

# princess in japanese language

**princess in japanese language** is a phrase that holds rich cultural and linguistic significance. Understanding how to express the concept of a princess in Japanese involves exploring its direct translations, historical context, and usage in popular culture. The Japanese language uses several terms to convey the idea of a princess, each with unique nuances depending on social status, era, and context. This article delves into the primary terms, their origins, and their applications in modern and historical contexts. Additionally, the influence of Japanese media and folklore on the perception of princesses will be examined. Readers will gain a comprehensive understanding of how the concept of a princess is articulated and appreciated in Japanese culture and language. Below is an organized overview of the main topics covered in this article.

- Common Japanese Terms for Princess
- Historical Context of Princesses in Japan
- Princess in Japanese Culture and Folklore
- Princess in Modern Japanese Media
- Pronunciation and Usage Tips

## Common Japanese Terms for Princess

In the Japanese language, the word "princess" can be translated in several ways, each reflecting different social and historical nuances. The most straightforward term is "*hime*" (姫), which is widely used in both historical texts and contemporary media. Another formal and historically significant term is "*ōjo*" (皇女), literally meaning "king's daughter," which is used to denote a princess of royal blood. Understanding these terms is essential for grasping the linguistic subtleties of how princesses are referred to in Japanese.

### Hime (姫)

The term **hime** is the most common and culturally resonant word for princess in Japanese. It originally referred to noblewomen or daughters of aristocrats and has evolved to encompass princesses in folklore and popular culture. The kanji 姫 combines the radical for woman (女) with components that suggest respect and nobility. It is often used in names, titles, and fictional works to denote a female character of noble or royal status.

### Ōjo (皇女)

**Ōjo** literally translates to "king's daughter" and is a more formal term than hime. It is used primarily in historical or official contexts to describe a princess who is a direct descendant of a king or emperor.

The kanji 王 means "king," and 女 means "woman" or "daughter," emphasizing the royal lineage of the princess. This term is less commonly used in everyday speech but is prevalent in academic, historical, and formal writings.

## Other Related Terms

Besides *hime* and *ōjo*, there are a few other terms related to princesses, including:

- **Ōhime (王女)** - a term combining king and princess, used historically to refer to royal daughters.
- **Onna no hime (女女)** - literally "female princess," sometimes used for emphasis.
- **Kōtaishi no musume (皇太子女)** - meaning "daughter of the crown prince," referring to a princess in line for the throne.

## Historical Context of Princesses in Japan

The role and title of princesses in Japanese history have been deeply intertwined with the imperial family and aristocracy. Unlike Western monarchies, the Japanese imperial system has unique traditions and titles that reflect its distinct historical development. Exploring the historical context provides insight into how the term "princess" evolved in the Japanese language and society.

## Princesses in the Imperial Family

Members of the Japanese imperial family historically held titles that differ slightly from Western princess designations. The term *naishinnō* (内親王) refers specifically to an imperial princess, a daughter of the emperor who holds a special status within the imperial family. This title is still used today and reflects the deep-rooted traditions of the Chrysanthemum Throne, the world's oldest continuing hereditary monarchy.

## Role and Status of Princesses

Princesses in historical Japan often played significant roles in political alliances and cultural patronage. Marriages between princesses and powerful clans were common strategies to solidify political ties. Additionally, princesses were frequently patrons of the arts, religion, and education, influencing cultural development during various periods such as the Heian and Edo eras.

## Princess in Japanese Culture and Folklore

The concept of a princess in Japanese culture is richly represented in folklore, mythology, and traditional stories. These princesses often embody ideals of beauty, virtue, and sometimes supernatural qualities. The linguistic representation of princesses in these narratives helps illustrate

how the term is embedded in cultural imagination.

## Famous Princesses in Folklore

Several legendary princesses appear prominently in Japanese folklore, including:

- **Princess Kaguya** from "The Tale of the Bamboo Cutter," a celestial princess with an ethereal beauty and mysterious origins.
- **Princess Tamamo**, often depicted in legends as a fox spirit or mystical figure.
- **Princess Otohime**, a sea princess from Ryūjin mythology associated with dragons and the ocean.

These stories highlight the cultural significance of princess figures and their symbolic roles in Japanese storytelling traditions.

## Symbolism and Imagery

Princesses in Japanese folklore frequently symbolize purity, grace, and otherworldliness. The term *hime* is often used to evoke these qualities in poetry, literature, and art. This symbolic language enriches the meaning of princess in Japanese beyond mere royal titles, embedding it deeply in cultural expression.

