



INSTITUTIONEN FÖR SPRÅK OCH LITTERATURER

Identifying Characters

*An analysis of character depiction and role
language in the Japanese version of Agatha
Christie's And Then There Were None*

Författare

Jonas Engman

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| Handledare: | Yasuko Nagano Madsen |
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Abstract

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This thesis will serve to compare and analyse distinctions in character depiction and human relations in Agatha Christie's novel *And Then There Were None*, observing conversations held between the main characters in both the original version of the novel and the Japanese translated version to see the personal characteristic in the characters speech.

During the analysis, two certain aspects were taken into consideration, with correlating frameworks. The first is role language, including the coined *yakuwarigo* by Kinsui, used to identify individuals' characteristics. The second aspect is the Japanese honorific system which specifies the individual's seniority and inter-human relation.

Studies on role language and Japanese honorifics have been conducted to a great extent, though the use of these concepts to examine and compare to original English texts seems to be lacking. The diversity in the use of personal pronouns, both first and second, sentence final particles and style of speech to express politeness in the translated text is closely connected with an inherit cultural idea on how certain personalities should behave according to how they are described rather than what can be obviously found in the conversations that can be read in the original novel.

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1. Introduction

1.1 Background

Through my interest and study of Japan and the Japanese language I have, and still am, always been amazed by the many ways of Japanese speech, both formal and informal, deciding early that I would focus my thesis on this subject.

Though my interest in anime and manga came much later than most, I have always had a fondness for literature. It was through that interest I started thinking about more famous English novels. How do Japanese translators manage the translation and how do they describe characters with obvious different background in their speech while there barely is any in the English version? I therefore chose to analyse one of Agatha Christie's famous novels *And Then There Were None*, a book that is renown all over the world, winning several awards and is crowned as number one in its genre. The novel has been dramatized several times with its first debut on the silver screen in 1945, and even was made into a computer and Nintendo Wii game, published by The Adventure Company in 2005.

Japan has also been inspired by Agatha Christie's literary work, for example in the manga and anime series about Detective Conan, a young man solving crimes where some of them are created from the idea of her work.

1.2 Previous Research

Three theoretical aspects will be presented in this thesis. They are yakuwarigo, honorifics/politeness and translation.

Yakuwarigo or role language was first coined by Kinsui (2003, 2011) "Yakuwarigo" in 2003, including the study of speech differences, identifying specific characteristics such as status, age, occupation and gender.

Being a relatively new concept, gaining increased interest and fame, several studies on the subject has been done, many on language in popular culture including anime, manga and games etc.

Being a relatively new concept, however, few have focused on the translation of it between other languages, including English. Hasegawa (2012) is, thus far, the only systematic framework obtainable for translation theory between Japanese and English.

However, Hasegawa's book mostly brings forward theories based on non-conversation texts, removing itself from the field where both yakuwarigo and honorific appear, thus lacking in a systematic approach towards characteristics and relations in human conversation.

On the subject of Japanese honorifics and politeness, these parts of Japanese linguistics have amassed great attention in the past, though they are not officially brought forward as a part of translation since they are also aspects of conversation, which is not dealt with in Hasegawa's book.

One example of previous research is a text written by Ota (2010). In the article, Ota is confronting the use of "I" in Japanese news in regards to how famous foreign sports stars are translated and depicted in their subtitles.

Another is by Jung (2007), where the difference in how Japanese and Koreans perceive the correlation between the use of language and the image accompanying the speech.

Both these texts give insight on the subject, though they work with the background of a visual media, taking into account of what can be seen as well as heard.

1.3 Problem, Aim and Research Question

The problem, as stated in the earlier section, neither yakuwarigo nor honorifics have been included in the framework on translation between Japanese and English.

The aim for this thesis is to analyse and compare conversations and how characteristics and relations between characters are shown linguistically. Agatha Christie's famous work *And Then There Were None* displays several characters with different backgrounds, diverting in their age, occupation and gender etc. This makes it a good example of analysis, how the writer for the Japanese version managed the difficulties of translation. The main objective is to observe the different roles of the characters between the English text and its Japanese counterpart in accordance to how they are depicted in both versions, both in how they speak about themselves and to others.

The research questions for this thesis will be

- What kinds of yakuwarigo do the characters use in the Japanese version of the novel?
- What kinds of honorifics do they use in the Japanese version of the novel?
- To what extent do the characters characteristics and relations correspond between the Japanese version and the original English novel?

2. And Then There Were None

2.1 The Novel

Agatha Christie's *And Then There Were None* revolves around ten characters, each from different backgrounds, which are lured to an island just off the coast of Devon, Great Britain. Some are fooled by letters of invitation from acquaintances, while some of them are tempted with the promise of work and money.

As they arrive they soon realize that their host is not present and the same evening each of the ten occupants of the lonesome mansion on the island are accused of murder through a gramophone record. After that point fear and paranoia starts to take hold as the inhabitants are being disposed of, one by one, by the same means as the children's rhyme ten little Indians. Agatha Christie's novel has been revised several times, changing names throughout its lifetime, originally known as *Ten Little Niggers* when it was first published in 1939, quickly changed after its release. Confronting a problem of that time, the book was given the title *Ten Little Indians*. Later even that name changed to *Ten Little Soldiers*, except for the American release where it came out with the most widely known name *And Then There Were None*, taking after the children's rhyme the novel is based upon.

2.2 Character Description

2.2.1 Justice Lawrence Wargrave

A former judge who was known for dealing out the death penalty in many cases, even those where the outcome seemed to be in the defendants favour, a “hanging judge”, he ends up on the island through a letter supposedly sent by an acquaintance wanting to meet him there. Acting as the voice of reason throughout the novel, being both older and experienced in analysing different situations, he is accused of the murder of Edward Seton, a man he judged to death.

2.2.2 Vera Claythorne,

A young woman who finds herself quite rational and level-headed, she is working as a teacher in physical education, “games mistress”, and is tricked to the island with the promise of a secretary job for Mrs Owen for the summer.

As the novel progress, she is accused for the death of Cyril Hamilton, a young boy who drowned while under her care as a governess.

2.2.3 Philip Lombard

A mercenary for hire, he is a man of action and is the only character who is armed with a gun on the island and is lured to the island by the promise of money.

He is criminated with murder of not only one or two person, but is charged with the deaths of twenty one men who were a part of an tribe located in the east of Africa, an accusation he does not deny, feeling no remorse as he says he had to do it for self-preservation, adding that the indigenous people do not mind dying as they do not think or feel like Europeans do.

2.2.4 Emily Brent

An unmarried and deeply religious lady in her sixties, fooled thinking an acquaintance invited her to the island. She is accused for the death of Beatrice Taylor, an accusation she is unwilling to discuss with the group as she does not think she has to defend herself against it, saying only that she has always acted according to her conscience. She later reveals that the young woman was a maid in Miss Brent’s service who was dismissed due to Beatrice becoming pregnant outside of marriage.

The young woman, also rejected by her parents later kills herself, which Miss Brent considers an even greater sin.

2.2.5 General John Macarthur

A retired World War One hero, he denies guilt on the charge of Arthur Richmond’s death, a young officer that died on a mission assigned by Macarthur.

He also is invited on the premise that old war buddies were to meet him at Mr Owen’s villa on the island, reminiscing about the good old days.

2.2.6 Doctor Edward Armstrong

A Harley Street doctor who is acquainted with Justice Wargrave through his occupation, he is lured here for consultation on the Owens' health. He is accused for the death of Louisa Mary Clees, for which he claims no guilt and neither claims to not recall the name of the victim.

2.2.7 Anthony Marston

A young rich aristocrat with a fondness for fast cars, which is the reason of his accusation as he is charged with the murder of two children, Lucy and John Combes, he ran over while speeding on the roads of England, something he claim no responsibility for and rather complaining that they withdrew his driver's licence for a year on the matter.

2.2.8 William Blore

A private investigator and former British police officer, he introduces himself as Davis, an African colonial from Natal. As he is accused responsible for the death of James Landor due to falsely testifying against him, his real name is presented.

Afterwards he explains the circumstance of his presence, that he has been hired to observe the guest on behalf of Mr Owen by his lawyer Isaac Morris for security reasons, something he strongly doubts due to what has transpired.

2.2.9 Thomas and Ethel Rogers

The final two characters, the couple are the first to arrive to the island out of the ten main personalities. The couple have been hired through an agency by Mr Owen and came a week earlier than the rest, as they were instructed, finding that everything has been taken care of and that Mr and Mrs Owen will arrive in time for their guests.

After Thomas and Ethel have settled and soon receive a letter that Mr and Mrs Owens will be delayed, also relaying further instructions, including starting the gramophone with the record of each person's crime.

Both are diligent servants, formal in both appearance and manner, they are accused for the death of their former employer, Jennifer Brady, who perished because of her frail constitution according to Thomas, as they were unable to get a doctor in time due to a storm.

3. Theoretical Background

As described by Kinsui (2003), Role Language, or Yakuwarigo

“A specific language usage (vocabulary, style, expression, intonation etc.) that makes the listener think of specific characteristics (age, gender, occupation, social status, epoch, physical appearance, personality etc.), that points to a certain character image, where you can imagine how a characters use of language should be. That is what you call “yakuwarigo”.”

(Kinsui, 2003: 205) (Authors translation)

Role language, or yakuwarigo, takes on several aspects of the way Japanese people talk to each other, whether it is the use of certain lexical features or a difference in grammar.

As pointed out by Hasegawa (2012), translation of the manner characters speak is largely up to the individual translating the text, as there are many different theories on how one should handle text when translating. As described by Hasegawa (2012) some favour **word-for-word**, or **literal**, translation, where the translator are supposed to convey the text rather than its meaning. This kind of translation is common, as described by Furuno (2005), due to the interest in foreign texts throughout Japan’s existence, resulting in what she calls **translationese**.

Another kind of translation Hasegawa (2012) brings up is the **sense-to-sense**. Instead of just translating a text emphasis is also put on constructing the translated version to make understandable for the readers of the target language, this through paraphrasing or explaining rather than just translating what is written. Current popular idea on translation work on an in between interpretation, that one should apart from being “faithful” to the original text, but should also consider the reader of the finished work.

