:18:35,920 -- > 01:18:36,879	「三葉」	Mitsuha.
01:18:43,386 -- > 01:18:44,554	「瀧くん？瀧くん」	Taki.
01:18:46,013 -- > 01:18:49,350	「瀧くんがいる。」	Taki, you're really here.
01:18:53,604 -- > 01:18:54,605	瀧くん・・・」	Taki!
01:18:54,731 -- > 01:18:56,899	「お前に、会いに来たんだ」	I came all this way to see you.
01:18:57,275 -- > 01:19:01,237	「ホント、大変だったよ。お前すげー遠くにいるからさ」	Which wasn't easy, since you were pretty far away.
01:19:01,362 -- > 01:19:06,117	「え・・・でも、どうやって？わたし、あの時・・・」	How is that even... Because, back then...
01:19:06,242 -- > 01:19:08,661	「三葉の口噛み酒を飲んだんだ」「え・・・」	<u>Well</u> , I drank some of you kuchikamisake.*
01:19:12,749 -- > 01:19:14,625	「あ・・・あ・・・」 「あ・・・あれを飲んだあ？」	You drank that?
01:19:16,043 -- > 01:19:17,128	「え？」 「ばか！へんたい！」	<u>Stupid! Pervert!*</u>
01:19:18,254 -- > 01:19:21,215	「え？ええ！？」 「そうだ！それにあなた、わたしの胸さわったやろ！？」	Yeah, that's right! You were touching my boobies, weren't you!
01:19:21,340 -- > 01:19:23,301	「ど、ど、ど、どうしてそれを・・・」	How do you even...

01:19:23,426 -- > 01:19:25,052	「四葉が見とったんやからね！」	'Cause Yotsuha saw you.*
01:19:25,178 -- > 01:19:28,890	「ああ、ごめん！それ、つい・・・」 「一回だけだって！」	I just, I couldn't help myself. But it was just the one time.
01:19:29,015 -- > 01:19:30,433	「一回だけえ？」	Just the one time?
01:19:32,727 -- > 01:19:34,395	うーん・・・何回でも同じや！あほ！」	How many times isn't the issue!
01:19:35,271 -- > 01:19:36,439	「あ、すまん！」	Sorry.
01:19:36,647 -- > 01:19:38,941	「あ、これ・・・」	Wait, is that...?
01:19:39,317 -- > 01:19:43,446	「ああ・・・」 「 <u>お前</u> さあ、知り合う前に会いに来るなよ・・・」	Oh. Yeah, it's yours. But you visited before I knew you.
01:19:43,821 -- > 01:19:45,782	分かるわけねえだろ」	So I didn't know who you were.
01:19:45,907 -- > 01:19:49,327	「三年、 <u>俺</u> が持ってた。	Here. I kept it for 3 years.
01:19:50,453 -- > 01:19:51,913	今度は三葉が持ってて」	But <u>I think</u> it's time you got it back.*
01:19:53,706 -- > 01:19:54,957	「うん！」	Uh.
01:20:02,840 -- > 01:20:04,175	「どうかな？」	What do ya think?
01:20:05,176 -- > 01:20:06,469	「あー・・・まあ、悪くないな」	Oh <u>well</u> , it's not bad.*
01:20:06,886 -- > 01:20:08,012	「思っていない <u>でしょ</u> ！？」	Oh, you're lying!
01:20:08,179 -- > 01:20:10,473	「ええ！・・・はは・・・すまん」	Busted.
01:20:10,598 -- > 01:20:13,017	「もう・・・この男は！」	Why you <u>gotta</u> be like that.*
01:20:25,947 -- > 01:20:29,492	「なあ、三葉」「まだ、やることがある。聞いて」	Hey, Mitsuha, you still have a lot to do. Listen.
01:20:32,703 -- > 01:20:33,579	「来た・・・！」	It's coming.

01:20:34,247 -- > 01:20:36,624	「大丈夫。きっとまだ間に合う」	Don't worry. You still have enough time.