## Princess in Modern Japanese Media

Modern Japanese media, including anime, manga, and video games, frequently portray princess characters, influencing contemporary perceptions of the term "princess" in Japanese. These portrayals blend traditional concepts with modern storytelling techniques, often expanding the roles and personalities of princesses.

## Anime and Manga Portrayals

Princess characters are common in anime and manga genres, often serving as central figures in fantasy, romance, and adventure stories. The term *hime* appears regularly in character names and titles, emphasizing nobility or special status. Examples include princesses who are warriors, leaders, or magical beings, reflecting evolving gender roles and cultural narratives.

## Video Games and Pop Culture

In video games popular in Japan and worldwide, princess characters often serve as protagonists or key figures. Titles like the "Princess Peach" in the internationally acclaimed Mario series have influenced how princesses are perceived both in Japan and globally. These characters contribute to

the popular lexicon and usage of princess-related terms in the Japanese language.

## Pronunciation and Usage Tips

For learners of Japanese, understanding the pronunciation and appropriate usage of princess-related terms is essential for clear communication and cultural appreciation. Pronunciation nuances and contextual usage affect how these words are perceived in conversation and writing.

### Pronunciation Guide

The pronunciation of the most common term *hime* is straightforward: "hee-meh," with a short and crisp enunciation of both syllables. The formal term *ōjo* is pronounced "oh-jo," with a long "o" sound followed by a soft "jo." Proper pronunciation ensures respectful and accurate communication.

### Contextual Usage

When referring to a princess in Japanese, context dictates which term is most appropriate. For casual or fictional settings, *hime* is preferred due to its versatility and cultural resonance. In formal or historical discussions, *ōjo* or titles like *naishinnō* are more suitable. Additionally, using honorifics and polite speech forms is common when discussing or addressing someone of high status.

### Common Phrases Including Princess

Some useful phrases involving princess-related terms include:

- **Hime-sama (ひめさま)** – a respectful way to address a princess, adding the honorific "-sama."
- **Ōjo-sama (お嬢さま)** – a formal and respectful term for "princess."
- **Hime no you na (ひめような)** – meaning "like a princess," used to describe someone with princess-like qualities.

## Frequently Asked Questions

### How do you say 'princess' in Japanese?

The word for 'princess' in Japanese is ひめ (hime).

### What is the kanji for 'princess' in Japanese?

The kanji for 'princess' is 姫, which is read as 'hime'.

# Are there different words for 'princess' in Japanese depending on context?

Yes, while 姫様 (ohimesama) is the common term for princess, 皇女 (kōjo) refers to an imperial princess, and 王女 (ōjo) is used for a king's daughter.

## How is 'princess' used in Japanese culture and media?

In Japanese culture and media, princesses (姫様) are often depicted in fairy tales, anime, and manga as elegant and noble characters, sometimes with magical or heroic qualities.

## What is the polite suffix used with the word for 'princess' in Japanese?

The suffix 様 (sama) is a very respectful honorific, so 姫様 (ohimesama) is a polite way to say 'princess'.

## Additional Resources

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**princess in japanese language:** *Ghibliothèque* Jake Cunningham, Michael Leader, 2024-06-01  
Revised and updated - includes Miyazaki's new masterpiece, *The Boy and the Heron*. Explore the films of magical Japanese animation masters Studio Ghibli in this film-by-film celebration for newcomers and long-time fans alike. *Ghibliothèque* reviews each Studio Ghibli movie in turn, in the voice of expert and newcomer. The lively text delves into production details, themes, key scenes and general reviews, as well as Ghibli-specific information. It's beautifully illustrated with stills and posters from each movie. Written by the hosts of the acclaimed *Ghibliothèque* podcast, this is the first and last word on the films of Studio Ghibli.

**princess in japanese language:** East Asian Cinemas Leon Hunt, Leung Wing-Fai, 2010-10-18

Cinemas from East Asia are among the most exciting and influential in the world. They are attracting popular and critical attention on a global scale, with films from the region circulating as art house, cult, blockbuster and 'extreme' cinema, or as Hollywood remakes. This book explores developments in the global popularity of East Asian cinema, from Chinese martial arts, through Japanese horror, to the burgeoning new Korean cinema, with particular emphasis on crossovers, remakes, hybrids and co-productions. It examines changing cinematic traditions in Asia alongside the 'Asianisation' of western cinema. It explores the dialogue not only between 'East' and 'West', but between different cinemas in the Asia Pacific. What do these trends mean for global cinema? How are co-productions and crossover films changing the nature of Hollywood and East Asian cinemas? The book includes in-depth studies of Park Chan-wook, 'Infernal Affairs', 'Seven Samurai', and 'Princess Mononoke'.

