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An Empirical Study of Explicitation

(Translating from Japanese to English)

Diplomová práce

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Prohlášení o duševním vlastnictví

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Marta Zdubová

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Abbreviations used in the study

ST, [ST]   – source text
TT, [TT]   – target text
SL   – source language
TL   – target language
[*lit*]   – literal translation
OE   – Old English
ME   – Middle English

[sub]   – subject marker
[top]   – subject marker
[link]   – linking particle
[ger]   – gerundive form of verb
[obj]   – object marking particle
[pass]   – passive form
[past]   – past tense
[report]   – reporting particle
[intens]   – intensification
[pol]   – polite form
[mim]   – mimetic word
[onom]   – onomatopoeic word
[nom]   – nominalizing particle
[pot]   – potential
[neg]   – negative

Introduction

Literary translation is a complex process during which the meaning of a text is interpreted and subsequently expressed in a different language. This process is a difficult task for the translator, as he has to deal with many linguistic and cultural differences during his or her attempt to transfer the author's original message to the target reader. As every person has different experience and pragmatic knowledge, and the meaning intended by the author may remain hidden even from the readers of the untranslated, source text, it is probably inevitable that the translated, target text will differ from the original. The task for the translator is thus to produce a text, which would be equivalent in meaning to the original text as much as possible. However, there are cases, in which the translator cannot avoid making changes, or translation shifts, sometimes supplying more information, sometimes reducing it.

In the case of translation from Japanese to English, we can expect numerous translation shifts due to the fact that the translator works within two extremely different cultural contexts. The Japanese language is said to be an isolated language, sharing little or no features with other languages. Although many English words are recently being adopted into Japanese, the distance between the two languages remains, as the Japanese people do not hesitate to attach to these adopted English words different meanings than their original ones. Many words that sound like English ones are also being created in Japan, perhaps for fashionable reasons, but these actually do not exist in English language.

The aim of this study is to trace various translation procedures and shifts that are typical for translations from Japanese to English, with

attention to the phenomenon called 'explicitation'. Explicitation is understood here as a process interconnected with some of the translation procedures, and as such they should be analyzed together.

In Part I of this study we will look at the various translation procedures and the concept of explicitation. This part also includes a comparison of Japanese and English languages, in which we will foreshadow the various shifts and differences in explicitness that can be expected in an actual translation from Japanese to English.

In Part II we will identify the most remarkable shifts in explicitness and other shifts and processes that could be observed in the corpus and suggest the utilization of the findings by students and beginning translators.

Part I

Theoretical Background

Chapter 1

Translation Procedures

When translating from one language to another, translators use (both consciously and unconsciously) various translation procedures, sometimes referred to also as 'techniques' or 'strategies'. The choice of procedures to be used in individual translations depends on factors such as the type of source and target languages (e.g. synthetic versus analytic language), type of translated text (e.g. poetry versus technical documentation), experience of the translator (professional versus student), purpose of the translation, and so on.

In translations of literary texts, various procedures are being combined by translators in their attempt to produce an equivalent and meaningful text in the target language. Terminology of these procedures is not unified and also the numbers of procedures identified by individual authors differ. The number of all possible language combinations in translation is too big, and each language combination may necessitate different sets of translation procedures, therefore creating an exhaustive list of all possible procedures would be an unrealistic task.

Some translation procedures may be used more frequently, others only in certain language combinations. For instance, 'transliteration' can be seen only in translations between languages that use different writing systems.

Below is the list of the basic translation procedures, with examples related to Japanese - English translation.

(1) *TRANSCRIPTION*, also called *adoption, transfer, transference, borrowing, loan word* (e.g. Vinay and Darbelnet, 1976; Newmark, 1995).

An expression from the source language (SL) is used in the target language (TL) when there is no corresponding expression in the TL (e.g. names of food, names of new inventions and concepts, proper names, etc.)

When the SL and TL use different writing systems, this procedure also includes the process of *TRANSLITERATION*, often accompanied by changed pronunciation. This is the case of Japanese, where loan words from English, as well as other languages, are very frequent, adopted for concepts which do not exist in Japanese, or just to enrich the vocabulary with words that sound fashionably. Words transliterated into Japanese undergo various modifications of pronunciation, due to the syllabic character of Japanese and other pronunciation constraints. Examples:

Elevator	→	エレベーター	/erebe:ta:/
Christmas tree	→	クリスマスツリー	/kurisumasutsuri:/
Soccer	→	サッカー	/sakka:/

Borrowings in the opposite direction, from Japanese to English, have also modified pronunciation, e.g.:

台風	/taifu:/	→	*typhoon*	/taifu:n/
空手	/karate/	→	*karate*	/kəra:ti/
着物	/kimono/	→	*kimono*	/kiməunəu/

(2) *CALQUE,* also called *through-translation, loan-translation* (e.g. Vinay and Darbelnet, 1976; Newmark, 1995).

Calque is a special type of borrowing, when a language borrows a word or phrase from another language and translates it literally. It is a common procedure for international institutional terms.

Airport → 空港 *kuukoo* (空 = air, 港 = port)

European Parliament → 欧州議会 *ooshuugikai*
(欧州 = Europe, 議会 = parliament)

(3) *TRANSPOSITION* (e.g. Vinay and Darbelnet, 1976; Newmark, 1995; Matthews & Orrantia, 2007).

Transposition involves a change in the grammar due to different language sytems, for instance a change from singular to plural, change of the position of adjective, use of different part of speech, etc. Transposition can be assumed to be one of the crucial translation procedures in case of translation from Japanese to English.

二人 の 女性 → *two women*

futari no josei
 two (L) woman

(4) *MODULATION* (e.g. Vinay and Darbelnet, 1976; Newmark, 1995; Matthews & Orrantia, 2007).

This procedure involves a change in perspective. As the term 'transposition' is used for changes in grammar, the term 'modulation' is used to refer to the lexical changes. Some authors, however, (e.g. Matthews & Orrantia) list under modulation also such examples as change from positive to double negative and change from active to

passive, while suggesting that the process of modulation may necessitate also transposition.

満室 → *No Vacancies*

<u>manshitsu</u>
full room

弟にチョコレートを食べられた。 → My brother ate my chocolate.