3.1 Role Language

Personal pronouns are used to refer to a certain person or object that usually have been spoken of during a conversation, using it instead of its regular name.

Many languages have a limited amount of pronouns, taking English as an example where you have “I” and “you” which are supposed to cover all the aspects shown in the table below, which Hasegawa (2012) refers to **ambiguity**, allowing several translations to be made of the same word, only changing due to its contextual use.

This can be seen as English also does not include any change in the gender of the speaker, giving the translator the choice of what interpretation to use that suits the text.

| First Person Pronoun | Male | Female |
|-----------------------|-----------|-----------|
| Formal | Watakushi | Watakushi |
| | Watashi | Atakushi* |
| Plain | Boku | Watashi |
| | | Atashi* |
| Rude | Ore | |
| Second Person Pronoun | | |
| Formal | Anata | Anata |
| Plain | Kimi | Anata |
| | Anta* | Anta* |
| Rude | Kisama | |
| | Omae | |

(Tsuji-mura, 2014)

*Social dialect

The table above shows commonly used, divided between what is used by male and female speakers, and as you can see, most cases categorised as formal, plain or rude.

Female pronouns lack rude equivalents of the male version, though pop-culture media, such as movies, anime and manga, are known to break this rule.

Ota (2011) bring forward the discussion of the pronoun “I”, as well as the concept of yakuwarigo, pointing out several instances in Japanese television, mostly NHK, where translations of famous individuals speeches are changed. This sometimes include varieties of characteristics not found in what they are talking about, handing them speech patterns that might not necessarily be correct. Though this idea is difficult to apply to a novel where you lack the visual media to compare the actual image, rather having to settle, in some cases, with prior information.

Apart from observing the change in use of personal pronouns, sentence final particles, such as “ne”, “yo” and “zo”, also serves to change the style of speech, though these rely more on the characteristics of the individual using them rather than who it is applied towards, whether the speaker is old or young, male or female, as well as their occupation. Further discussion on this subject will be brought up where applicable.

3.2 Honorifics and Politeness

Most languages have some degree of change in their speech to add markings of politeness, admiration or respect either to the listener or a third party, this through the use of intonation, a different vocabulary or another set of grammatical functions.

Upon this, it is often necessary to interchange the style of speech in accordance to the situation. One would rarely ask a friend for something in the same way you would ask a teacher or your employer.

Japanese is famous to take this to a new level, altering their language depending on if you are talking to your parents, friends, elderly etc., known mostly under the title **honorification**, as described by Tsujimura (2014).

This can, as she continues, further be divided into two categories, either **referent** or **addressee honorifics** (Shibatani 1990).

Referent honorifics are used to show respect to either a listener or a third party.

This in turn can be split into two groups, **respectful** and **humble forms**, as described by Tsujimura (2014).

(Tsujimura, 2014:415)

| | Dictionary form (non-past, non-past neg., past, past neg.) | Addressee Honorific |
|-----------------------------|---|---|
| Verbs (to be able, can) | Deki-ru, Deki-nai, Deki-ta, Deki-na-kat-ta | Deki-masu, Deki-masen, Deki-mashita, Deki-masen deshita |
| Adjectives (fast, early) | Haya-I, Haya-kuna-i, Haya-kat-ta, Haya-kuna-kat-ta | Hayai-desu, Haya-ku arimasen, Haya-katta desu, Haya-ku arimasen deshita |
| Nouns (flower) | Hana-da, Hana-ja na-i, Hana-dat-ta, Hana-ja na-kat-ta | Hana-desu, Hana-ja arimasen, Hana-deshita, Hana-ja arimasen deshita |

The respectful forms serve to elevate a person or their action, recognizing the individual as a higher status than the speaker, where the humble forms work to rather to show respect to the listener by humbling oneself, lowering one's own level of status This is also explained by Matsumoto and Soga (1978) as "exalting" the listener, or referred party, and "humbling" oneself.

This is usually shown by changing some verbs; "mairu" for the verbs coming, "kuru", and going, "iku", "meshiagaru" for eating and drinking etc. This also includes the use of **copula**, as described by Matsumoto and Soga (1978), where one change the regular polite "desu" to either "degozaimasu" or "deirasshaimasu", using the former as a humble form of desu, while the other is used when elevating someone outside of the speakers "in-group".

Addressee honorifics, in comparison to referent honorifics, functions to add politeness to a conversation through inflections of verbs, adjectives and nouns rather than using regular dictionary form, as shown in the conversation between a teacher and a student below as an example.

- A. 先生はいらっしゃいますか。(Honorific)
Sensei ha irasshaimasu ka.
- B. はい、行きます。(Polite)
Hai, ikimasu.
- A. わたしも参ります。(Humble)
Watashi mo mairimasu.

Further, adding the prefixes, “o-“ or “go-“, to words, “go-“ to Sino Japanese words and “o-“ to native Japanese words, one elevates the politeness to the person you are speaking with, showing further respect to them, as explained in Tsujimura’s book (2014) as **bikago**, also referred to as honorific prefixes, or nominal, by Matsumoto and Soga (1978).

4. Data Collection and Results

4.1 Method

The methods for this thesis will be first to register differences in how the characters speak, mainly observing conversations they hold between each other, to see if there is any change between the characters style of speech. Data will then be collected on what pronouns, sentence final particles they use in their lines, and also to collect what level of politeness they apply to each other.

Due to the limitation of timeframe, I have chosen to include six characters for this part, though will utilize all ten when displaying differences in conversation and relations later in the thesis. I will also limit the collection of data to the earlier parts of the novel, as fewer characters will take part later as the story goes on due to the fact that they gradually become fewer throughout the novel.

After confirming a distinction, next step will be to analyse the data collected, later also include conversations between characters. I will observe and display the differences and similarities between the English and Japanese versions of the novel by using the secondary material. This will be done by applying linguistics components to compare their language usage and discussing about the translator’s intention and thoughts on the finished text and how the characters are depicted. This part will also serve to observe the relations between characters, as can be seen in what kind of speaking patterns they chose to use with certain individuals.

4.2 Results on Personal Pronouns

| First P P | Wargrave | Vera | Brent | Macarthur | Thomas | Anthony |
|------------|----------|------|-------|-----------|--------|---------|
| Watashi | 28 | 16 | 23 | | | |
| Boku | | | | | | 5 |
| Washi | | | | 13 | | |
| Watakushi | | | | | 28 | |
| Jibun | | | | | 1 | |
| Waga | | | 3 | | | |
| | | | | | | |
| Second P P | | | | | | |
| Anta | 7 | | | 9 | | |
| Anata | 2 | | 5 | | 1 | |
| Kimi | 14 | | | 2 | | |
| Yatsu** | | | | | | 1 |
| Koitsu** | | | | | | 1 |
| Jibun | | | | | 1 | |
| Omae** | 2 | | | | | |
| | | | | | | |
| -San | 14 | | 2 | | | |
| -Sama | | | | | 10 | |
| -Kun | 8 | | | | | |

(Collection of pronouns and titles from page 33- 260) **Rude

4.3 Results on Honorifics, Politeness and Sentence Final Particles

| | Wargrave | Vera | Brent | Macarthur | Thomas | Anthony |
|-------------|----------|------|-------|-----------|--------|---------|
| Dict-form | 49 | 7 | 16 | ** | 3 | 9 |
| Masu-form | 12 | 55 | 60 | | 42 | 19 |
| | | | | | | |
| -na | 4 | | | 2 | | |
| -naa | | | | 1 | | 3 |
| -no | | 2 | 1 | | | |
| -yo | 3 | 5 | 12 | 13 | 2 | |
| -ne | 5 | 5 | 15 | 1 | | 1 |
| -nee | | 1 | 1 | | | 1 |
| -dene(tene) | 4 | | | 1 | | |
| -dana | 2 | | | 1 | | 1 |
| -kedo | | 1 | | | | |
| -keredo | | 1 | 2 | | | |
| -wa | | 5 | 4 | | | |
| -mase | | | | | 1 | |
| -n | 2 | | | 8 | | |
| -zo | 2 | | | 3 | | |
| -ga | | | | 1 | | |
| -gane | 1 | | | 1 | | |
| | | | | | | |
| Quest. | | | | | | |
| -ka | 19 | 7 | 9 | 8 | 11 | 2 |
| -kana | 1 | | | 1 | | |
| -kashira | | 3 | 1 | | | |

(From analysing between eighty to one hundred lines of conversation for each character, except for Anthony who has 40 lines due to him exiting the story.)

** Explained further in the chapter Analysis on page 17

5. Analysis and Discussion

Prior to discussing the findings in the tables presented above, it is of interest to mention that early observations that can be made on the Japanese version of the book is that the translator has chosen to use a fairly modern language, and have most likely used a revised “newer” version of the original novel for their translation. This might to some extent, in my opinion, make the text more relatable and reachable to modern readers.

Observing the data collected, the differences in how the characters are depicted can be seen, both in their respective style of speech, as well as in how they refer to themselves and each other.

Taking a look at the data on pronouns in the tables presented, the characters either self-reference or use of second person pronouns varies little, most keeping to one from either of the groups, but a couple of changes appear that are worth mentioning.

One can also see that characters also tend to lean towards the use of either dictionary form or desu-/masu-form.

Judge Wargrave is an exception to my former statement on pronouns, applying different strategies of speaking depending on the individual spoken to in comparison to the other personalities, both in second person pronouns, as shown in the lines below.

A. “ブレントさん、その手紙を、今持っていますか。”

(Burento-san, sono tegami wo, ima motte imasuka.)

B. “マーстонくん、きみは?”

(Maasuton-kun, kimi ha?)

(Hisae, 2012: 83)

A. “You have that letter, Miss Brent?”

B. “Marston?”

(Christie, 1939: 41)

Analysing the sentences, you can see a difference in reverence between the characters that Wargrave are speaking with, applying more respect to his language, but not with Marston. Looking at the English version, one can see a difference that explains the choice of the translator, just by the missing “Mr” before Anthony’s last name, whereas “Miss” was used with Brent, but rather than leaving the text as it is, the translator chose to adapt the text to Japanese. Hasegawa (2012) describes this as **cohesion**, making a text understandable for the target language, to make it easier for the reader to grasp the situation, this by applying a level of **politeness** through the use of the post-position titles “san” and “kun”.