**princess in japanese language:** The Splendor of Longing in the Tale of the Genji Norma Field, 2019-01-29 Foremost among Japanese literary classics and one of the world's earliest novels, the Tale of Genji was written around the year A.D. 1000 by Murasaki Shikibu, a woman from a declining aristocratic family. For sophistication and insight, Western prose fiction was to wait centuries to rival her work. Norma Field explores the shifting configurations of the Tale, showing how the hero Genji is made and unmade by a series of heroines. Professor Field draws on the riches of both Japanese and Western scholarship, as well as on her own sensitive reading of the Tale. Included are discussions of the social, psychological, and political dimensions of the aesthetics of this novel, with emphasis on the crucial relationship of erotic and political concerns to prose fiction. Norma Field is Assistant Professor of Far Eastern Languages and Civilizations at the University of Chicago. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to

again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**princess in japanese language: Japan** David Christie Murray, 2020-08-15 Reproduction of the original: Japan by David Christie Murray

**princess in japanese language: Promiscuous Media** Hikari Hori, 2018-01-15 In *Promiscuous Media*, Hikari Hori makes a compelling case that the visual culture of Showa-era Japan articulated urgent issues of modernity rather than serving as a simple expression of nationalism. Hori makes clear that the Japanese cinema of the time was in fact almost wholly built on a foundation of Russian and British film theory as well as American film genres and techniques. Hori provides a range of examples that illustrate how maternal melodrama and animated features, akin to those popularized by Disney, were adopted wholesale by Japanese filmmakers. Emperor Hirohito's image, Hori argues, was inseparable from the development of mass media; he was the first emperor whose public appearances were covered by media ranging from postcards to radio broadcasts. Worship of the emperor through viewing his image, Hori shows, taught the Japanese people how to look at images and primed their enjoyment of early animation and documentary films alike. *Promiscuous Media* links the political and the cultural closely in a way that illuminates the nature of twentieth-century Japanese society.

**princess in japanese language: Fashion, Women and Power** Denise N. Rall, 2021-12-10 This book addresses the relationships between fashion, women and power. One of the constants within the book is to question the enduring relationship between women and dress and how these inform and articulate the ways in which women remain represented as either suitable or not for public office and their behaviour is informed through dress when they are in power. The book critiques the interplays between politics, power, class, race and expectation in relation to the everyday practice of getting dress and the more performative and symbolic function of dress as embodiment. As never before, women are in positions of political power, and find themselves facing the maelstroms of mass media regarding their fashion, their deportment, and their right to govern. The contributors offer a wide set of perspectives on women and their roles, and their fashions when taking up powerful positions in Australia, New Zealand, United Kingdom and the United States. From the United Kingdom, the historical issues surrounding the movement towards 'rational dress' for women seeking their rights to vote and exercise are interrogated. The volume also explores viewpoints from East Asia, such as the constricting role for 'common' women upon entering the Imperial family in Japan. From the United States come the troublesome media stories engulfing two significant American Democratic First Ladies, Hillary Rodham Clinton and Michelle Obama. From New Zealand, the media reports on Prime Minister Jacinda Ardern upon her motherhood while serving in the office and on her clothing during the 2019 Christchurch massacre comprise a much-needed contribution to the literature on women, politics and dress. Further, the role of dress in politics broadly as a form of resistance, will be examined in Australia from recent skirmishes over 'appropriate dress' with ex-prime minister Julia Gillard and other Australian female politicians. The role of women and what their fashion selections mean continues via considerable debate during worldwide events. Finally, the theme of resistance and social media continues with an examination of protest dressing in the recent street battles in Hong Kong to how young Asian women have been influenced by the social media campaigns to encourage wearing the veil in Indonesia, to Asian women negotiating femininity in political dress. Primary readership will be among researchers, scholars, educators and students in the fields of fashion, dress studies, women and gender studies and media and history. It will be of particular value as at graduate level and as a supplementary resource. There may be some general appeal to those with an interest in the women or cultures at the centre of the discussions.