<u>otooto</u>   ni <u>chokoreeto</u> wo <u>taberareta</u>.
brother by chocolate   [obj] eat [pass] [past]

[*lit*]   *[I got my] chocolate eaten up by brother*

(5) *ADAPTATION* (e.g. Vinay and Darbelnet, 1976; Matthews & Orrantia, 2007); also called *cultural equivalence* (Newmark, 1995).
    Adaptation means replacement of a situation of the SL by an analogous situation of the TL, used for instance when translating proverbs and puns (Vinay and Darbelnet), or titles of books and movies, names of characters (Matthews & Orrantia), etc.

秋刀魚 の 味 [name of a film] → *An Autumn Afternoon*

<u>sanma</u> no <u>aji</u>
saury   [link] taste
(The taste of a Pacific saury)

(6) *PARAPHRASING* (e.g. Newmark, 1995; Matthews & Orrantia, 2007).
   - An amplification or free rendering of the meaning of a sentence (Newmark).
   - A type of explanatory modulation (Matthews & Orrantia).

(7) *COMPENSATION*

- Loss of meaning or sound effect or metaphor in one part of a sentence is compensated in another part. (Newmark, 1995)

The above mentioned translation procedures are only the basic ones, there are numerous other procedures proposed by linguists, for instance *amplification (expansion), reduction, addition, omission, componential analysis, rearrangement, literal translation,* etc.

The translation procedures seem to be mutually interconnected, for example the above mentioned relation between *modulation* (change of viewpoint) and *transposition* (change in grammar). Similarly, the main subject of this study, *explicitation*, is by some authors listed as a separate translation procedure, but we will treat it in this study rather as a feature interconnected with some of the translation procedures. The definitions of *explicitation* vary considerably; therefore, we will treat *explicitation* separately in the next chapter.

Chapter 2
Explicitation

The aim of the following sections (2.1 - 2.2) is to look in detail at the concept of explicitation (explicitness and implicitness), the various definitions and types of explicitation, as well as the problems connected with the research into this phenomenon.

2.1 What is explicitation?

Explicitation is a general term (however, not to be found in dictionaries), used by linguists to refer to the shifts in explicitness in translation in both directions, i.e. toward higher explicitness or higher implicitness. In other words, explicitation in translation means, that the volume of overtly expressed information in the translated text is either higher or lower than the volume of information overtly expressed in the source text.

First of all, here are several definitions of explicitation supplied by linguists:

> "At its simplest, explicitation refers to the spelling out in a target text of information which is only implicit in a source text." (Olohan & Baker, 2000: 142, cited in Hopkinson, 2007: 15)

> "A stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation." (Vinay & Darbelnet, 1995: 342, cited in Hopkinson, 2007: 15)

> "[explicitation] could be loosely defined as a technique or strategy by which the translator makes such information explicit in the TT, which is only implicit in the ST, or to denote the resulting structure in the TT of using such a technique or

strategy. Explicitation is sometimes claimed to be a universal tendency or universal of translation." (Englund Dimitrova, 2005:5, cited in Hopkinson, 2007: 15)

Becher (2010) gives the following definitions of implicitness and explicitness:

"Implicitness is the non-verbalization of information that the addressee might be able to infer." (p. 4)

"Explicitness is the verbalization of information that the addressee might be able to infer if it were not verbalized."
(p. 4)

He also gives the following examples of explicitation, which are, however, not cases of explicitation in translation, but only within the same language, but could be used here to illustrate the principle of explicitation:

Will you come? (implicit)
Will you come to the conference? (explicit)

Based on these examples we may conclude that any meaning in a language may be expressed either explicitly, or remain unexpressed, waiting for the addressee to infer it.

In case of translation, however, we must not forget that there are more options. We can illustrate them by using the examples of implicitness and explicitness supplied by Becher. Let us assume this situation: two people are talking about a conference:

Case 1:

Meaning of the SL sentence: Will you come?
Translated to the TL as: Will you come?

Both within the source text, and the target text, the information about conference remains implicit. The addressee knows from the context, that the speaker is asking about his coming to the conference. However, when we compare the target text with the source text, we cannot talk about implicitness in translation. What was said in the source text is expressed also in the target text, nothing was added, and nothing omitted. In other words, the TT sentence is equivalent to the ST sentence.

Case 2:

Meaning of the SL sentence: Will you come?
Translated to the TL as: Will you come to the conference?

Within the source text, the information about conference is implicit, while in the target text it is explicitly expressed. This is a case of explicitness in translation.

Case 3:

Meaning of the SL sentence: Will you come to the conference?
Translated to the TL as: Will you come?

This is a case of implicitness in translation.

Case 4:

Meaning of the SL sentence: Will you come to the conference?
Translated to the TL as: Will you come to the conference?
These sentences are equivalent.

These are, however, ideal examples. In a real translation the situation is more complicated, and more cases of explicitation (both

explicitness and implicitness) can be found within one sentence. Also, no two languages probably have the same lexical and grammatical organization, which is also connected with the problem of the notion of 'equivalence'.

Here are several examples of shifts in translation that have been observed by researchers as manifestations of explicitation (summarized from Hopkinson, 2007: 17-18):

- Addition of connectives (resulting in stronger cohesion);
- Addition or strengthening of cohesive ties via lexical cohesion, such as the reiteration of lexical items;
- Addition of discourse-organizing items;
- Shifts in the use of punctuation;
- Improved topic-comment links, clarification of sentence perspective;
- Raising of information from subordinate clauses to coordinate or principal structures;
- The use of relative clause instead of more compact premodification structures;
- Shifts from ST non-finite constructions to TT finite constructions (from nominalizations to verbal forms), potentially making an implicit agent explicit in the TT;
- Shifts from agentless passive to agentive or active constructions, potentially explicitating agency;
- Noun specification via determiners (possessives, demonstratives), modifiers, appositions;
- Addition of time and place adverbials;
- Insertion of explanatory phrases;
- Completion of ST fragmentary sentences in fictional prose and dialogue;
- Shifts from metaphors to similes;
- Pragmatic explicitations of implicit culture-specific information.

From the above list of examples we can understand the complexity of this phenomenon, and conclude that rather than a separate translation procedure, it is a feature accompanying other

translation procedures, being either their principle or by-product. In the following section we will look closer at the typology of explicitation and the objections that have been raised against it.