The difference in age between Wargrave and Anthony also serves to further strengthen the idea of a change in status. This can be compared to the relation between Judge Wargrave and Emily Brent where the age difference is either small or she might be a bit older.

Though merely considering their age does not explain in the following sentence, presented at the same occasion as the previous conversation.

A. “わかりかけてきたようだぞ。。。クレイソーンさん、あなたは どうでした？
(wakari kakete kita you dazo... Kureisoon,san, anata ha dou deshita?)
(Hisae, 2012: 83)

A. ”I begin to understand... Miss Claythorne?”
(Christie, 1939: 41)

The rule of age would most likely apply to Vera Claythorne as well, being portrayed as a younger woman, possibly around the same age as Anthony Marston, using the more impolite, or familiar, and female version “chan” for her.

The use of “anata” as well show a level of respect apart from this, as Wargrave uses the plain “kimi” when speaking to Marston, showing a difference in politeness.

Thoughts on the translator’s choice can be drawn to the use of “Miss” for Claythorne, implying a reluctance to alter the original text to follow the general rule.

A change in politeness can be interpreted when comparing the lines between addressing Miss Brent and Miss Claythorne in the way they are asked, as the question particle “ka” is used with Brent, but not with Claythorne, though few things strengthen such a choice when comparing it to the original novel.

A minor change of pronouns in Thomas lines is the use of “jibun”.

As Kinsui (2011) explains, it is a male expression former used amongst military as reference, giving it a “deeper meaning” in yakuwarigo.

Looking at it from a more historical point of view, the use of “jibun” would in this case suit better when used with General Macarthur, due to his occupation, rather than being expressed by Thomas, since there is no reference to him having anything to do with the army throughout the novel. He otherwise seldom strays from his polite way of speaking, even when referring to individuals not present in the novel, as is displayed in the conversation below.

A: *Is— she— is she—?*

B: *Yes, she is gone.*

A: *Was it— was it— ‘er ‘eart, doctor?*

B: *What was her health like normally?*

A: *She was a bit rheumatically*

B: *Any doctor been attending her recently?*

A: *Doctor? Not been to a doctor for years— neither of us.*

B: *You’d no reason to believe she suffered from heart trouble?*

A: *No, doctor. I never knew of anything.*

(Christie, 1939: 60-61)

A: 家内は—そのう—家内は—?
(Kanai ha—sonou—kanai ha—?)

B: うむ、亡くなっている。
(Umu, nakunatteiru.)

A: 先生、心臓の—心臓のせいだったんでしょうか。
(Sensei, shinzou no—shinzou no sei dattan deshouka.)

B: ふだん、身体の具合はどうだったんだね
(Fudan, karada no guai ha dou dattan dane.)

A: ちょっと、リウマチの気がございました。
(chotto, ryuumachi no ki ga gozaimashita.)

B: 最近、医者にかかったことは?
(Saikin, isha ni kakatta koto ha?)

A: お医者さまですか。何年も、お医者さまの厄介になったことはございません—
二人とも。
(Oisha-sama desuka. Nan nen mo, oisha-sama no yakkai ni natta koto ha gozaimasen— Futari mo.)

B: 奥さんの心臓に問題があったと思われるふしは、ないのだね。
(Oku-san no shinzou ni mondai ga atta to omowareru fushi ha, nai no dane.)

A: ございません、先生。わたくしには思い当たりません。
(Gozaimasen, sensei. Watakushi niha omoi atarimasen.)

(Hisae, 2012: 129-130)

Analysing the conversation above, some aspects of interest of the texts can be made. The relationship between Doctor Armstrong and Thomas can be seen to an extent in the Japanese version, though little in the English one.

Though few indications in the original text, and in this limited study, would suffice to explain this, apart from the contrast in occupation and status between the characters, the translator's choice relies on a cultural adaptation, rather than a straight translation.

In the translated version there is a change in the pronoun "she", referring to Thomas wife, written in Japanese as "kanai", this most likely to put emphasis, and also simplify for the Japanese readers on the subject being brought up in the conversation.

The nuance in the original conversation of "er 'eart" as well is changed, this may be due to the difficulty of translating it into Japanese, ending up with an explanation of his type of speech, redirecting the focal point in the conversation.

His extensive use of a polite language can be seen throughout the Japanese translated novel, often taken form through the use of the title suffix "sama" and desu-/masu-form, but also in the use of more polite words such as "gozaimasu", "itashimasu" and "itadakimasu".

Further, Thomas also utilizes another function in his way of speaking by applying the beautifying honorifics **bikago**.

This can be seen in his lines in many conversations with the "guests", in the conversation above in its use in the compound "oisha".

In contrast to Thomas formal speech pattern, Anthony Marston can be seen as quite informal, and to an extent quite young, in his way of conversing with other characters.

His use of "boku" towards any character, even though there is an obvious difference in both status and age sets him of as a bit unrefined, but still uses, for the most part, desu-/masu-form when speaking, not following any apparent pattern when he uses dict-form.

The use of "yatsu" and "koitsu" by Anthony helps to further signify him as a younger character, though the original texts of these words do not completely correlate to the Japanese translation, as the word used for "yatsu" in the original novel is "old horse", referring to a friend of his. This choice could be due to the difficulty to properly translate, or might lose some meaning when explained.

On the opposite end of Anthony's youthful style of speech is General John Macarthur, who is depicted with characteristics that show his age, position and gender.

In the table about his style of speaking, seen on page 13, I have chosen to not write a specific number. This because his speaking style never changes, at least when referring to the use of either dictionary form or desu-/masu-form, as a rule utilizing the former of the two in all of his conversations, regardless of who he is talking to.

In addition to this application, he also uses the sentence final "n", for which Kinsui (2011) describes is a common affix for depicting elderly, especially used for older men, sometimes even used, as described, by samurai in feudal Japan, a sentence final that are used by Judge Wargrave to some extent.

This also includes the way he refers to himself, using the pronoun that is also closely connected to aged men "washi", including the affix "zo" that is used in few occasions by both General Macharthur and Judge Wargrave. Both fitting the general description of characters where this style of language would be used in Japanese, though little can be seen in the original novel that would imply such a distinction.

A rule that can be observed in the way General Macarthur refers to others, as he limits his use of the second person pronoun “anta” mostly when referring to female characters, preferring to use the male version for addressing someone “kimi when speaking to a male individual.

Being the second character described in the book as being of a younger age, it is interesting to see the differences in how Vera Claythorne is depicted, the conversation below being an example.

A: Do you really think— what you said at breakfast?

B: Be a little more precise, my dear. To what in particular are you referring?

A: Do you really think that Rogers and his wife did away with that old lady?

B: Personally, I am quite sure of it. What do you think?

A: I don't know what to think.

B: Everything goes to support the idea. The way that woman fainted. And the man dropped the coffee tray, remember. Then the way he spoke about it--- it didn't ring true.

Oh, yes, I'm afraid they did it.

(Christie, 1939: 68-69)

*A: 朝食のときにおしゃっていたこと— 本当にそう思っていらっしゃるんですか。
(Choushoku no toki ni oshatte ita koto— Hontou ni sou omotte irassharun desuka.)*

*B: いったい、なんのことかしら。どの話のことを言っているの。
(Ittai, nan no koto kashira. Dono hanashi no koto wo itteiruno.)*

*A: ロジャーズ夫婦は雇い主の女性を殺したと、本当に思っていらっしゃるんですか。
(Rojaazu fuufu ha yatoi nushi no josei wo koroshita to, hontou ni omotte irassharun desuka.)*

*B: わたしは、たしかだと思えますね。あなたはどう思うの。
(Watashi ha, tashika dato omoimasune. Anata ha dou omou no.)*

*A: どう考えたらいいか、わたしにはわかりません。
(Dou kangaetara ii noka, watashi niha wakarimasen.)*

B: どう考えたって、そうですよ。奥さんが気を失ったし、ロジャーズはお盆を落としたでしょ？それに、ロジャーズのしゃべった話— あれはとても、本当の話には聞こえませんでしたよ。ええ、そう、二人して、殺したんだと思いわね。

(Dou kangaetatte, sou desuyo. Oku-san ga ki wo ushinatta shi, Rojaazu ha obon wo otoshita desho? Soreni, Rojaazu no shabetta hanashi— are ha totemo, hontou no hanashi niha kikoemasen deshita yo. Ee, sou, futari shite, koroshitanda to omoiwane.)

(Hisae, 2012: 149)

The conversation between Vera Claythorne and Emily Brent serve to display the general idea of how both of them are depicted in the novel.

Despite being about the same age as Anthony Marston, Vera tends to use a much more polite language. Though she is prone to implement desu-/masu-form when speaking with other characters, much in the same way as Anthony, she is much more formal when referring to herself. Furthermore, as one can see in the conversation above, she uses a more polite vocabulary when speaking to others, often using words such as “irassharu” and “oshaberi”, which is utilized in her conversation with Brent, but also uses the word “orimasu” on other occasions, all of them being respectful forms of more common words.

The level of politeness in the Japanese version is difficult to make out in the original text of Vera’s style of speech, though you can see a certain difference due to how Brent refers to Vera, as she uses “my dear” when she wants her to clarify the subject Vera brought forward, in this case the presumable murder that the Rogers couple committed.

With this reference, one can observe the social distance Brent puts herself as one on most occasions uses such addressing when one is speaking to a child or a young adult, looking down on Vera. This display of status by Brent, when reading the Japanese version, has moved to be stated by Vera in her way of speaking with Brent, whereas she elevates Brent’s position and lowers herself.

Brent, being one out of three female characters in the novel as a whole, has a style of speech that, similar to Judge Wargrave, change depending on the listener, but instead refer to use more of desu-/masu-form than dictionary form, mostly reserving the later for when speaking with characters that has a lower level of status, as can be seen in her conversation with Vera and the one below with Wargrave.

A: Are you waiting for me to say something? I have nothing to say.

B: Nothing, Miss Brent?

A: Nothing.

B: You reserve your defense?

A: There is no question of defense. I have always acted in accordance with the dictates of my conscience. I have nothing with to reproach myself.