01:20:36,749 -- > 01:20:38,584	「うん…」	I'll do my best.
01:20:41,045 -- > 01:20:43,047	「かたわれ時がもう…」	It looks like magic hour is almost...
01:20:43,464 -- > 01:20:44,674	「終わる」	over.
01:20:46,676 -- > 01:20:50,555	「なあ、三葉。目が覚めてもお互い忘れないようにさ」	Hey, Mitsuha. So we don't forget things when we wake up...
01:20:55,268 -- > 01:20:58,688	「名前書いておこうぜ。ほら」	Let's write down our names. Here.
01:21:00,439 -- > 01:21:01,232	「うん！」 「え？」	Uh.
01:21:10,908 -- > 01:21:11,909	「三葉？」	Mitsuha?
01:21:14,412 -- > 01:21:16,038	おい、三葉？」	Hey, Mitsuha?
01:21:25,172 -- > 01:21:26,841	「ホントは…言おうと思ったんだ。」	I was planning to tell you.
01:21:28,718 -- > 01:21:33,639	「 <u>お前</u> が世界のどこにいても、必ず会いに行くって」	That wherever you are in the world, I swear that I'll find you again, no matter what.
01:21:37,184 -- > 01:21:39,562	「君の名前は、三葉」	Your name is Mitsuha.
01:21:41,272 -- > 01:21:43,316	「大丈夫。覚えてる！」	It'll be OK. I remember.
01:21:43,733 -- > 01:21:47,612	「三葉、三葉…三葉、三葉。名前はみつは！」	Mitsuha. Mitsuha. Mitsuha. Your name is Mitsuha.
01:21:47,737 -- > 01:21:49,238	「君の名前は…！」	Your name is...
01:21:59,624 -- > 01:22:02,627	「 <u>お前</u> は、 <u>誰だ</u> ？」	Who are you?
01:22:05,087 -- > 01:22:07,715	「 <u>俺</u> はどうしてここに来た？」	And what did I even come here for?
01:22:08,799 -- > 01:22:11,761	「あいつに…あいつに会うために来た！」	I came all this way to see her.



01:22:12,178 -- > 01:22:15,598	助けるために来た！生きていてほしかった！」	I came to save her. I wanted her to be alive.
01:22:16,474 -- > 01:22:20,019	「誰だ？誰だ、誰だ、誰に会いに来た？」	Who was it again? Who? Who did I come to see?
01:22:21,562 -- > 01:22:25,399	「大事な人！忘れたくない人！忘れちゃダメな人！」	Someone precious. Someone I don't want to forget. Someone I shouldn't!
01:22:26,817 -- > 01:22:31,530	「誰だ、誰だ、誰だ…！？」	Who was it? Who was it? Who? Who?
01:22:31,822 -- > 01:22:33,616	名前は！！！」	What's your name?
01:22:48,506 -- > 01:22:51,676	「はあ…はあ…はあ…瀧くん、瀧くん、瀧くん！」	Taki. Taki. Taki.
01:22:52,009 -- > 01:22:55,513	大丈夫、覚えてる！絶対忘れない！」	It'll be fine. I remember. I'll never forget!
01:22:56,222 -- > 01:22:58,307	瀧くん、瀧くん…！」	Taki. Taki.
01:22:58,683 -- > 01:23:01,644	君の名前は、瀧くん！！！」	Your name is Taki!
01:23:15,950 -- > 01:23:17,618	「あ、てっしー！」	Tessie!
01:23:17,743 -- > 01:23:20,371	「三葉！今までどこに！」	Mitsuha! <b>Where the heck</b> have you been?*
01:23:20,496 -- > 01:23:22,373	「自転車壊しちゃって、ごめんやって」	He said sorry for breaking your bike.
01:23:22,748 -- > 01:23:25,001	「はあ？誰が？」 「わたしが…」	- Huh? Who did? - I did.