2.2 Types of explicitation

We have not yet asked the simplest question that could be asked here: "Why do ever translators make changes in the text they are translating?" Laviosa (2002), when discussing simplification strategies in translation, suggests that:

> "Two alternative factors may give rise to this common feature. It may be true that no two languages have a similar organization of lexis and/or a similar representation of cultural concepts and that these mismatches will force the translator to resort to specific strategies in order to bridge the gap between a given source and a target language." (Laviosa: 2002: 46)

The same factors will no doubt force the translator also to render some information more explicitly or more implicitly when translating a text. Other factors may be found in the following typology of explicitation proposed by Klaudy (1998). Klaudy suggests that there are four types of explicitation that can be found in translated texts:

i) **Obligatory explicitation**, which originates in the structural differences between SL and TL. "Syntactic and semantic explicitation are obligatory because without them target-language sentences would be ungrammatical. (Klaudy: 1998: 83, cited in Hopkinson, 2007: 29)

ii) **Optional explicitation**, which is "dictated by differences in text-building strategies and stylistic preferences between

languages. They are optional in the sense that grammatically correct sentences can be constructed without their application in the target language, although the text as a whole will be clumsy and unnatural." (Klaudy: 1998: 83, cited in Hopkinson, 2007: 29)

iii) **Pragmatic explicitation**, which is motivated by the cultural differences between the source and the target language.

iv) **Translation-inherent explicitation**, which "can be attributed to the nature of the translation process itself" (Klaudy, 1998:83, cited in Hopkinson, 2007: 30).

It follows from Klaudy's typology, that in addition to the differences between languages, there are also other factors that force the translator to change the level of explicitness of the target text. The nature of the 'translation-inherent explicitation' however remains somewhat unclear. Where is the border between this type of explicitation and the explicitation originating in the differences between the languages? The translator's task is to create a text that will make sense in the target language. Explicitation is one of the tools that translators use to create a meaningful text for the target readers, a tool that helps the translators to bridge the gaps between languages. Would explicitation be needed if there were no differences between languages?

Klaudy was not the first one who suggested that explicitation is sometimes used by translators regardless the differences between languages. It was in 1986, that Blum-Kulka proposed the so-called explicitation hypothesis:

"The process of translation […] necessitates a complex text and discourse processing. The process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL. This redundancy can be expressed by a rise in the level of cohesive explicitness in the TL text. This argument may be stated as

"*the explicitation hypothesis*", which postulates an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved. It follows that explicitation is viewed here as inherent in the process of translation." (Blum-Kulka, 1986/2004: 292, cited in Hopkinson, 2007: 13)

There have been numerous studies that have attempted to test Blum-Kulka's explicitation hypothesis. This research also inevitably brought discussions about the correctness of the hypothesis as well as the methodologies used in the research of explicitation. We will look at these problems in more detail in the next section.

2.3 Problems connected with the research

2.3.1 Refusal of Blum-Kulka's explicitation Hypothesis

Becher (2010) claims, that there is no justification given by Blum-Kulka for her assumption that explicitation is a universal strategy inherent in the process of language meditation. Becher analyzes a study by Øverås (1998), whose aim was to test Blum-Kulka's explicitation hypothesis by identifying and counting shifts in English-Norwegian and Norwegian-English literary translations. Øverås concludes that Blum-Kulka's explicitation hypothesis is confirmed, but Becher argues that the methodology used by Øverås in the study was incorrect, and unclear cases were counted as translation-inherent explicitations. Becher suggests that "doubtful cases should never be regarded as evidence for or against anything." (p. 10)

Becher supplies the following example of a doubtful case of translation-inherent explicitation identified by Øverås:

ST (Norwegian):
Jeg lente meg fram over bordet og fisket ut en <u>Hobby</u>.
(*lit.*: …and fished out a <u>Hobby</u>)

TT (English):
I leaned forward over the table and fished out a Hobby <u>cigarette</u>.

Becher claims that this is "definitely a case of pragmatic explicitation" (p. 11) and concludes that instead of translation-inherent explicitation, the cases identified by Øverås are rather a "mix of obligatory, optional and pragmatic explicitations." (13).

Becher refuses Blum-Kulka's explicitation hypothesis, stating that the definition of translation-inherent explicitaton is not precise and the nature of this kind of explicitation – whether being a subconscious process or a conscious strategy – has not been explained by Blum-Kulka.

As we mentioned above, apart from the unclear nature of the so-called translation-inherent explicitation, there are also several other problems connected with the research into explicitation. We will now try to summarize these problems in the following section, in which we will look in more detail at one of the studies of explicitation.

2.3.2 Methodological problems

One of the basic problems has been mentioned already above – the nature and definition of a translation-inherent explicitation. This type of explicitation was also the object of a study of explicitness by Hopkinson (2007): *Shifts of Explicitness in Translation – A Czech-English Study.*

Hopkinson claims, that his conceptual framework enables him to separate language-constrained shifts from the translation-inherent shifts, but the examples he supplies, do not make the distinction clear. The following example is claimed by Hopkinson to be a case of translation-inherent implicitation of an agent (Hopkinson: 132):
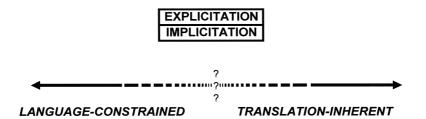
[ST]   *Některé ze zmíněných nebezpečí **moderní doba odstarnila** a v rozvinutých zemích málokomu hrozí hlad.* (Klíma 14)

    [*lit*]   …***the modern time has eliminated**..*

[TT]   *Many of these dangers **have been eliminated from modern life**. In the developed countries […] hunger is n longer a comon risk.* (Turner 14)

Hopkinson's explanation is as follows:

> *In this case, the ST uses a conventional metaphorical figure, as the circumstance (the period of time in which the process happened, i.e. the modern era) is assigned the semantic role of agent. The TT abandons this **metaphorical framing of reality**, introducing an agentless passive to signal that some real, non-metaphorical agent was responsible for the process. The ST [sic] discards the metaphor and explicitates the true, literal participant structure of the situation described in the text. In so doing, the explicitation has the effect of producing a **more conventional text**, with less use of figurative means of expression and a higher degree of **literalness**.* (p. 132)

The use of less figurative means, as described here by Hopkinson, is no doubt a stylistic feature, and as such should not be classified as a case of translation-inherent implicitation, but rather an optional one (see the classification by Klaudy, p. 12) .