**princess in japanese language: *Anais Nin*** Suzanne Nalbantian, 1997-07-13 This book of essays is the first to probe Anais Nin's achievements as a literary artist. With an introduction by the

editor, Suzanne Nalbantian, the collection examines the literary strategies of Nin in their psychoanalytical and stylistic dimensions. Various contributors scrutinize Nin's artistry, identifying her unique modernist techniques and her poetic vision. Others observe the transfer of her psychoanalytical positions to narrative. The volume also contains fresh views of Nin by her brother Joaquin Nin-Culmell as well as innovative analyses of the reception of her works.

**princess in japanese language: Japan Report** , 1987

**princess in japanese language:** Focus On: 100 Most Popular 2010s Fantasy Films Wikipedia contributors,

**princess in japanese language: Japan and the Middle East** Satoru Nakamura, Steven Wright, 2023-03-11 The book provides a comprehensive analysis of the emergence, political economy and foreign relations of Japan's relations with the Middle East, with an emphasis on its relations with the states in the Gulf Region. It offers both country specific case studies and thematic chapters, providing comprehensive study on Japan's relations with the Gulf and the wider Middle East. Japan enjoys a strategic partnership with the Arab Gulf countries in terms of its energy trade, yet this has morphed into a wider trading relationship with the wider Middle East. The book studies Japan's relations with Israel, Egypt and Turkey, covering security, the oil sector and the LNG sector Middle East. This will allow this book to go beyond its rich analytical and empirical content.

**princess in japanese language: Japan Now** , 1998

**princess in japanese language: Japan's Empire of Birds** Annika A. Culver, 2022-03-24 As a transnational history of science, Japan's Empire of Birds: Aristocrats, Anglo-Americans, and Transwar Ornithology focuses on the political aspects of highly mobile Japanese explorer-scientists, or cosmopolitan gentlemen of science, circulating between Japanese and British/American spaces in the transwar period from the 1920s to 1950s. Annika A. Culver examines a network of zoologists united by their practice of ornithology and aristocratic status. She goes on to explore issues of masculinity and race related to this amidst the backdrop of imperial Japan's interwar period of peaceful internationalism, the rise of fascism, the Japanese takeover of Manchuria, and war in China and the Pacific. Culver concludes by investigating how these scientists repurposed their aims during Japan's Allied Occupation and the Cold War. Inspired by geographer Doreen Massey, themes covered in the volume include social space and place in these specific locations and how identities transform to garner social capital and scientific credibility in transnational associations and travel for non-white scientists.

**princess in japanese language: Library of Congress Subject Headings** Library of Congress, 2006

**princess in japanese language: Kyoto Visual Culture in the Early Edo and Meiji Periods**

Morgan Pitelka, Alice Y. Tseng, 2016-05-20 The city of Kyoto has undergone radical shifts in its significance as a political and cultural center, as a hub of the national bureaucracy, as a symbolic and religious center, and as a site for the production and display of art. However, the field of Japanese history and culture lacks a book that considers Kyoto on its own terms as a historic city with a changing identity. Examining cultural production in the city of Kyoto in two periods of political transition, this book promises to be a major step forward in advancing our knowledge of Kyoto's history and culture. Its chapters focus on two periods in Kyoto's history in which the old capital was politically marginalized: the early Edo period, when the center of power shifted from the old imperial capital to the new warriors' capital of Edo; and the Meiji period, when the imperial court itself was moved to the new modern center of Tokyo. The contributors argue that in both periods the response of Kyoto elites—emperors, courtiers, tea masters, municipal leaders, monks, and merchants—was artistic production and cultural revival. As an artistic, cultural and historical study of Japan's most important historic city, this book will be invaluable to students and scholars of Japanese history, Asian history, the Edo and Meiji periods, art history, visual culture and cultural history.

**princess in japanese language: Asian American Spies** Brian Masaru Hayashi, 2021 This history of Asian Americans in the Office of Strategic Services (OSS) during World War II reveals the

inner workings of this spy agency and how Euroamerican leaders' conceptions of race and loyalty shaped US wartime intelligence.

**princess in japanese language: The Story of Japan** David Murray, 1894

**princess in japanese language: Takeuchi Documents III** Kosaka Wado, 2018-03-16 The extraordinary truth about an extremely ancient era revealed in documentation that has only recently come to light after being secretly guarded for over 1500 years by 67 generations of priests from the Koso Kotai Jingu Shrine in Japan

**princess in japanese language: Library of Congress Subject Headings** Library of Congress. Cataloging Policy and Support Office, 2007

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