01:23:26,711 -- > 01:23:29,338	「うーん、後で全部説明してもらうでな！」	You're <b>gonna</b> have to explain it to me later.*
01:23:33,384 -- > 01:23:36,012	「落ちるんか！？あれが！」	That thing is <b>gonna</b> fall, <b>right?</b> For real?*
01:23:36,137 -- > 01:23:38,180	「落ちる！この目で見たの！」	For real. I saw it with my own eyes!
01:23:38,431 -- > 01:23:40,975	「見たってか？」	What? You did, <b>huh?</b> *
01:23:41,100 -- > 01:23:46,188	じゃあ、やるしかねえな！」「これで仲良く犯罪者や！」	<b>Well, I guess</b> it's settled then. We're both officially criminals.*
01:23:49,191 -- > 01:23:50,901	「ええっ？私、本当にやるん？？」	What? Do I really have to?

01:23:51,068 -- > 01:23:57,408	「町が停電したらすぐに非常用電源に切り替わるはずやから！ したら放送機器も使えるで！」	Once the town's power goes out, the emergency generator should kick in right away. Use the broadcast equipment once it does.
01:23:57,742 -- > 01:24:00,828	「さやちゃん、お願い！出来るだけ放送を繰り返して！」	Don't be scared, Saya. And repeat it as many times as you can!
01:24:00,953 -- > 01:24:03,497	「やったれや！」	Woo-hoo! You can do it!
01:24:03,914 -- > 01:24:07,043	「ああ、もう！ヤケや——！」	Oh, I'm nuts. It's do or die.
01:24:13,340 -- > 01:24:16,218	「そろそろかなあ？」 そんなもん適当や！」	- Shouldn't it be going off? - <u>Hell</u> if I know!*
01:24:26,353 -- > 01:24:28,147	「「あああ！はああああ！！」「今の何？」	- What was that? - It was pretty loud...
01:24:28,272 -- > 01:24:29,607	「なあ、あそこ！」	Look over there!
01:24:55,424 -- > 01:24:57,218	「なあ、見て！」「わああああ！！」ウウウウウウウウ	Hey, look! Up there!
01:25:06,644 -- > 01:25:10,272	「こちらは糸守町役場です。」	This is Itomori Town Hall.
01:25:10,731 -- > 01:25:14,485	変電所で爆発事故が発生しました。	Reports of an explosion at the substation are coming in.
01:25:14,902 -- > 01:25:18,781	さらなる爆発と、山火事の危険性があります。	Wild fires are possible as well as the threat of more explosions.
01:25:19,490 -- > 01:25:25,287	次の地区は今すぐ糸守高校まで避難してください。	Residents in the following areas, <u>please evacuate to Itomori High School.</u> *
01:25:31,335 -- > 01:25:34,296	「ここからの放送じゃないだと？ 誰がしゃべってるんだ！」	The cast isn't coming from us? <u>Well, who the hell</u> is it then?*
01:25:40,261 -- > 01:25:41,303	「いくぞ三葉！」	Let's go, Mitsuha!
01:25:42,847 -- > 01:25:44,265	「あっ、てっしー！」	Tessie!
01:25:51,147 -- > 01:25:53,399	「みんな逃げろ！山火事になっとる！！」	Everyone, run! There's a wildfire!
01:25:53,524 -- > 01:25:55,860	「山火事です！逃げてください！！」	Wildfire! <u>Please run!</u> *
01:25:56,527 -- > 01:25:57,695	「逃げろ！火事だ！逃げろ！」	Get outta here! Run!

01:25:57,820 -- > 01:26:00,823	「皆さん、危険です！逃げてください！！」	It's not safe here! There's a fire! <b>Please evacuate!</b> *
01:26:02,116 -- > 01:26:04,326	「これはとても間に合わん！三葉！」	It's not working, we're <b>runnin'</b> out of time. Mitsuha!*
01:26:06,495 -- > 01:26:07,663	「はっ・・・！」 「え？どうした？」	What's wrong?