Even if we admitted that translation-inherent explicitation may exist, still it is not possible to define a clear border between this kind of explicitation and the language-constrained explicitation. We could roughly illustrate the situation with the following diagram:

```
          ┌─────────────────┐
          │  EXPLICITATION  │
          │  IMPLICITATION  │
          └─────────────────┘

                    ?
    ◄─── ─ ─ ─ ─ ─····?·····─ ─ ─ ─ ───►
                    ?
   LANGUAGE-CONSTRAINED    TRANSLATION-INHERENT
```

In this diagram we suggest that translation-inherent explicitations are not separable form language-constrained ones. Translation cannot be separated from language.
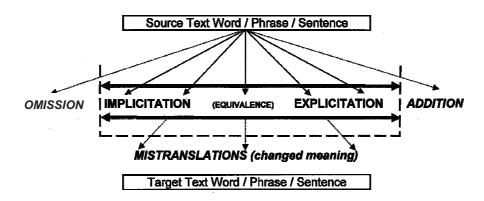
The second problem could be seen in Hopkinson's attempt to quantify the results. Not only we do not know what is to be counted as translation-inherent explicitation of meaning, and what not, Hopkinson also suggests that all kinds of omissions and additions of meanings should be excluded from the quantification of translation-inherent shifts, and only cases of explicitation and implicitation should be counted. This brings about the next problem of the concept of explicitation – where is the border between explicitation and addition on one side, and implicitation and omission on the ohter?

The problem is the meaning of "meaning". Every person has a different knowledge and experience, and the same word or sentence can carry a different set of meanings for different people. When a woman calls from the kitchen "The dinner is ready!", the sentence does not have only one explicit meaning, as it may seem, but other, implicit

meanings are carried with it as well. The implicit message directed to her husband may be for instance "Stop watching the soccer!", and for her son "Stop playing the computer games!"

Individual people do not have the same pragmatic knowledge, and what may be an explicitation of meaning for one person, may be an addition for another. Consequently, we may suggest that also the borders between addition and explicitation on one side, and omission and implicitation on the other, are not clear-cut.

Aside from additions and omissions, there is one more category not considered by Hopkinson – the mistranslations. As we will see later in the section of corpus analysis, mistranslations may be considered also as a type of explicitation, because we can suppose that the translator did not commit them deliberately, but rather by mistake during his or her attempt to recreate the meaning of the source text in the target language. Again, we may illustrate the situation with the following diagram:

We suggest here that there is no clear-cut border between implicitation and omission on one side, and explicitation and addition on

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the other. Any quantification attempted while refusing some types of shifts thus cannot bring correct results, that could be used for any generalizations about the nature of translation.

Hopkinson, for example, presents the overall distribution of all translation-inherent shifts that he detected in his corpus. He divides the shifts into three main groups, based on the type of meaning: ideational, textual, and interpersonal. Putting aside the already mentioned problem with the nature of translation-inherent explicitness shifts, the main problem of Hopkinson's study is that he only counts the cases when certain meaning became more explicit or more implicit in the target text. But we do not know how many of the individual meaning types were translated equivalently, omitted, mistranslated etc. We do not even know the total number of each meaning type in the corpus, so that we could conclude how big the role of explicitation and implicitaion could be in the process of forming the meaning of the target text. Hopkinson summarizes the results of his quantification as follows: in a 80,000-word corpus there were 349 cases of explicitation and 116 cases of implicitation of <u>ideational meanings</u>; 289 cases of explicitation and 302 cases of implicitation of <u>textual meanings</u>; and 100 cases of explicitation and 239 cases of implicitation of <u>interpersonal meanings</u>. Can any conclusions about the role of these shifts on changing the nature of the target text be made??

Maybe, if it was precisely stated, that the total number of ideational meanings in the corpus was for instance 1000, we could suggest that the frequency of explicitation and implicitation was very big, and therefore it could change the nature of the target text. But if the total number of ideational meanings in the corpus was as much as 50,000 – the explicitation of 349 of them could be considered insignificant.

We suggest therefore, that quantification of explicitation and implicitation is very problematic, and if not carried out precisely, leads to distorted results. For this reason, explicitation-addition and implicitation-omission, as well as other shifts that are inseparable from them, will be treated in this study only in terms of qualitative evaluation. The only exception from this will be made in case of explicitation of personal pronouns in our corpus, as the total numbers of personal pronouns will be presented as well.

2.3.3 The concept of equivalence

In addition to the above mentioned problems connected with the analysis of explicitation, there is one more factor that cannot be omitted when listing the problematic points of any research into explicitation. It is the nature of equivalence. As Chesterman (1998) remarks:

> *The big problem for Translation Theory, in a nutshell, has been: what is the ground by virtue of which we can say that something is a translation of something else?* (p. 18)

Chesterman distinguishes three broad approaches to the concept of equivalence:

(1) *The Equative View*: words function as signs and signs represent meanings. Meanings are absolute, unchanging. Even if the sign is changed, it has no effect on the meaning. This view is now considered too narrow.

(2) *The Taxonomic View*: different types of equivalence are appropriate in the translation of different kinds of texts. For instance, Nida made distinction between *dynamic equivalence* and *formal equivalence*,

and suggested that a higher priority should be given to dynamic equivalence, also called functional equivalence, which should enable an equivalent effect on the reader of the target text.

(3) *The Relativist View*: the concept of equivalence is being rejected, and replaced by such terms as similarity, matching, or resemblence. Such similarity view suggests that for a translator there is always more than one possible solution, and the better solution he chooses, the better the translation*.*

As a conclusion Chesterman proposes the so-called 'relation norm', which he desings "to capture the empirical fact of the enormous range of possible relations between source texts and other texts that are claimed to be, and accepted as being, translations of them." (Chesterman, 1998: 25):

> "The relation norm: a translator should act in such a way that an appropriate relation is established and maintained between the source text and the target text". (1998: 25)

We have seen in this chapter, that there are many factors that make the nature of explicitation somewhat unclear and any research into explicitation thus faces many obstacles and grey areas.

Chapter 3
Typological differences between Japanese and English

The aim of this chapter is to list and exemplify the basic differences between Japanese and English, with a special focus on the phenomenon of explicitation.

3.1 General characterization

Japanese, a language spoken by over 130 million people, is generally considered to form a one-member language family, unrelated to other languages. It is an agglutinative language, which means that various affixes are attached to words to form different meanings.

English, on the other hand, is a West Germanic language, sharing many features with other European languages. It is an analytic language, in which the majority of morphemes are free morphemes.

Structurally, Japanese is a topic – comment prominent language, with a basic word order of the verb at the final position. English, on the other hand, is a subject – predicate prominent language, with a basic word order of subject – verb – object.

Not saying obvious is a common strategy in Japanese, which means that we can expect many cases, where explicitation into English will be unavoidable.