(Christie, 1939: 49)

*A: わたしがなにか言うのではないかと、待っているんですか。言うことは何もありませんよ。
(Watashi ga nani ka iu no deha nai kato, matteirun desuka. Iu koto ha nani mo arimasen yo.)*

*B: ブレントさん、何もありませんか。
(Burento-san, nani mo nain desuka.)*

*A: ありません。
(Arimasen.)*

*B: 申し開きは、見あわせておきますか。
(Moushiaki ha, mi awasete okimasuka.)*

A: 申し開きなんて、ありません。わたしはいつだって、良心に従って行動しています。やましいことなど、これっぽっちもありません。
(Moushiaki nante, arimasen. Watashi ha itsu date, ryoushin ni shitagatte koudou shiteimasu. Yamashii koto nado, koreppocchi mo arimasen.)

(Hisae, 2012: 102)

One can also see that rather than she making a larger change in her own expressions, characters around her tend to use a more polite language with her, showing the position she is illustrated into. She, as well as General Macarthur, use to a greater extent than other characters the sentence final particle “-yo”, which research done by Kinsui (2011) describes as characteristics of older people, often connected with dictionary form, in Macharthur’s case. She, and Vera, also the only two characters using the sentence final particle “-wa”, in Brent’s lines sometimes in compounds of “-wane”, that is closely connected to female style of speech. Brent also often use the more feminine “-ne”, which is also utilized by Vera and Wargrave. What can be found in Wargraves use of language though is his apart from using “-ne” for emphasis, he uses the more male version “-na”, “-dene”, “-tene” or “-dana” as well, changing greatly and without any obvious regards to the listener.

Many of the difficulties in describing and translation to and from Japanese displayed in the analysis presented often lies in what Hasegawa (2012) explains as **ambiguity** and **vagueness**. Ambiguity is when a word or phrase can mean different things depending on the context in which it is used, the word light being a good example. It could either mean it is bright, as a level of luminosity, or refer to an objects importance or weight. Vagueness is when a certain feature is not specific, that a word or phrase could have several inherent meanings depending on the conversation as a whole, as well as prior knowledge about the subject being spoken of. This is due to a cultural aspect in Japanese that have no clear representative form in most other languages, leading to many distinctions in different novels in how character personalities are depicted in Japanese, being a language with a great diversity in how one should speak and address others.

6. Conclusion and Further Research

6.1 Conclusion

Agatha Christie's *And Then There Were None* serves as a good example of the diversity in the use of characters with widely different backgrounds and personal traits. This as they are forced to interact with each other where most of them would likely not seek the company of the other individuals. Since Japanese has a rich language in that they can depict a character in detail, whether it be their age, occupation, gender or even from what time in history they are, it is easier for the reader to take in the conversation between two characters, removing the difficulty of identifying the speaker of a sentence as it is being made clear by the style of speech they utilize.

Character depictions in the original novel and the Japanese counterpart sometimes collide, as Japanese language works to incorporate many different level of speech that is either quite vague or ambiguous when compared to the English equivalent of the same expression, such as the use of different kinds of pronouns, both first and second, depending on both the speaker and the listener.

An indication of a rule that was observed when comparing the texts was the use of second person pronouns suffixes “-san” and “-kun”, where English titles, such as “miss” or “mr” were used in the original text to show an implication of a level politeness and respect to the individual that they are speaking with.

The implement of sentence finals also serve as a subject of discussion, as little can be made out of their equivalent usage in the original version of the text, apart from how the character that are using them are illustrated by the translator.

Many parts of the Japanese language cannot be interpreted through analysing the conversations that the character hold with each other alone, instead the explanations and reference that can be found in between such occasions speak strongly towards how characters are brought forward in their respective style of speech later on.

6.2 Further Research

Since this thesis only included six characters when observing the differences in their respective styles of speech and use of personal pronouns, broadening the study by including all the ten main characters. This would serve to display to a greater extent the changes in between character conversations, possibly helping to explain or develop certain aspects on the information already collected.

Areas of further research would also include comparing several translated versions of the novel, to observe the difference in translation due to different theories being used by the translators.

In such a study, an interesting aspect would also be to select texts written during various times, from when it first came until present day Japan.

Further, it would be of interest to construct a survey of the conversations the characters have between each other in the Japanese version and ask native language speakers to answer if they can make out the differences in characteristics between the individuals holding the conversation, asking them if they can identify the character's age, occupation and gender. Later collecting and compiling the findings of the survey, to see if Japanese native speakers can picture the personality behind the texts or if information prior is needed to make it comprehensible. Though referring to further studies on this novel, same kind of research can be conducted with other novels, expanding to other genres or texts written during other times of history.

- Include all the ten main characters in the analysis on their speech patterns.
- Comparison of several translated versions of *And Then There Were None*, both newer and older texts.
- Make a survey on certain conversations in the novel, omitting text in between and ask native Japanese speakers to identify the characteristics of the speakers in the conversation.

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Appendix

Table 1.

| Character | Page | 1 Person Pronoun | 2 Person Pronoun | Sentence Final | Misc | Listener |
|-----------------|------|------------------|------------------|----------------|---------------------------------|------------------------------------|
| Anthony Marston | 64 | — | — | あるなあ | | Open |
| | | — | — | か | | |
| | | — | — | かな | だからって | |
| | | — | — | ですね | | Vera |
| | 73 | — | — | ませんか | 回したのか | Edward Armstrong、Lawrence Wargrave |
| ??? | 78 | | | | どんなもの。 。。 | |
| | | ぼく | — | 探してきましたよ | それじゃあ | Open |
| | | — | — | ありましたよ | お盆 | |
| | 82 | — | — | だなあ | | |
| | 83 | — | — | んですよ、友達から | | Lawrence Wargrave/Open |
| | | — | — | です | | |
| | | — | やつ | んですよ | やつ (About a friend, 3rd person) | |
| | | — | — | ありました | | |
| | 86 | — | こいつ | ふざけやがって | | William Blore |
| | | — | — | だ | | |
| | 91 | — | — | だ | ないが、んだか | Open |
| | 95 | — | — | ですか | | |
| | 96 | — | — | ですけどねえ | | Lawrence Wargrave/Open |
| | | ぼく | — | かなあ | | |
| | | — | — | んですよ | | |
| | | ぼく | — | ですね | | |
| | | — | — | でしたよ | | |
| | | — | — | んだから | | |
| | | — | — | ですよ | | |

| | | | | | | |
|--|-----|----|---|--------|--|------------------------------|
| | | — | — | ありやしない | | |
| | 97 | — | — | ですよ | | Edward Armstrong/ Open |
| | | — | — | ないんです | | |
| | | — | — | しない | | |
| | | ぼく | — | ないんです | | Open |
| | | — | — | んだから | | |
| | 104 | — | — | なあ | | Lawrence Wargrave |
| | | — | — | だろう | | |
| | | — | — | ですよ | | |
| | | — | — | だ | | |
| | | — | — | ですよ | | |
| | | ぼく | — | だな | | |

Table 2.

| | | | | | | |
|--|----|------------|------|-------------------|---------------------------|------|
| Mrs Ethel Rogers, Cook/hous ekeeper | 47 | — | — | ごさいま す | ご希望 | Vera |
| | 48 | — | — | ください ますよう に | ご用がごさい ましたら | |
| | | — | — | 存じあげ ません | | |
| | | — | お客さま | いただけ ですので | お客さま、お 名前、お部屋 | |
| | 49 | — | | おりませ ん—まだ | お目に、奥さ ま (Mrs Owen) | |
| | | わたくし ども | — | ですので | | |
| | | わたくし | — | です | 夫のロジャー ズ | |
| | | わたくし | — | いたしま す | お料理、あり ますし、お屋 敷内 | |
| | | わたくし ども | — | 存じませ んでした | お見え | |

| | | | | | | |
|--|----|------|------|---------------|------------------|--|
| | | — | — | です | | |
| | | — | お客さま | でしょう | お見え、なる よう、奥さま | |
| | 74 | わたくし | — | 失ったん でしょうか | | Edward Armstrong 、Thomas Rogers |
| | | — | — | です、が 、のよう | | |
| | 75 | — | — | でござい ます | | |
| | | — | — | もので | | |

Table 3.

| | | | | | | |
|--------------------------------------|-------|---|---------------|---------------------|-----------|-------------------------------|
| John Macarthur 、WW1 General | 38 | — | — | わからん | | Vera, Philip Lombard |
| | | — | — | なのでね | | |
| | | — | あんた | ないかな | | Philip Lombard |
| | 46 | — | — | ないか | | Open |
| | 70 | — | — | おるんだ 、ここは | | |
| | | — | — | あるぞ | | |
| | 77 | — | — | おる | | |
| | | — | — | おって | | |
| | | — | — | いかん | | |
| | | — | オーエンとか いう男 | 知らんが | | |
| ??? | 84-85 | | | 手紙を受 け取った のだよ | | |
| | 91 | — | — | だ | | |
| | 91 | — | — | だ | | |
| | 94 | — | — | ない | | Vera |
| | | — | — | おる | | |
| | | — | — | おるのだ よ | やつ (Owen) | |
| | | — | — | なのだ | | |
| | | — | — | だよ | | |
| | | — | — | かぎるの だ | | Open/Law rence Wargrave |

| | | | | | | |
|-----|-----|----|---|---------|-------|----------------------------------|
| | | — | — | だよ | だがな、だ | |
| | | わし | — | だった | | |
| | | わし | — | した | | |
| | | — | かれ (Richmond, man who died under his command) | した | | |
| | | — | — | あることだ | | |
| ??? | | — | 妻 (His wife) | おって | せん | |
| | | — | 妻 (His wife) | だった | いない | |
| | | — | — | だったのだ | | |
| | 95 | — | きみ | たのか | | Philip Lombard |
| | 107 | — | — | おるだと | | |
| | | — | — | のか | | Edward Armstrong |
| | | — | — | ことで | ないぞ | |
| | 140 | — | — | んがね | | Open |
| | | わし | — | かんがえられん | | |
| | 141 | — | ロジャーズ | だ | 奥さん | Thomas Rogers |
| | 142 | — | — | 来やせん | | Edward Armstrong, Philip Lombard |
| | | — | — | ものか | もちろんだ | |
| | | — | — | おる | | |
| | | — | — | ところだ | | |
| | | — | — | ない | | |
| | | — | — | なく | 誰一人 | |
| | | — | — | なのだよ | | |
| | | — | — | なのだ | | |
| | 143 | — | — | だよ | | Open (Thomas Rogers not present) |
| | | — | — | じゃないか | | |
| | | — | — | になる | | |
| | | — | — | ない | | |
| | | — | — | だ | | |