01:26:08,497 -- > 01:26:12,168	「あの人の・・・あの人の名前が思い出せん <u>の</u> ・・・！」	His name... I can't remember his name was anymore.
01:26:15,129 -- > 01:26:18,215	「知るかあほ！これはお前が始めたことや！」	What is with you! You're the one that started all of this!
01:26:19,300 -- > 01:26:22,052	消防出してもらわんと、とても避難させきれん！	We can't evacuate everyone without firefighters.
01:26:22,386 -- > 01:26:24,763	行ってオヤジ <u>さん</u> を説得してこい！！」	Get going! You've <b>gotta</b> convince your old man!*
01:26:33,063 -- > 01:26:36,317	「・・・うん」 「みんな逃げろ！高校まで行くんや！」	Everyone! Get to the high school! Hurry!
01:26:38,903 -- > 01:26:40,196	「あ、三葉 <u>ちゃん</u> 」	Oh, Mitsuha.
01:26:43,741 -- > 01:26:46,952	「こんな田舎でテロなんてあるか！」	Why a terrorist attack way out here? What is Chubu Electric saying?
01:26:47,077 -- > 01:26:48,579	「今、調査中やと！」	They're still checking!
01:26:48,746 -- > 01:26:52,082	「今のところ山火事はないんだ <u>な</u> ？確かか？」	An update? No wildfires yet? <b>You sure?</b>
01:26:52,208 -- > 01:26:53,209	よし、	Got it!
01:26:54,543 -- > 01:26:58,422	この放送を早く止めろ！発信源はまだわからんのか？」	Make them stop this broadcast immediately! Haven't you located its source yet?
01:26:58,547 -- > 01:27:01,217	「町長、今、鷹山の制作部から・・・」	Mayor, the Takayama sensor station just called.
01:27:02,259 -- > 01:27:03,719	「高校だと！？」	From the high school?
01:27:04,094 -- > 01:27:10,100	「繰り返します。次の地域の方は・・・きゃあ！」	Once again, residents in the following areas, evacuate to Itomori High School...Oh!
01:27:10,267 -- > 01:27:12,603	「お前なにしとるんや！」	What are you doing? Turn that off!

01:27:14,980 -- > 01:27:15,731	「ああ！さやちん・・・！！」	They've got Saya!
01:27:15,940 -- > 01:27:17,608	「やっべえ・・・」	Oh no.
01:27:20,819 -- > 01:27:23,614	「うっ・・・うっ・・・うっ・・・」 「なんてことしてくれたんや！名取」	What were you thinking, Minatori. I swear.
01:27:26,951 -- > 01:27:29,703	「こちらは糸乗町役場です。」	This is Itomori Town Hall.
01:27:31,038 -- > 01:27:34,625	ただいま事故状況を確認しています。	We are currently confirming the reports of the accident.
01:27:35,292 -- > 01:27:40,130	町民の皆様は慌てず、その場で待機して支持をお待ちください」	We instruct all residents to remain calm and stay where they are until further notice.
01:27:40,297 -- > 01:27:41,340	「家にいろって」	<u>I guess</u> we have to stay put?*
01:27:42,132 -- > 01:27:44,301	「どうなっとるんや。結局待機か」	- What's going on? - Should we stay on standby?
01:27:45,427 -- > 01:27:50,432	「もう、ちょっと！みんな逃げた方がええんやって！高校が避難所になっとるで！」	Come on, they said everyone should evacuate! The high school is the evacuation centre!
01:27:50,557 -- > 01:27:51,934	「克彦！」	Katsuhiko!
01:27:54,937 -- > 01:27:56,897	お前、なにやっとるんや！」	Tell me, what do you think you're doing?
01:28:00,526 -- > 01:28:02,111	「すまんつあ・・・」	Sorry, Mitsuha.
01:28:03,487 -- > 01:28:04,822	「ここまでや・・・」	This is the end.