Another typical feature of Japanese is a very complex honorific system – a wide range of lexical and grammatical means that have no equivalent in English.

In the following section we will look at some more differences between Japanese and English while comparing individual parts of speech.

3.2 Parts of speech – differences between Japanese and English

NOUNS:

(1) There is no grammatical distinction in Japanese between singular and plural nouns. The same word is used for one as well as for more than oneobject. Thus, whether the nouns *daidokoro* and *surippa* in the following example are singular or plural, depends on the context.

[ST] ものすごく汚い<u>台所</u>だって、たまらなく好きだ。床に野菜くず
が散らかっていて、<u>スリッパ</u>の裏が真っ黒になる… (p.3)

<u>Monosugoku</u> <u>kitanai</u> **daidokoro** <u>datte</u>, <u>tamaranaku</u> <u>suki da</u>. <u>Yuka</u>
   terribly   dirty   **kitchen** even desperately love.   floor

<u>ni</u>   <u>yasai</u>   <u>kuzu</u>   <u>ga</u> <u>chirakatte ite</u>, **surippa** <u>no</u>   <u>ura</u>
on   vegetable scrap [sub] be scattered, **slipper** [link] bottom

<u>ga</u>   <u>makkuro</u>   <u>ni naru</u> …
[sub] pitch black   become

 [TT] I love even incredibly dirty **kitchens** to distraction-vegetable droppings all over the floor, so dirty your **slippers** turn black on the bottom… (p.3)

For some nouns referring to people, there special plural suffixes, such as *-tachi*, *-gata*, *-domo,* that may be used, although it is not required. The plural meaning is understood from the context. The suffix *–domo* in *kodomo* (child/children) has lost its plural meaning, and therefore *–tachi* can be attached to indicate plural: *kodomo-tachi*. This somewhat resembles the situation in English, where the OE *cild* had plural form *cildru*, but was extended with another suffix in ME to *children.*

With some words, the plural may be formed by reduplication, such as *yamayama* (mountains), *kuniguni* (countries), *hitobito/katagata* (people). Aside from these somewhat exceptional cases of forming plural number in Japanese, all the other cases will necessitate explicitation of number into Englihs.

(2) There are no words in Japanese corresponding to English articles *a, an, the* – this will again necessitate explicitaiton into English

(3) There is no distinction between *Miss, Mrs., Ms., and Mr.* in Japanese. The suffix *-san* is used to address people of all marital statuses and both genders.

(4) With certain nouns, the respectful prefixes *o-* and *go-* are used, to show politeness or respect to the addressee or respect for the item named, eg. *kekkon* (marriage) → *gokekkon* (marriage), *namae* (name) → *onamae* (name). Some words with the prefix *o-* are used predominantly by females: *osushi* (sushi)*, oniku* (meat)*.* With some words of particular cultural significance, these suffixes are used very frequently or always (*ocha – tea, osake – sake, gohan – rice).* These prefixes are essentially untranslatable (*osenbei* - ?*honorable rice cracker*) and thus are rendered implicitly into English.

ADJECTIVES

The basic difference between Japanese and Egnlish adjectives is that, that there is one group of adjectives in Japansese, that may also function as a predicate. These verbal predicates have an –i suffix which can be dropped and various other suffixes may be added to form

different tenses and moods. As an exmple we can list the various possbile meanings that this kind of adjective can express:

atsui hi	→	*hot day*
Atsui. / Atsui desu.	→	*It is hot. (casual vs. formal style)*
Atsukatta. / Atsukatta desu.	→	*It was hot.*
Atsukunai. / Atsukunai desu.	→	*It is not hot.*
Atsukunakatta. /		
Atsukunakatta desu	→	*It was not hot.*
atsukute	→	*hot (gerund)*
atsukereba	→	*if it were hot (conditional)*
atsukunakereba	→	*if it were not hot*
atsukutemo	→	*even if it is hot*

When we consider for example the sentence '*Atsukatta desu*' ('It was hot'), we can see that the English translation is in one sense more explicit (explicitation of the subject of the sentence), but in another sense, it is more implicit – the Japanese word expressing formality, '*desu*' becomes omitted in English.

PRONOUNS

(1) When the meaning can be understood from the context, the Japanese prefer not to use personal pronouns. Third person pronouns *kare* (he) and *kanojo* (she) are avoided in most cases, and either the person's name or other expresions, such as *ano hito* (that person) are preferred when talking about third person. *Kare* (he) and *kanojo* (she) are often used with the meaning of *boyfriend* and *girlfriend.*

(2) English has a different set of personal pronouns for the nominative, the objectve and the possesive case of personal pronouns. In Japanese, the words stay the same, and the case is shown by a partical that comes after the pronoun.

NOM. *he - kare*, OBJ. *him - kare wo*, POSS. his - *kare no*

(4) The English demonstrative pronoun *that* has in Japanese two equivalents, *sore* and *are*. When used to premodify a noun, as in *that person*, the corresponding expressions are *sono hito* and *ano hito*. There are several differences between the Japanese demonstrative words (pronouns, adjectives and adverbs) starting with *so-* and *a-*, while in English this difference remains implicit:

Sore wa…	→	*that is…*
Are wa…	→	*that is…*
sono hito…	→	*that person*
ano hito…	→	*that person*

(5) There is only one reflexive pronoun in Japanese – *jibun.* Whether its meaning is *myself, yourself, himself, herself, ourselves, yourselves,* or *themselves*, depends on the context.

PARTICLES

Particles are words that show the relationships in a sentence. Some of them function like prepositions in English, some have grammatical function – they indicate subject, object, indirect object, etc. They always follow the word or words they mark. The most important particles are:

Wa – the topic marker [top]. It can be translated into Egnlish as "Speaking of…", "As for…".
Ga – subject marker [sub].
Wo – object marker [obj].
No – possessive marker and also a particle indicating link between two words. [link]
Ni – indirect object marker; location marker, direction marker, time marker.
Ka – functions like the English question mark.

Ne – confirmation. It is similar to the Engllish tag questions.
Yo – conveying emotion or strong feeling. It can function as an exclamation mark, or emphasis.

VERBS

There are so many differences between the Japanese and English verbs, that hundreds of pages could be written about them. We will therefore mention only the most striking differences, without going into too big details:

(1) Japanese verbs do not have different forms to indicate person, or number.