| | | | | | | |
|--|-----|----|------|--------------|--------------------------------|-------------------|
| | 168 | — | — | ないのだ | ない | William Blore |
| | | — | — | しないで くれんか | | |
| | | — | きみたち | わかつと らん | わかつとら ん | |
| | | — | — | 行ってく れ | | |
| | 173 | — | あんた | か | | Vera Claythorn |
| | | — | あんた | きたんだ な | | |
| | | — | — | ね | | |
| | | — | — | だよ | | |
| | 174 | — | あんた | おるんだ ろう？ | だよ | |
| | | — | — | だよ | | |
| | | — | みんな | 待つとる んだ | | |
| | | — | — | ない | われわれ | |
| | | — | — | おる | 決められて おる | |
| | | — | あんた | おるのだ ろう | | |
| | | — | あんた | だろうな あ | 気づいとら ん | |
| | | — | — | だよ | | |
| | | — | あんた | じゃない からな | | |
| | | — | — | なる | | |
| | | — | — | いいんだ よ | | |
| | | — | あんた | わかる | | |
| | | わし | — | おった | ね | |
| | | — | — | おったん だよ | | |
| | 175 | — | — | だった | 妻（ Macarthurs late wife） | |
| | | わし | — | おった | | |
| | | わし | — | だった | 妻（ Macarthurs late wife） | |
| | | — | — | だった | | |

| | | | | | | |
|--|-----|----|-----|---------------------------|--------------------------|--|
| | | わし | ー | おった | なんだよ | |
| | | ー | ー | やったの だ | | |
| | | ー | ー | なる | | |
| | | ー | ー | んだ | みんな | |
| | | わし | ー | やった | リッチモン ド | |
| | | ー | ー | ないな | | |
| | | ー | ー | ものだ | | |
| | | ー | ー | とはな | | |
| | | わし | ー | だったの に | | |
| | | ー | ー | なかった | | |
| | | ー | ー | なって | | |
| | | わし | ー | わからん | わからん Appears twice | |
| | | ー | ー | しまった のだよ | | |
| | 176 | ー | ー | わからん | | |
| | | ー | ー | いなかっ たんじゃ なかろう か | | |
| | | わし | ー | 行ってし まった | しかしね | |
| | | ー | ー | んだ | | |
| | | わし | ー | なった | | |
| | | ー | あんた | だろうよ | | |
| | | わし | ー | わかっと るよ | | |
| | | ー | ー | わかっと る | | |

Table 4.

| | | | | | | |
|-----------------------|-------|------|--------|----------------|-----------------------|-------------------|
| Thomas Rogers, butler | 46 | — | — | くださいませ | お入り | Open |
| | 47 | — | — | お見えになります | まことに申しわけございません、オーエンさま | |
| | | — | お客さまがた | ございました | ご希望、ご案内、お指図 | |
| | | — | — | いたしましょうか | お部屋、ご案内 | |
| | | — | — | ございます | お夕食 | |
| | 70 | — | — | かしこまりました | | Philip Lombard |
| | 73 | — | マダム | いたします | | Emily Brent |
| | | わたくし | — | みましょう | | |
| | 73-74 | — | エセル | ないんだよ | | Ethel Rogers |
| | 74 | — | — | 聞こえるか | 大丈夫だ | |
| | | — | — | しかりしろ | | |
| | 75 | — | — | ございますよ | | Ethel Rogers/Open |
| | | わたくし | — | なんのって | の | |
| | | — | — | しまいました | 思わず、お盆 | |
| ??? | | — | — | でございます | とんでもない、でたらめ | |
| | | わたくし | — | でございます | | Lawrence Wargrave |
| | | — | 判事さま | のです、 。。。 | | |
| | | — | — | かけたり ませんでした | | |
| | 76 | わたくし | 判事さま | でございます | お指図 | |
| | | — | — | ござい | オーエンさま | |

| | | | | | | |
|-----|-------|------------|------|------------|---------------|--|
| | | | | ます | ま | |
| | | 一 | 一 | でした | ように | |
| ??? | | 一 | 一 | と | | |
| | | わたくし | 一 | おりました | | |
| | | 一 | 判事さま | でございます | | |
| | | 一 | 一 | ございません | | |
| | | わたくし | 一 | 存じませんでした | これっぽちも | |
| | | 一 | 一 | おりました | | |
| | | 一 | 一 | | だとばかり | |
| | 77 | 一 | 一 | いただきます | そうさせて~ | |
| | 79 | 一 | 一 | でございます | お屋敷 | |
| | | 一 | 一 | でございます | | |
| | | わたくし | 一 | おりませんでしたので | お目 | |
| | | わたくし ども | 一 | 一 | 一 | |
| | | わたくし | 一 | でございます | | |
| | | 一 | 一 | | 雇われました | |
| | 79-80 | 一 | 一 | です | | |
| | 80 | わたくし ども | 一 | でございますか | | |
| | | 一 | 判事さま | おきませんでした | | |
| | | 一 | 一 | さようでございます | | |
| | | 一 | 一 | おりました | | |
| ??? | | 一 | 一 | でした | ありました | |
| | | 一 | 一 | でございます | | |
| ??? | | 一 | 一 | いただき | お手紙、お客さまがた、お部 | |

| | | | | | | |
|--|----|------------|---|-------------------|--|------|
| | | | | ました | 屋、お指図、ように | |
| | | 一 | 一 | 来たので す | オーエンさ ま、お手紙 | |
| | | 一 | 一 | でした | オーエンさま、奥さま、いら っしゃれない、お客さま、な いように | |
| | 81 | 一 | 一 | ありまし た | お夕食、よ うにとの、 お指図 | |
| | | 一 | 一 | ございま す | | |
| | | 一 | 一 | おります | | |
| | 91 | 一 | 一 | です | | |
| | | 一 | 一 | です | とんでもな い、いがかり | |
| | | わたくし ども | 一 | | | |
| | | わたくし | 一 | も。。。 | | |
| | 97 | 一 | 一 | でしょう か | いただい ても、よろし い | Open |
| | | わたくし | 一 | 出ました | | |
| | | 一 | 一 | | ブレイディ ーさま、お 名前 | |
| | 98 | 一 | 一 | でござい ます | | |
| | | わたくし | 一 | いたしま した | ブレイディー ーさま、お世話、 お亡くなりになる | |
| | | 一 | 一 | いらっし やいまし た | ブレイディ ーさま、お 身体 | |
| | | わたくし ども | 一 | です | お屋敷 | |
| | | 一 | 一 | なりまし た | ある夜 | |
| | | 一 | 一 | のです | お加減 | |
| | | 一 | 一 | いました | | |
| | | 一 | 一 | できませ ん | お医者さま 、お呼び | |
| | | わたくし | 一 | まいりま した | | |
| | | 一 | 一 | 遅すぎま | お医者さま | |

| | | | | | | |
|-----|-----|------------|---------------------------|-------------|--------------------------------|--|
| | | | | した | | |
| | | わたくし ども | — | いたしま した | できるかぎ り | |
| | | — | — | したので す | ブレイディ ーさま、お 世話 | |
| | | — | — | はずです | どなた、いただいて、おっし ゃってくださる | |
| | | わたくし ども | — | おられま せん | おっしゅつ た方 | |
| | 99 | わたくし ども | — | のです | ブレイディ ーさま、お 世話、くだ さった | Open, but more towards William Blore |
| | | — | — | でしょう か | ありません か、 | |
| | 103 | — | 判事さま | おりませ ん | | Lawrence Wargrave |
| | | — | — | ございま す | | |
| | | — | — | ございま せん | お言葉、よ うですが | |
| | | — | — | ございま す | さよう | |
| | | — | — | くれます | フレッド・ ナラコット | |
| | | — | — | 帰ります | | |
| | 111 | わたくし | — | まだー | いたしませ ん | Open |
| | | — | — | まいりま しょう | | Edward Armstrong |
| | | — | — | おります | | |
| | | — | 先生 | いたしま す | | |
| ??? | | — | — | いたしま す | | |
| | 128 | — | 先生 (Written twice) | — | | Edward Armstrong |
| | | — | 先生 | です | 家内 (Ethel Rogers) | |
| ??? | | — | — | 覚ましま せん | | |
| | | — | — | 覚まसान | | |

| | | | | | | |
|--|-------------|------|------|-----------|-------------------|-------------------|
| | | | | いんです | | |
| | | — | — | のです | | |
| | 129 | — | — | は—? | 家内 (Ethel Rogers) | |
| | | — | 先生 | でしょうか | | |
| | | — | — | ございました | | |
| | | — | — | ですか | お医者さま | |
| | 129— 130 | 二人とも | — | ございません | お医者さま、 ご厄介 | |
| | 130 | — | 先生 | ございません | | |
| | | わたくし | — | 当たりません | | |
| | | — | — | ございませんでした | | |
| | | — | — | ですか | おっしゃいませんと、 | |
| | | わたくし | — | ございませんでした | | |
| | 131 | — | — | のみませんでした | 家内 (Ethel Rogers) | |
| | | — | 先生 | は。。。 | いただいた | |
| | 140 | — | — | いたしましょうか | お持ち | Open |
| | | — | — | でございます | | Lawrence Wargrave |
| | | — | — | ございますが | | |
| | | — | — | でしょうか | フレッド・ナラコット | |
| | | — | — | おりますのに | | |
| | | — | — | でございます | | Philip Lombard |
| | 141 | — | 將軍さま | ございます | | John Macarthur |
| | 144 | — | 先生 | でしょうか | お話、のです、よろしい | Edward Armstrong |
| | | — | 先生 | お願い | | |