01:28:07,157 -- > 01:28:10,828	「ああ！まじで・・・割れとる！」	<u>Oh my God</u> , it's actually splitting apart!*
01:28:17,334 -- > 01:28:19,003	「見て！」 「ええ！」	- Look at that! - Wow!
01:28:19,169 -- > 01:28:21,839	『ご覧ください！彗星が二つに割れ、	Look at that! The comet has split into two large parts
01:28:22,256 -- > 01:28:23,757	無数の流星が発生しています！	And meteors are now falling to earth
01:28:43,736 -- > 01:28:45,863	「うわあ・・・俺、ちょっと見てくる！」	I'm going outside to take a look!

01:28:56,248 -- > 01:28:59,585	まさに肉眼で目撃できていることは	We stand here witnessing this spectacle, unassisted, and with our bare eyes.
01:28:59,710 -- > 01:29:02,463	この時代に生きる私達にとっての	It strikes me that living in such an age
01:29:02,588 -- > 01:29:07,176	大変な幸運というべき <u>でしょう</u> 。』	has never felt more fortunate than right now
01:29:09,595 -- > 01:29:12,473	ねえ、あなたは誰？	Hey. Who are you?
01:29:16,810 -- > 01:29:18,479	誰、誰？	Who? Who?
01:29:19,146 -- > 01:29:20,898	あの人は誰？	Who is he?
01:29:21,023 -- > 01:29:25,652	大事な人！忘れちゃダメな人！忘れなくなかった人！	Someone precious. Someone I shouldn't forget. Someone I didn't want to!
01:29:27,321 -- > 01:29:30,824	誰、誰？君は誰！？	Who? Who? Who are you?
01:29:32,242 -- > 01:29:33,911	君の、名前は…！！	What's your name?
01:29:40,751 -- > 01:29:42,002	「はあ…はあ…！あっ！！ああっ！割れてる…！！ああっ…！！！」	-
01:30:01,605 -- > 01:30:06,485	(目が覚めても忘れないようにさ、名前書いとこうぜ)	So we don't forget things when we wake up, let's write down our names.
01:30:33,679 -- > 01:30:38,016	「これじゃあ…名前、わかんないよ…」	SURTITLE: "I love you" Reading this doesn't help. I won't know your name...
01:30:51,488 -- > 01:30:52,906	「お父 <u>さん</u> ！！」	Dad!
01:30:54,825 -- > 01:30:56,201	「三葉！」 「お姉 <u>ちゃん</u> ！」	- Mitsuha! - There you are!
01:30:56,994 -- > 01:30:58,745	「お前、また…」 「はっ…！」	Don't tell me you're back...
01:31:02,833 -- > 01:31:06,420	それはまるで夢の景色のように、	It was almost like seeing something out of a dream.
01:31:06,628 -- > 01:31:10,799	ただひたすらに美しい眺めだった。	Nothing more or less than a breath-taking view.
01:32:42,140 -- > 01:32:48,105	<u>俺</u> 、こんな場所でなにやってんだ？	Huh, why am I here? What am I doing?

01:33:20,470 -- > 01:33:23,473	ずっと何かを、誰かを探している。	I'm always searching for something.
01:33:24,308 -- > 01:33:28,103	いつからか、そんな気持ちに憑りつかれている。	This feeling has consumed me for some time.
01:33:30,272 -- > 01:33:32,065	「御社を志望しました理由はー」	The reason I applied for this position...
01:33:32,190 -- > 01:33:33,567	「人が生活している風景には・・・」	The landscapes people live in...
01:33:33,859 -- > 01:33:35,569	「町の風景を自分の手で・・・」	To build a city's landscape...
01:33:35,861 -- > 01:33:39,865	「東京だっていつ消えてしまうかわからないと思うんです」	Even Tokyo, it might vanish too someday...
01:33:39,990 -- > 01:33:46,079	「だから、記憶の中であっても、なんていうか・・・人をあたため続けてくれるような風景を・・・」「はあ・・・」	And so, I wanna make landscapes that, how should I put this, that can continue to warm people's hearts
01:33:48,248 -- > 01:33:50,375	「面接、今日で何社目 <u>だ</u> ？」	Huh, that bad? How many does that make it?