<u>*Ikimasu*</u>
  go → this verb can mean: *I go, You go, He/She/It goes, We go,* and *They go.* (Pronouns are frequently omitted in Japanese). As there is no grammatical means to express future tense, the word *Ikimasu* may be translated into English also as: *I will go, You will go,* etc.

(2) There is a very complex system of politeness in Japanese. In addition to the basic form, verbs have also respectful and humble forms. For instance, the verb <u>*to say*</u> has basic form 言う <u>*iu*</u>, respectful form おっしゃる <u>*ossharu*</u> , and humble form 申し上げる <u>*mooshiageru*</u>.

(3) The English verb **to be** corresponds to three Japanese verbs, each expressing a particular aspect of the meaning of **to be**: **da**/**desu** – indicating characteristics, quality, etc.; **aru**/**arimasu** - used to indicate existence of inanimate objects, and **iru**/**imasu** – indicating of existence of animate nouns.

(4) As we have already mentioned the agglutinative character of Japanese, various affixes are being attached to Japanese verbs to form e.g. past tense, negative, gerund, concditional, passive, potential causative, etc. Cummulation of such affixes lead to very long verbal forms.

COUNTERS

For counting objects, there are special words in Japanese, e.g. the counter **dai** for vehicles and machines, **satsu** for books and magazines, **tsuu** for letters and documents, **hiki** for small animals, etc.

3.3 Difference in inherent explicitness – an example (Comparison of Japanses and Egnlish family terms)

The differences between the Japanese and English family terms may be listed as follows:

(1) The level of inherent explicitness of some of the Japanese family terms is higher than in English. Tthey may include the specification of age of the referent. With some terms, this is true only for the written form of the term. In case of the word *cousin*, the sex of the referent may be specified in Japanese too.

- Age of the referent is expressed both in the written and the spoken form:
    brother:　　兄 *ani: older brother;* 弟 *otooto: younger brother*
    sister:　　姉 *ane: older sister;* 妹 *imooto: younger sister*

son:　　　　　長男 *choonan: the oldest (firstborn) son*

次男 *jinan: the second son*

daughter:　　長女 *choojo: the oldest daughter*

次女 *jijo: the second daughter*

The concept of inherent explicitness of the words becomes somewhat complicated, when we look at the written form of the terms. For example the word *jijo*, which means "the second daughter", is a compound word consisting of two characters, each of them having its meaning when written separately. The first character, 次, with the Japanese reading *tsugi*, means "next / following / subsequent"; the second character, 女, with the Japanese reading *onna*, means "woman/female". As a compound, however, the word is pronounced in Chinese reading, *jijo*, and has a compound meaning "the second daughter", while the syllables *ji* and *jo* are not semantically independent. In other words, English equivalent is in this case more explicit because the meaning has to be expressed in more words, but if we consider only the written form, we can see that although it is only one word in Japanese, it consists of two characters. This inconsistency is accounted for by the fact that the Japanese language adopted the Chinese writing system, which due to the typological differences between the two languages, was not suitable for it. The system became much complicated by addition of two Japanese syllabic alphabets, hiragana and katakana, and by attaching to the Chinese characters Japanese, as well as Chinese readings. Therefore, when comparing the Japanese and English languages in terms of explicitness, we have to bear in mind, that the level of explicitness of the pronounced words may not be the same with the level of explicitness of the characters that are used for writing these words in Japanese. The written form however plays a

very important role in understanding the meaning of many of the Japanese compounds, as there are too many homophones.

- Age of the referent is expressed only in the written form:

    uncle: 伯父 / 叔父 – both pronounced *oji*, the first term referring to the older brother of father or mother, the second to the younger brother of father or mother.

    aunt: 伯母 / 叔母 – both pronounced *oba*, older sister of father or mother / younger sister of father or mohter.

    granduncle: 大伯父 / 大叔父 – both pronounced *oooji*

    grandaunt: 大伯母 / 大叔母 – both pronounced *oooba*

It must be noted at this moment, that there is also an option to write these words only in the syllabic aphabet, with the same pronunciation (おじ - uncle, おば – aunt, おおじ – granduncle, おおば - grandaunt), in which all these differences expressed in characters regarding age disappear, and the Japanese word is then equivalent with the English word, with no difference in the level of inherent explicitness.

- Sex of the referent is expressed in the written form:

    cousin: 従兄弟 / 従姉妹 – both pronounced *itoko*, the first term referring to the male cousin, the second to the female cousin.

- Both sex and age are expressed in the written and pronounced form:

    cousin: 従兄 *juukei: older male cousin*
                   従姉 *juushi: older female cousin*
                   従弟 *juutei: younger male cousin*
                   従妹 *juumai: younger female cousin*

From the above examples of words referring to relatives, we can see that the vocabulary referring to family members in Japanese language is more inherently explicit than the English words. We mentioned only some of the basic words, but there are many more complex ones, for example 長弟 *chootei*, which refers to *the oldest of one's younger brothers*. This complexity of vocabulary can be accounted for by the fact, that the Japanese society is strongly hierarchical and this became reflected in the terminology.

(2) The second feature of the Japanese family terms, and the more important one in the actual usage, is that there is not only one set of these terms:

> "Closely related to the choice of speech style is the well-discussed tendency of a Japanese to identify himself or herself as a member of a group. An individual is simultaneously a member of various social groups – family, university from which one has graduated, or the company where one is employed. Depending on the situational context, one of these and other groups is emphasized. Inside the group is called *uchi* 'inside,' whereas outside the group is referred to as *soto*, 'outside,' and a different social orientation and behavior is observed in these two contrasting social territories." (Maynard, 2009: 18)

When referring to family members, an appropriate term must be used, depending on whether we refer to family among *uchi* or *soto* group. The speech style within *uchi* group is informal and casual, whereas within the *soto* group it is formal and polite. For example the term for *older brother,* 兄 *ani*, is used when someone refers to his or her own older brother, when referring to someone else's older brother, the word お兄さん *oniisan* is used. In English, this is explicitly expressed by possessive pronouns, *my brother (ani)* vs *your/his etc. brother* (*oniisan*). Other examples:

chichi / *otoosan* - one's own father / someone's father
haha /*okaasan* - one's own mother / someone's mother
kanai, tsuma / *okusan* - one's own wife / someone's wife
ane / *oneesan* – one's own older sister / someone else's older sister

These examples are referential terms, when directly addressing family members, there are cases when the word used toward one's own relative is the same or similar to the word used toward member of someone else's family, as well as there are cases, when the terms used are completely different

The purpose of this section was to briefly list the most significant typological differences between Japanse and English, preparing thus the ground for the next part of this study – the corpus analysis, in which we will shift from the sphere of theory to the actual usage of Japanese and English, and an actual translation between these two languages.