| | | | | | | |
|-----|-----|------|--------------------|--------------|---------------|--|
| | | | | たします | | |
| | | 一 | 一 | でございます | | |
| | | 一 | 一 | ください | お入り | |
| | 145 | 一 | 先生 | います。 | | |
| | | わたくし | 一 | 。。 わからなくて | | |
| | | わたくし | 先生 (Written twice) | でしょう | どうかしている、お思い | |
| | | 一 | 一 | だと | じゃない、なんでもない | |
| | | 一 | 先生 | はずです | | |
| | | 一 | 一 | なくちゃいけません | | |
| ??? | | 一 | 一 | ですから | わけがわからないん | |
| | | 一 | 先生 | です | | |
| | | 一 | 一 | です | | |
| | | 一 | 一 | ありました | | |
| | | 一 | 一 | ございません | | |
| | | 一 | 一 | んです | | |
| | 146 | 一 | 先生 | でございます | | |
| | | わたくし | 一 | ありませんでした | | |
| | | わたくし | 一 | んです | | |
| | | 一 | 一 | かけませんでした | | |
| | | 一 | 先生 | です | | |
| | | 一 | 一 | んです | お出しした | |
| | | 一 | 一 | おりましたから | | |
| | | わたくし | ご自分 | ください | のでしたら、ごらんになって | |
| | | 一 | 先生! | ありません | | |
| | | 一 | 一 | しか! | | |

| | | | | | | |
|-------------------|-----|----|-----|-------------|-------------------------------|---|
| | | — | — | ござい ませんか | じゃ | |
| | | — | — | しか。 。 | | |
| | 184 | — | — | ござい ません | 申しわけ | Edward Armstrong(Thou gh both Blore and Lombard present |
| | | 自分 | — | 思いまし て | | |
| | | — | — | ございま す | | |
| ??? | | — | — | ないかと | 使わせてい ただいて、 かまわない ので | |
| | | — | — | でござい ます | | |
| | | — | — | ございま す | | |
| | 192 | — | — | いただけ ますか | お気 | Open |
| | | — | — | おきまし た | | |
| | | — | — | です | | |
| | 193 | — | — | ございま す | | Philip Lombard (Edward Armstrong/Willia m Blore) |
| | | — | — | と | | |
| | | — | — | おります | | |
| | | — | — | ございま す | | |
| | | — | — | でしょう | | |
| | | — | — | なりまし た | フレッド・ ナラコット | |
| | | — | — | かぎって | | |
| | 194 | — | — | なります か | お始めにな りますか、 お待ち | Emily Brent |
| | | — | — | みたいで | いらっしや る | Vera Claythorne/Open |
| Added sentence | 195 | — | マダム | なさいま すか | なさいます か | Emily Brent |

| in Japanese vers | | | | | | |
|------------------|-----|------|-------------|-----------|---------|---------------------|
| | 196 | — | — | 走ってきます。。 | | Open |
| | 197 | — | — | これは— | | Vera Claythorne |
| ??? | | — | — | めに。。 | | |
| | 226 | — | ブロアさま | でございましょうか | | William Blore |
| | | — | — | おっしゃいました | 判事さま、 | |
| | | — | — | でしょう | | |
| | | わたくし | — | のです | | |
| | | — | — | でしょうか | | |
| | | — | ブロアさま、あなたさま | でしょう | おられる | |
| | | — | — | ますか | | |
| | 227 | — | — | 本当に | ようです | |
| | | — | — | わかりません | | |
| | | — | — | わかりません | | |
| | | — | — | のです | | |
| | | — | — | ので。。 | | |
| | 233 | — | — | でしょうか | どなた、ご存じ | Open |
| | | — | — | のです | | Philip Lombard/Open |
| | | — | — | 消えました | | |
| | | — | — | おりました | | |
| | | — | — | のです | | |
| | 234 | — | — | ございました | | Lawrence Wargrave |
| | | — | — | でございます | | William Blore |
| | | — | — | なりまし | | |

| | | | | | | |
|--|--|---|---|------------|--|--|
| | | | | た | | |
| | | — | — | わかりま した | | |
| | | — | — | ございま す | | |

Table 5.

| | | | | | | |
|--------------------|-------|-----|-----|-------------------|---|-------------------------------|
| Emily Brent ??? | 33 | — | — | ではお 言葉に 甘えて | Completely different from the original | Vera Claythorne |
| | 34 | — | — | 本当に | ええ | Lawrence Wargrave |
| | 41 | — | — | だこと | とちっちゃ な | Fred Narracot |
| | 65 | — | — | 休まり ますね | ああいう音 | Vera Claythorne |
| | | — | — | んです よ | | |
| | 65-66 | — | — | でしょ うね | お手伝いの 人たち | |
| | 66 | — | — | ですよ | オリウ"ァ ーさんの奥 さま | |
| | | — | — | ですも のね | 執事の奥さ ん | |
| | | — | — | ですっ て? | オーエン | |
| | | — | あなた | ました か | | |
| | | わたし | — | ありま せんよ | | |
| | 77 | — | — | 問題は | そうですね | |
| | | — | — | なんで ですか | | |
| | 82 | — | — | かった んです よ | どうもおか し | Lawrence Wargrave/O pen |
| | | わたし | — | んです けれど ね | | |
| | | — | — | ないの です | | |

| | | | | | | |
|---|---------|-----|------|----------|---------------------------------|--|
| | | 一 | 一 | ようでした | | |
| | | わたし | 一 | いました | | |
| | 82-83 | 一 | 一 | ですから | | |
| | 83 | 一 | 一 | 絶対に | ありませんよ | |
| | | 一 | 一 | 取ってきましょう | ええ | |
| | 102 | わたし | 一 | いるんですか | ではないかと | |
| | | 一 | 一 | ありませんよ | | |
| | | 一 | 一 | ありません | | |
| | | 一 | 一 | ありません | 申し開きなんて | |
| | | わたし | 一 | います | | |
| | | 一 | 一 | ありません | | |
| | 108 | 一 | 一 | あるのです | | Open |
| | 111 | 一 | 一 | 寝ましょう | | |
| | | 一 | 一 | です | | |
| | 133 | 一 | 一 | 見えましたか | | Vera Claythorne/ William Blore/Philip Lombard |
| | | 一 | 一 | ですね | あの執事 | |
| Rather than using 奥さん Ethel is referred to as the woman in Swedish and English vers | | 一 | 一 | んですか | 奥さん (Referring to Ethel Rogers) | Edward Armstrong |
| | 135 | 一 | 一 | ですよ | | Open |
| | 135-136 | 一 | みなさん | なったでしょう | お聞き | |
| | 136 | 一 | 一 | のですよ | 夫婦 (Thomas and Ethel Rogers) | |

| | | | | | | |
|--|---------|-----|-----|------------------------|--|-----------------------|
| | | — | — | したっ て— | | |
| | | わたし | — | 思いま すね | | |
| | | — | — | ごらん になっ たでし よ | 彼女 (Ethel Rogers) | |
| | | — | — | じゃあ りませ んか | | |
| | | — | — | なかっ た | | |
| | | — | — | でしょ うね | | |
| | | — | — | ですか | 神の御業 | |
| | | — | — | おされ る | | William Blore/Open |
| | | — | — | のです か | おっしゃる | |
| | 147 | — | — | けれど ね | | Vera Claythorne |
| | 147-148 | — | — | だわね え | | |
| | 148 | — | — | います よ | | |
| | | わたし | — | ないん ですよ | | |
| | | — | — | ないわ | お話 | |
| | | — | — | もね | ですよ | |
| | | — | — | ないわ ね | | |
| | 149 | — | — | かしら | | |
| | | — | — | いるの | | |
| | | わたし | — | 思いま すね | | |
| | | — | あなた | 思うの | | |
| | | — | — | ですよ | 考えたって | |
| | | — | — | でしょ ？ | 奥さん (Referring to Ethel Rogers)、ロジャーズ | |
| | | — | — | しゃべ った | ロジャーズ | |
| | | — | — | ません でした | | |

| | | | | | | |
|--|-----|-----|---|-------------------|---|--|
| | | | | よ | | |
| | | 一 | 一 | 思うわ ね | ええ | |
| | | わたし | 一 | います よ | ね、 | |
| | 150 | わが | 一 | よい | Reciting a sentence in the bible | |
| | | 一 | 一 | なんで す | | |
| | | わが | 一 | よい | Reciting a sentence in the bible, same as previous | |
| | | 一 | 一 | ですか | え | |
| | | 一 | 一 | かしら | | |
| | | 一 | 一 | ました よ | | |
| | | 一 | 一 | そうね | ロンバード さん | |
| | | 一 | 一 | いまし たね | | |
| | | 一 | 一 | です | 黒人、白人 | |
| | 151 | 一 | 一 | ありま したよ | お話 | |
| | | 一 | 一 | ね | 判事さん | |
| | | 一 | 一 | でしょ | あの方、ご自分 (Referring to Lawrence Wargrave) | |
| | | 一 | 一 | ね | | |
| | | わたし | 一 | ですよ | | |
| | | わたし | 一 | いませ んでし た | | |
| | | 一 | 一 | ではあ りませ んから | お話、 | |
| | | わたし | 一 | ですけ れどね | | |
| | | 一 | 一 | ですよ | ベアとリス・テイラーと いう娘、とんでもない娘 | |
| | | 一 | 一 | でした | | |
| | | 一 | 一 | ました | 娘 | |
| | | 一 | 一 | ました からね | | |
| | | 一 | 一 | いたの です | | |

| | | | | | | |
|-----|---------|-----|-----|------------------|-----------------------|--------------------|
| | | — | — | だった | | |
| | | — | — | だった んですよ | | |
| | | — | — | だわ | もってのほか | |
| | 151-152 | — | — | のは | でしたね、 娘、ごもっ ている | |
| | 152 | — | — | ありま せんで した | | |
| | | — | — | いたん ですね | 娘の親 | |
| | | — | — | しまし た | 娘 | |
| | | わが | — | できま せんよ | 娘 | |
| | | わたし | — | じゃな いです か | | |
| ??? | | — | — | おかし た | | |
| | | — | — | ですよ | | |
| | | — | — | ね | ええ | |
| | | — | — | ました | お聞き | |
| | 153 | わたし | — | が? | | |
| | | わたし | — | いませ んよ | | |
| | | — | — | しでか したこ と | | |
| | | — | — | のです | | |
| | | — | — | なかつ たんで すよ | | |
| | 193 | — | — | ようで すよ | お天気 | Open |
| | | — | — | います | | |
| | 194 | — | あなた | じゃな いです よ | | Vera Claythorne |
| | | — | — | です | 将軍 | |
| | 202 | — | あなた | います | おっしゃる | Lawrence |