01:33:50,500 -- > 01:33:51,585	「数えてねえ <u>よ</u> 」	I've stopped counting.
01:33:51,710 -- > 01:33:54,046	「受かる気がしない <u>な</u> 」 「 <u>お前</u> が言うな！」	- Doesn't sound too promising. - Who asked you?
01:33:54,171 -- > 01:33:55,589	「スーツが似合わなすぎだから <u>じゃね</u> ？」	That suit <u>could</u> be the problem.*
01:33:55,881 -- > 01:33:57,591	「 <u>お前</u> だって似たようなもんだろ」	It looks just like yours!
01:33:58,008 -- > 01:33:59,843	「 <u>俺</u> 、内定2社」 「 <u>俺</u> 、8社」	- <u>Well</u> , I have 2 offers.* - I have 8 myself.
01:34:03,680 -- > 01:34:05,724	「うう・・・」	SURTITLE: LINE: You have a new message.
01:34:05,849 -- > 01:34:10,604	探しているのが、誰か、なかどこか、なのか、それともただ単に就職先なのか、	Is what I'm searching for someone or somewhere...?
01:34:11,813 -- > 01:34:16,610	自分でもよくわからない。	Or am I just searching for the right job? I don't even really know.
01:34:18,070 -- > 01:34:20,280	はあ・・・「お、就活中 <u>だね</u> ～」	Oh, you're job-hunting, <u>huh?</u>
01:34:20,405 -- > 01:34:22,449	「だいぶ手こずってますが・・・」	I haven't had much luck, though.

01:34:23,492 -- > 01:34:25,410	「うーん、スーツが似合っていないから <u>じゃないの？</u> 」	Hey, maybe it's the suit that's killing your chances.
01:34:25,535 -- > 01:34:27,454	「ええっ？そんなに似合っていないすか？」 「うふふふふふ・・・」	Does it <u>really</u> look <u>that bad</u> on me?*
01:34:32,084 -- > 01:34:34,378	「 <u>今日は</u> どうしたんすか？」	So, why the sudden call today?
01:34:34,544 -- > 01:34:39,383	「仕事でこっちまで来たから、ちょっと瀧 <u>くん</u> の顔でも見ておこう と思って」	I was in the area for work and I figured that it has been a while since I saw your face.
01:34:42,819 -- > 01:34:45,889	「私たち、いつか糸守まで行ったことあった <u>よね</u> 。」	Remember that one time when we went all the way to Itomori?
01:34:46,181 -- > 01:34:49,476	あれって瀧 <u>くん</u> がまだ高校生だったから・・・」	You were still in high school back then, so it was...
01:34:50,227 -- > 01:34:52,354	「5年前」 「そんなに・・・」	- 5 years ago. - That long?
01:34:53,021 -- > 01:34:55,816	なんだか色々忘れちゃった <u>なあ</u> 」	It seems like I've forgotten a lot.
01:34:57,192 -- > 01:35:01,405	あの頃ののことは <u>俺</u> もうあまりよく覚えていい。	I don't remember all that much either, about back then.
01:35:02,864 -- > 01:35:07,411	けんかでもしたのか、 <u>司</u> と <u>先輩</u> とは別々に東京に戻ったこと、	Maybe we argued. She and Tsukasa went back to Tokyo without me.
01:35:08,203 -- > 01:35:11,707	どこかの山で一人で夜を明かしたこと。	I spent the night alone on some mountain.
01:35:11,832 -- > 01:35:13,417	記憶はその程度 <u>だ</u> 。	That's about all I remember.
01:35:16,086 -- > 01:35:19,506	ただ、あの彗星を巡って起きた出来事に、	But at one point in time, I found myself strangely drawn
01:35:19,631 -- > 01:35:22,843	一時期 <u>俺</u> は妙に心を惹かれていた。	to the incident involving that comet.