Part II

Corpus Analysis

In this section, we will identify and characterize the most significant shifts and tendencies in the corpus, with a special focus on the phenomenon of explicitation. The object of this study is a parallel corpus of Japanese and English literary text – the first chapter of the book *Kitchen*, by a Japanese writer Banana Yoshimoto, and its translation by Megan Backus.

The text, which forms the corpus, is a first-person narration combined with dialogues. The story is told by a young girl, who has a special liking for all sorts of kitchens. After her last relative – her grandmother - dies, Mikage is invited by a young man who knew her grandmother, to move to their house to live with him and his mother.

The first chapter of the book, which forms the corpus, consists of 816 sentences of Japanese text and 884 sentences of English text.

This part of the study is divided into two chapters (Chapter 4 and Chapter 5). In chapter 4, we will focus on individual types of shifts in explicitation, divided into thematic groups. In chapter 5 we will look at several miscellaneous cases of explicitation – mistranslations, omissions, and additions.

Chapter 4
Shifts in explicitness and other translation shifts

4.1 Pronouns

As we have mentioned in the section, where we focused on typological differences between Japanese and English, the general tendency in Japanese is to avoid the usage of pronouns. When it is clear from the context, there is no need in Japanese to explicitly mention the referent. In other cases, the Japanese prefer to use the name of the person when talking about him or her, or when talking directly with the person. There are pronouns equivalent to the English pronouns *you*, *he* and *she*, but are used differently than in English.

For illustration, a total of 1251 personal pronouns could be found in the English part of the corpus, while in the original Japanese text, the number of personal pronouns was only 322. (For a comparison, the numbers in case of possessive pronouns were 210 in case of English, and 45 in Japanese).

The total number of the 1st person personal pronoun "I" used in Egnlish was 607, while in Japanese the number of the same pronoun 私 ("watashi") was only 194. Most frequent use of the 1st person pronoun 私 was observed when introducing direct speech and in reported speech where the speaker reported his own thoughts. When reading Japanese dialogues, the reader might get lost very soon as the subject is not often expressed in a Japanese sentence, that is why the author has marked the dialogues in this way to help the reader.

[ST] 「す、すごい生涯。」私は言い、

「まだ生きてるって。」と雄一が言った。(p. 23)

"Su, sugoi   shougai." **watashi** wa   ii,
"awesome   lifetime."   **I**   [top]   say,

"mada ikiteru tte."   to   Yuuichi ga   itta.
"still living [s.o. said]." [report] Yuichi   [sub] said.

[TT] "What an *amazing* life story!"
     "She's not dead yet," said Yuichi. (p. 14)

Apart from 私は言った *watashi wa itta* (I said), the personal pronoun 私 was frequently used in other reporting expressions, such as 私は告げた *watashi wa tsugeta* (I told [someone]); 私はうなずいた *watashi wa unazuita* (I nodded); 私は思った *watashi was omotta* (I thought), 私は笑った *watashi wa waratta* (I smiled), etc.

Other cases, when the 1st person pronoun 私 was used, were: long, complex sentences, perhaps to remind the reader about the subject, and cases, where this pronoun could not be avoided, such as in the function of object, e.g.:

[ST]「桜井みかげさんだよ。」と雄一が私を紹介した。(p. 18)

"Sakurai Mikage da yo."   to   Yuuichi ga   **watashi** wo
[name]   this is[intens] [report] [name] [sub]   I   [obj]

shoukai shita.
 Introduced

[TT] Yuichi introduced me: "This is Mikage Sakurai." (p. 11)

The 2nd person personal pronouns *anata, kimi, omae* ("you") are generally avoided in Japanese, unless used toward someone to whom

we have formed a close relationship, such as a boyfriend, girlfriend, husband, etc. Similarly, the 3rd person personal pronouns *kare* ("he") and *kanojo* ("she") are mostly used with the meaning of "boyfriend" and "girlfriend". This accounts for the total lower number of personal pronouns in Japanese, when compared to English.

When addressing or referring to someone, the Japanese prefer to use the person's name or other expressions, such as あの人 *ano hito* ("that person"). The other reason for the low frequency of pronouns in Japanese we have already mentioned – subject of a Japanese sentence does not have to be explicitly mentioned as long as it is understood from the context. In English, however, subject has to be expressed explicitly.

4.2 Loan words

There were several loan words in the Japanese text. Although borrowed from English, the translator in most cases chose to translate the loan word back into English with certain shifts:

- Loan word translated back to English to its original form:

    [ST]   白い**タイル** (p. 9)
           *shiroi **tairu*** (*lit* ."white **tile**")

    [TT]   white <u>tile</u> (p. 3)

- Explicitation of the plural number:

    [ST]   **スリッパ**の裏が真っ黒になる (p.9)
           surippa *no*   <u>*ura*</u>   *ga* <u>*makkuro*</u>   <u>*ni naru*</u>
            slipper [link] bottom [sub] pitch-black   to become

[TT]   <u>slippers</u> turn black on the bottom (p. 3)

- synonymy:

[ST]		[TT]
メモ *memo* ("memo")	→	slip of paper
マンション *manshon* ("mansion")	→	apartment building
ドアチャイム *doa chaimu* ("door chime")	→	bell
ベランダ *beranda* ("veranda")	→	terrace
トイレ *toire* ("toilet")	→	bathroom

- reformulation of the whole sentence:

[ST]   <u>パワー</u>だ。(p. 11)
Pawaa *da.*

[*lit*]   It is <u>power</u>.

[TT]   It takes <u>energy</u>. (p. 5)

[ST]   私は<u>リアル</u>にそう感じた。(p. 33)
*Watashi wa **riaru** ni soo kanjita.*

[*lit*.]   I **really** felt like that.

[TT]   The <u>reality</u> of that fact was immediate. (p. 22)

[ST]   「ねえ、でも。」思い切って再び私は<u>チャレンジ</u>した。(p.44)
*"Nee, demo." omoikitte futatabi watashi wa **charenji** sita.*

[*lit*.]   "Well, but.." I ventured the **challenge** a second time.

[TT]   "Yeah, but…" I <u>broached</u> the subject a second time. (p. 30)

We can see from the examples above, that even loan words from English are sometimes being translated back more explicitly. This is

perhaps due to the tendency in Japanese to borrow a foreign word and use it with a slightly different meaning (e.g. "mansion" – meaning originally a large impressive house, but the Japanese use this word with the meaning of "flat" or "house", no matter how small it is.)