| | | | | | | |
|-----|-----|-----------|-----------|-------------------|---------------|----------------------|
| | | | | ね | こと | Wargrave |
| | | わたし たち | — | のです | なんです | |
| | 206 | わたし | — | ですっ て— | | |
| | | — | — | を？ | | |
| | | わたし | — | はずで す | | |
| | | わたし たち | — | ですか らね | おたがい | |
| | | — | — | でしょ う | しかたのな いこと | |
| | | わたし たち | — | のです | | |
| | 210 | — | — | んです か | おっしゃる | |
| ??? | | — | — | ですか | ごく当たり | |
| | 212 | — | 先生 | んじゃ ありま せんか | ロジャーズ の奥さん | |
| | 216 | わたし | — | のぼり ました | クレイソー ンさん | Lawrence Wargrave |
| | | — | — | いまし たよ | | |
| | 217 | — | — | いまし たから ね | ええ | |
| | | — | — | のです | | |
| | | — | — | ですよ | | |
| | 232 | | あなた | くださ いな | | Vera claythorne |
| | | — | — | んです よ | | |
| | 233 | — | — | しまっ てね | | |
| | | — | — | 休いま す | | Open |
| | 241 | — | — | ありま せんよ | | |
| | | — | — | でしょ うね | | |
| | | わたし | ブロー さん | いまし たよ | ね | William Blore |
| | | — | — | | ロジャーズ | |

| | | | | | | |
|-----|-----|-----|------|------------------|-----------------------|-------------------------------|
| | | | | | ? | |
| | | — | — | いませ んよ | | |
| | | — | — | ですか | | |
| | 246 | — | — | ごくろ うさま | | Vera Claythorne |
| | | — | — | します よ | なるべく | |
| | | — | — | かしら | そうね | |
| | | — | — | なりま せんか らね | わかさない | |
| | 253 | — | ウ"ェラ | いるわ よ | | |
| | | わたし | — | います からね | ないように | |
| | 255 | — | — | できま したね | すっかり | |
| | | — | — | ましょ う | じゃあ | |
| ??? | 259 | — | — | | あら、まあ | Open |
| | | — | — | ごめん なさい ね | | Lawrence Wargrave/O pen |
| | | — | — | かしら | クレイソー ンさん、お 手伝い | |
| | | — | — | ふらつ いて | | |
| | | — | — | いりま せん | | Edward Armstrong |
| | | — | — | のです | なにも | |
| | | — | — | います | おさめる | |

Table 6.

| | | | | | | |
|-------------------------|----|-----|-----------|-------------|----------------------------------|----------------------|
| Judge Lawrence Wargrave | 33 | — | — | ですな | うな天気 | Emily Brent |
| | 34 | — | あなた | ですか | ご存じなん | |
| | | わたし | — | でしてね | あたり、とんと不案内 | |
| | 41 | — | — | いるんだぞ | Worth to comment the translation | Fred Narracot |
| | 56 | — | — | 出てますよ | | Edward Armstrong |
| | | — | — | だね | | |
| | | — | — | いないのでね | | |
| | | — | — | なっている | なんとも | |
| ??? | | — | — | ここは | だよ | |
| | 57 | — | あんた | 知ってますか | | |
| | | — | — | なくてね | じゃないんだ | |
| | | — | — | じょうがない | おまけ | |
| | | — | — | 思っていたところなんだ | ではないかな | |
| | 65 | — | — | 思えん | | Open/Vera Claythorne |
| | 73 | — | あんた | 思うのか | じゃあ | Edward Armstrong |
| | | — | — | 言えんがね | | |
| | | — | — | 調べないといかん | そいつ | Anthony Marston/Open |
| | | — | — | か | | Thomas Rogers |
| | 75 | — | ロジャーズ、おまえ | か | | |
| | | — | — | なかろ | おそらく | |

| | | | | | | |
|--|----|---|-------------------|-------------------|-------------|----------------|
| | | | | う | | |
| | | — | ロジャ ーズ | 説明し てもら おう | | |
| | 76 | — | — | だ | | |
| | | — | — | 説明し てもら おうか | | |
| | | — | — | だった のか | オーエンさ ん | |
| | | — | — | じゃな いか | | |
| | | — | — | 書いて あった のか | | Philip Lombard |
| | 77 | — | — | なけれ ばいけ ない | | Open |
| | | — | ロジャ ーズ、 おまえ | だろう | 奥さん | Thomas Rogers |
| | 79 | — | ロジャ ーズ | なけれ ばなら ない | さて | |
| | | — | — | なんだ | オーエンと いう | |
| | | — | — | わかっ ている | | |
| | | — | — | もらい たいの だ | | |
| | | — | — | ないだ と | | |
| | | — | — | ことだ | | |
| | 80 | — | — | 持って いるか | | |
| | | — | — | 続けて くれ | | |
| | | — | — | だよ | | |
| | | — | — | から | で | |
| | 81 | — | — | あるん だろう ね | | |
| | | — | — | からな | ふむ（ | |

| | | | | | Pondering/r eading) | |
|-----|----|---|--------------------------------|------------------|------------------------|------------------|
| | | ー | ー | あるな | | |
| | 82 | ー | マース トンく ん | ありが とう | | Anthony Marston |
| | | ー | ー | 気づい たよ | | |
| | | ー | みなさ ん | 思う | | |
| | | ー | ー | どうだ ろうか | | Open |
| | | ー | みんな | 来た | われわれ | |
| | | ー | ー | じゃな いだろ うか | | |
| | 83 | ー | ブレン トさん | 持って います か | | Emily Brent |
| ??? | | ー | ー | ようだ ぞ | | |
| | | ー | クレイ ソーン さん、 あなた | でした ? | | Vera Craythorne |
| | | ー | マース トンく ん、き み | は? | | Anthony Marston |
| | | ー | アーム ストロ ング先 生、あ んた | ふうに | | Edward Armstrong |
| | 84 | ー | ー | なるほ ど | | |
| | | ー | ー | ではな いんだ ね | | |
| | | ー | ー | だな | | |
| | | ー | ー | なるほ どね | | |
| | | ー | ー | いたん じゃな | お仲間 | |

| | | | | | | |
|--|----|---|--------------|--------------|--------------|----------------|
| | | | | いかな | | |
| | | 一 | 一 | くれないかー | | Philip Lombard |
| | | 一 | ロンバードくん | じゃないか | | |
| | | 一 | 一 | ところだ | われわれ | |
| | | 一 | マッカーサー将軍、あなた | でしたか | | John Macarthur |
| | 85 | 一 | ロンバードくん、きみ | は？ | | |
| | | 一 | 一 | おかれています | われわれ | Open |
| | | 一 | 一 | した | われわれ | |
| | | 一 | 一 | しまし よう | のちほど | |
| | | 一 | 一 | ありましたね | | |
| | | 一 | 一 | あった | | |
| | | 一 | 一 | いませ ん | われわれ、 かぎり | |
| | | 一 | 一 | なかつ た | | |
| | | 一 | デイヴィスさん | もらいましょ うか | | William Blore |
| | 86 | 一 | きみ | なのか | | |
| | 87 | 一 | 一 | だね | | |
| | | 一 | 一 | あった のか | | |
| | | 一 | きみ | ようだ な | | |
| | | 一 | 一 | か | | |
| | | 一 | ブレントさん | 読めない | | Open |
| | | 一 | 一 | 読める | まあまあ | |
| | | 一 | 一 | だ | | |
| | | 一 | 一 | なる | いいかね | |

| | | | | | | |
|---|-----------|-----|------------------------|-----------|---------------|----------------------|
| | 88 | — | — | だ | | |
| | | — | — | だろう | | |
| Adding a sentence to explain that the murderer is "Unknown" | | — | — | だよ！ | | |
| | | — | — | だ | | Vera Claythorne |
| | | — | — | ようだ | われわれ | Open/Vera Claythorne |
| | | — | — | しれないな | | |
| | 89 | — | — | しますか | さて、では | Open |
| | | わたし | — | おこう | | |
| | | — | — | なっている | | |
| | | わたし | — | いない | | |
| | | — | — | なんだな | | |
| | 89— 90 | わたし | — | いない | | |
| | 90 | — | みなさん | だ | | |
| | | わたし | — | ですよ | | |
| | | — | — | あがってくる | | |
| | | — | — | いる | われわれ、 われわれ | |
| | | — | — | いる | | |
| | | わたし | — | いた | | |
| | | — | アーム ストロ ング先 生 | いた | | |
| | | — | マー スト ンく ん | いた | あだな | |
| | | — | ブレ ン トさん | いた | | |
| | | — | マッ カー サー 将軍 | いた | | |
| | | — | — | いる | われわれ | |
| | | — | — | いるよ うだ | われわれ | |

| | | | | | | |
|-----|-------|-----|--------|-----------|-------|------------------|
| | 91 | わたし | ー | もらいたい | | |
| | | わたし | ー | いる | われわれ | |
| | | わたし | ー | 現われた | | |
| | | ー | ー | だった | | |
| | | ー | ー | すぐれていた | | |
| | | ー | ー | 与えた | | |
| | | ー | ー | ようがない | | |
| | 91-92 | わたし | ー | なった | | |
| | 92 | ー | ー | した | | |
| | | わたし | ー | だったんですよ | | |
| | | ー | ー | した | | |
| | | ー | ー | 執行された | | |
| | | ー | みなさん | 申し上げたい | | |
| | | わたし | ー | いない | | |
| | | ー | ー | です | | |
| | 93 | ー | ー | 知りませんでしたよ | | Edward Armstrong |
| | 96 | ー | ー | かね | | Anthony Marston |
| | | ー | きみ | かね | | |
| | 99 | ー | ー | いるぞ | | William Blore |
| | | わたし | ー | いる | | |
| | | ー | あんた | なった | | |
| | | ー | あんた | だったね | | |
| | | ー | ー | 死んだ | | |
| | | ー | ー | だった | | |
| | 100 | ー | あんた | だろうね | | |
| *** | 102 | ー | ブレントさん | ないんですか | | Emily Brent |
| | | ー | ー | おきますか | 申し開き | |
| | | ー | ー | しおう | では | Open |
| | 103 | ー | ロジャ | いるの | われわれ、 | Thomas Rogers |