01:35:25,095 -- > 01:35:28,682	彗星の片割れが1つの町を破壊した、大災害。	A fragment of the comet destroyed a town in that disaster.
01:35:29,057 -- > 01:35:34,020	しかし、町の住人のほとんどが奇跡的に無事だった。	But, miraculously, most of the people living in the town were unhurt.
01:35:34,146 -- > 01:35:37,190	その日、偶然にも町を挙げての避難訓練があり、	The town happened to be holding an emergency drill that day.
01:35:40,193 -- > 01:35:42,195	ほとんどの町民が被害範囲の外にいたという <u>だ</u> 。	And most of the residence were outside of the impact zone.

01:35:43,572 -- > 01:35:46,450	あまりの偶然と幸運に、様々な噂が囁かれた。	The sheer luck and coincidence of it all sparked various conspiracy theories.
01:35:49,453 -- > 01:35:52,372	そういう記事を随分熱心に、あの頃俺は読んでいた。	I read a lot of articles about it back then, I was <u>kind of</u> obsessed.*
01:35:53,165 -- > 01:35:59,463	一体何がそれほど気になっていたのか。自分でももう理由はよくわからない。	But, whatever the reason I had for my interests, is a mystery to me now.
01:36:00,630 -- > 01:36:04,301	あの町に、知り合いがいたわけでもないのに。	I didn't even know anybody in that town.
01:36:06,094 -- > 01:36:08,889	「今日はありがとう。ここまででいいよ」	Thanks for today. This is far enough.
01:36:10,140 -- > 01:36:15,479	「君もいつかちゃんと、幸せになりなさい」	I do hope, that at some point, you'll find happiness too.
01:36:19,149 -- > 01:36:24,613	ずっと何かを、誰かを、探しているような気がする。	I <u>feel like</u> I'm always searching for something, someone.*
01:36:36,833 -- > 01:36:39,795	「やっぱりもう一回ブライダルフェアに行つきたいなあ」	I <u>feel like</u> I do wanna go to one more bridal fair.*
01:36:39,920 -- > 01:36:41,546	「どこも似たようなもんやろ」	All the same.
01:36:41,671 -- > 01:36:43,590	「神前式もいいかなって」	The Shinto wedding sure sounds nice too.
01:36:43,715 -- > 01:36:46,176	「神前式もいいかなって」	You said you wanted to be married in a chapel.
01:36:46,885 -- > 01:36:48,428	「神前式もいいかなって」	O, that reminds me, Tessie.
01:36:48,929 -- > 01:36:52,766	式までにヒゲ剃ってよね」「私も3キロ痩せるでさ」	<u>Would you please shave before the ceremony?</u> I'm going on a diet for it, ya know.*
01:36:53,391 -- > 01:36:55,143	「ケーキ食いながら言うか？」	She says as she's eating a cake.
01:36:55,519 -- > 01:36:57,479	「明日から本気出すの」	I'll [INAUDIBLE] tomorrow.
01:37:56,162 -- > 01:37:58,623	今はもうない町の風景に、	The landscape of a town
01:37:59,541 -- > 01:38:04,004	なぜこれほど心を締め付けられるのだろう。	that's no longer there. Why does looking at it make my chest feel <u>so</u> tight?*
01:39:23,583 -- > 01:39:25,335	ずっと誰かを...	I was always searching...
01:39:25,502 -- > 01:39:26,836	誰かを	searching for...



01:39:27,671 -- > 01:39:29,130	探していた！	someone!
01:40:26,771 -- > 01:40:27,564	「あ、あの・・・！」 「はっ！」	Excuse me!
01:40:28,606 -- > 01:40:30,942	「俺、君をどこかで・・・」	Haven't we...? Haven't I met you somewhere?
01:40:41,578 -- > 01:40:43,288	「はっ・・・ははっ・・・ <u>わたし</u> も・・・」	I thought so too!
01:40:47,876 -- > 01:40:50,378	「君の名前は」	Can I ask you... Your name?