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|-----|-----|-----|-----------------|-------------|---------------|---|
| | | | ーズ | か | おまえたち | |
| | | ー | ー | たしか か | | |
| | | ー | ー | のか | われわれ | Open |
| | | ー | ー | しない | | |
| | | ー | ー | 思えない | | |
| | | ー | ー | しれない | | |
| | | わたし | ー | 思う | | |
| | | ー | ー | ではないです か | | |
| | | ー | ー | ないの か | | Thomas Rogers |
| | 104 | ー | ー | いるん だ | では | |
| | | ー | ー | 思う | それでは、 よかろう | Open |
| | | わたし | ー | なんとも ない | ありがたく | Anthony Marston |
| | 108 | ー | マース トンく ん | いたの かね | | Edward Armstrong |
| | 134 | ー | ー | ではな いな | | |
| | | ー | ー | は？ | | |
| | 135 | ー | ー | かな | | |
| *** | 137 | わたし | ブレン トさん | もらい ますよ | | Emily Brent |
| | | ー | ー | おられ る | われわれ | |
| | | ー | ー | けわし い | | |
| | | ー | ー | のです よ | | |
| | 140 | ー | ー | くるん だ | | Thomas Rogers |
| | 194 | ー | きみた ち | じゃな いか | | Open/Partly directed towards William Blore, Edward Armstrong and Philip Lombard |
| | 198 | ー | 先生 | でした | | Edward Armstrong |

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|-----|-------------|-----|----------|----------------------|-------|--|
| | | | | か | | |
| | | — | — | のかな | | |
| | 199 | — | — | いない のだな | | |
| | | — | — | したな | | Open |
| | | わたし | きみたち | いた | | William Blore, Edward Armstrong and Philip Lombard |
| | | — | きみたち | なかった | | |
| | | — | — | いたん だろう ? | | |
| | | わたし | きみたち | だな | わけ | |
| | | — | — | ない | | |
| | 199— 200 | — | — | ようだ な | われわれ | |
| | 200 | — | — | ないだ ろう | | William Blore |
| | | — | — | 変わり はない | | |
| | | — | — | ことだ | われわれ | Open |
| | | — | きみ | とお りだ | | Edward Armstrong |
| | | わたし | | した | | |
| | | — | きみたち | よか つたの だ が | | William Blore, Edward Armstrong and Philip Lombard |
| | | わたし | — | ないね | | |
| | | — | — | に | | |
| | | — | — | だ | | Open |
| | | — | — | ない | | |
| | | — | — | ない | | |
| | | — | — | だ | われわれ | |
| | 201 | — | お嬢 さん | じゃ ない でし よう | | Vera Claythorne |
| | | — | — | いる | | |
| | | — | — | いる | われわれ | Open |
| | | — | — | ない | | |
| | | — | — | だ | | |
| | | — | — | った | | |
| ??? | | — | — | | 残るは、わ | |

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|--|-----|-----|------------|----------|-------|------------------------------------|
| | | | | | れわれ七人 | |
| | | ー | ー | かな | | |
| | | わたし | ー | だろうか | | |
| | 202 | ー | ー | あおう | | William Blore |
| | | わたし | ー | させたい | | |
| | | ー | ロンバードくん、きみ | だ | | Philip Lombard |
| | | ー | ー | ないか | | Open |
| | | ー | ー | あるか | | |
| | | ー | ブロアくん、きみ | あるようだ | | William Blore |
| | 203 | ー | みんな | ある | われわれ | Open/William Blore |
| | | ー | ー | ないね | | |
| | | ー | みなさん | いないようだ | | Open |
| | | わたし | ー | 思う | われわれ | |
| | | ー | ー | だろうか | われわれ | |
| | 204 | わたし | ー | だ！ | | Edward Armstrong |
| | | ー | 先生 | でしょう | | |
| | | ー | ー | ある | きたすこと | |
| | | ー | ー | こと | | |
| | | ー | ー | そうだ！ | | Edward Armstrong and William Blore |
| | | ー | ー | のかな | | Philip Lombard |
| | 205 | ー | 先生 | じゃないだろうか | | Edward Armstrong |
| | | ー | ー | のだね | | |
| | | ー | ー | いる | | Open |
| | | ー | ー | できる | | |
| | | ー | ー | あるまい | | |
| | 206 | ー | お嬢さん | もらいたい | | Vera Claythorne |
| | | わたし | あんた | ではない | | |
| | | わたし | ブレン | なさら | | Emily Brent |

| | | | | | | |
|--|-------------|-----|---------|---------|-------|----------------|
| | | | トさん、あなた | ないでしょうな | | |
| | | — | — | だな | では | Open |
| | | — | — | できない | | |
| | 207 | — | — | どうしたね | ロジャーズ | Philip Lombard |
| | | — | — | は? | | |
| | | わたし | — | いた | | |
| | | — | — | なったぞ | | |
| | | — | きみ | いるね | | |
| | | — | — | わからない | われわれ | |
| | 207— 208 | — | — | しれないだろう | われわれ | |
| | 208 | — | — | しれない | | |
| | | わたし | — | だよ | | |

Table 7.

| | | | | | | |
|----------------------------|-------|-----|------|----------|------------|----------------|
| Vera Claythorne, Secretary | 33 | わたし | — | ましよう | | Open |
| | | — | みなさん | いらしてください | お先に | |
| | | — | — | います | | Philip Lombard |
| * | 34 | — | — | よ | | Taxi Driver |
| | 35 | — | — | ですけれど | お天気 | Philip Lombard |
| | | — | — | なんですよ | | |
| | | — | — | いません | | |
| | | わたし | — | です | オーエンさま、奥さま | |
| | | — | — | ないですよ | | |
| | 35—36 | — | — | んです | 奥さま | |
| | 36 | — | — | ほしいっ | | |

| | | | | | | |
|--|----|------|---|-------------|-----------------------|--|
| | | | | て | | |
| | | わたし | 一 | 来て | | |
| | | 一 | 一 | ですから | | |
| | | 一 | 一 | だけの | | |
| | | わたし | 一 | なんです | | |
| | | 一 | 一 | ないんですよ | | |
| | | 一 | 一 | でしょ | | |
| | | 一 | 一 | なんです か | | |
| | | 一 | 一 | なんです か | | |
| | | 一 | 一 | でしょう ねえ | ご夫婦、らっ しゃるん | |
| | | 一 | 一 | ですか | ご夫婦って、 方たち | |
| | | 一 | 一 | ください | | |
| | | 一 | 一 | ました | | |
| | | 一 | 一 | ですね | | |
| | 37 | 一 | 一 | | ぜんぜん | |
| | | わたくし | 一 | おります | オーエンさ ま、奥さま | John Macarthur |
| | | 一 | 一 | おります ので | | |
| | | 一 | 一 | おっしゃ います | ロンバードさ ん | |
| | 38 | 一 | 一 | ですね | | |
| | | 一 | 一 | ようだわ | | |
| | 39 | 一 | 一 | んですね | | John Macarthur and Philip Lombard |
| | 48 | 一 | 一 | ようだわ | | Ethel Rogers |
| | | わたし | 一 | です | オーエンさ ま、奥さま | |
| | | 一 | 一 | でしょう けど | ご存じ | |
| | 49 | わたし | 一 | んですか | 奥さま、おっ しゃらなかつ た | |
| | | 一 | 一 | は？ | | |
| | | 一 | 一 | ないの？ | | |
| | 50 | 一 | 一 | でしょう | | |

| | | | | | | |
|--|----|-----|---|------------------------------|-----------------|----------------------|
| | | | | ね | | |
| | 64 | — | — | もしかして | | Anthony Marston/Open |
| | | — | — | のかしら | | |
| | | — | — | — | おもしろい! | |
| | | — | — | ありませんか | じゃ | |
| | | わたし | — | んですよ | | |
| | 65 | — | — | ありませんか | アイデア | |
| | | わたし | — | です | | Emily Brent |
| | | — | — | でしょうね、ここは | | |
| | 66 | — | — | ありませんか | お手伝いさん、んじゃ | |
| | | — | — | 思います | オーエンさま、奥さま、ラッキー | |
| | | — | — | ええ | | |
| | | — | — | たしかー | | |
| | 70 | — | — | だったの | | |
| | | — | — | かしら | | |
| | | — | — | なんだかー | | |
| | | — | — | まるでー | | |
| | 71 | — | — | のかしら | | Open |
| | | — | — | いたい、誰 | | |
| | | — | — | わよ | じゃなかった | |
| | 72 | — | — | とめて! (Repeated twice) | | Philip Lombard |
| | | — | — | を! | | |
| | 88 | — | — | ことって | | Lawrence Wargrave |
| | 91 | — | — | ないわ! | | |
| | 93 | — | — | ください | | Open |
| | | — | — | あの子 | | |
| | | — | — | のこと | | |
| | | わたし | — | でした | | |
| | | — | — | いたんで | | |

| | | | | | | |
|-----|-------|------------------------|---|---------------------|-------|---------------------|
| | | | | す | | |
| | | わたし | 一 | だしまし た | | |
| | | わたし | 一 | ました | | |
| | | 一 | 一 | ませんでした | | |
| | | 一 | 一 | そうでした | | |
| | | わたし | 一 | ありません | では | |
| | | わたし | 一 | くれました | | |
| | 93-94 | 一 | 一 | くれたん です | お母さん | |
| ??? | 94 | わたし | 一 | 思ったの に、な ぜ。。。 | | |
| | | 一 | 一 | ないんで しょう | | |
| | | 一 | 一 | だわー | あんまり | |
| | | 一 | 一 | です | あんまり | |
| | 95 | 一 | 一 | ですか | 死なせたん | Philip Lombard |
| | 108 | 一 | 一 | のですか | | Edward Armstrong |
| | 109 | 一 | 一 | 考えられ ない | | Open |
| | | 一 | 一 | いたのに | | |
| | | 一 | 一 | ありませ んか! | じゃ | |
| | 132 | 一 | 一 | んです | | Open |
| | | | | | | |
| | | | | | | |
| | 148 | 一 | 一 | ないかし ら | | Emily Brent |
| | | わたし (Written twice) | 一 | ありませ ん | | |