4.3 Explicitation due to cultural differences

Languge is an integral part of every culture and that is probably also the reason why the Japanese language is so different from any other language. The Japanese culture differs a lot too, and in this section we will look at some of the cultural differences that became reflected in language. The most prominent feature to be listed in this section is the system of politeness we already mentioned earlier. This is so complex and complicated feature of the Japanese language, that even the native speakers have problems to master it. We will only list some examples to show what kind of solutions the translator used to translate these expressions.

4.3.1 Politeness

- No explicitation into English:

    [ST]   […] 朝が<u>来てくれた</u>。(p.10)

    Asa   _ga_   **_kite kureta_**.
    morning [sub]   came [pol]

    [TT]   […] and morning <u>came</u>. (p.5)

    - the modification of the verb _kuru_ ("to come") by _kureru_ (→ _kite kureru)_ expresses, that the speaker is thankful for what is

expressed by the verb, in this case, she is thankful for that the morning came (she felt lonely and sad at night, since her grandmother died recently).

- Explicitation of the person affected:

[ST]　祖母がいくらお金をきちんと<u>**のこしてくれた**</u> [...] (p. 11)

  Sobo　　*ga*　*ikura*　*okane*　*wo*　*kichin to*
 grandmother [sub] some money [obj] decently

  nokoshite kureta…
 left [pol]

[TT]　I thought of the money my grandmother had <u>left me</u> – just enough. (p. 5)

- Intensification of English verb:

[ST]　[...] を彼女は嬉しそうに<u>**食べてくれた**</u>。(p. 27)

  […] wo <u>kanojo</u> wa　<u>ureshisoo ni</u> **tabete kureta**.
  [obj]　she [top]　happily　ate [pol]

[TT]　She <u>attacked</u> the food – […] – with gusto. (p. 18)

As we mentioned the idiomatic character of the Japanese language, there are also many idiomatic expressions expressing politeness that are used in every day life - greetings, such as when leaving one's home (*Itte kimasu.* - "I am going and will come."; *Itte rasshai.* - "Go, and please come back."), or when returning home (*Tadaima.* - "I'm home."; *Okaeri* - "Welcome back."), requests, appeals, etc. There are many such expressions in the corpus that could be listed as examples, but because of their idiomatic character, and difficutlties that accompany

their translation into English, which is usually by various paraphrases, we will not treat them in this study.

4.3.2 Expressions related to food and cooking

These words were mostly translated into English more explicitly, as the translator supposed that the English reader might not be familiar with the meaning of some of them:

[ST]　玉子がゆ *tamago gayu*　→　[TT]　"soupy rice with eggs"

[ST]　茶道 *chadoo*　　　　→　[TT]　"tea ceremony"

[ST]　ラーメン *raamen*　　　→　[TT]　"*ramen* noodles" - explictly only with the first appearance in the text, later in the text the translator used only *ramen* in italics.

[ST]　どんぶり *donburi*　　　→　[TT]　"porcelain bowls"

Sometimes, however, the translator chose to translate these terms into English more implicitly:

[ST]　ほうじ茶 *hoojicha* ("roasted green tea")　　→ [TT]　"tea"

[ST]　ごはん茶わん *gohan chawan* ("rice bowl")　→ [TT]　"bowl"

There was also one proverb related to food:

[ST]　奇跡が**ボタもちのように**たずねてきたその午後…(p. 11)

　　　kiseki ga **botamochi no you ni** tazunete kita sono gogo…

[*lit.*]　"that afternoon, when a miracle like *botamochi* came to me"
　　　botamochi = a type of cake

[TT] A miracle, <u>a godsend</u>, came calling one afternoon.

4.3.3 Expressions related to household.

[ST] 和室 *washitsu*   →   [TT] "the Japanese-style room"

[ST] 畳 *tatami*   →   [TT] "the *tatami* mat"

These expressions were translated into English more explicitly.

4. 4 Japanese onomatopoeic and mimetic words

One of the typical features of the Japanese language is the frequent use of sound symbolic words. These words are probably in any language, but in Japanese such kind of words are used freqently even to describe situations where no sound can be heard e.g. the words *sutto* and *shinto*, both describing silence:

[ST] いつも**すっと**眠れた。(p. 32)

    <u>Itsumo</u>   **<u>sutto</u>**   <u>nemureta</u>.
    Always   silently[mim]   sleeping

[TT] I slept <u>like a baby</u>. (p. 22)

[ST] しんと光る台所 (p. 10)

    <u>Shinto</u>   <u>hikaru</u>   <u>daidokoro</u>
    silently[mim] to shine   kitchen

[TT] The <u>deathly silent</u>, gleaming kitchen. (p. 4)

Based on the examples detected in the corpus, we can broadly divide them into:

(1) onomatopoeia – words representing actual sounds,
(2) mimetic words representing visual senses, and
(3) mimetic words representing feelings.

There were also several words that could fall into more than one of these categories.

As these words are much more frequent in Japanese than in English, let us now examine the various solutions chosen by the translator, when rendering them into English.

(1) Onomatopoeia – words representing actual sounds.

- Using an "equivalent" English onomatopoeia

[ST]   ピンポンとふいにどあチャイムが鳴った。(p. 11)

Pinpon to   fui ni   doa chaimu   ga   natta.
[onom]   suddenly door chime   [sub] to sound

[TT]   *Dingdong.* Suddenly the doorbell rang. (p. 5)

- the translator made use of italics to emphasize the onomatopoeic character of the word.

- Explicitation into English:

[ST]   うんうんうなずきながら、見てまわった。(p. 17)

Unun   unazuki nagara,   mite mawatta.
[onom]   while nodding,   looked around.

[TT]   I looked around, nodding and murmuring approvingly, "Mmm, mmm." (p. 10)

- in this example, the meaning of the original "unun" becomes more explicit in English by adding the description that "mmm, mmm" is a an "approving murmur" .

[ST] <u>**ぎいっと**</u>音を立ててドアが開いて… (p. 44)

Giitto <u>oto wo tatete</u>   <u>doa</u> <u>ga</u> <u>hiraite</u>…
[onom]   to make sound[ger] door [sub] to open[ger]

[TT] The door opened <u>with a squeak of hinges</u>. (p. 30)

- Implicitation into English:

[ST] 彼女は<u>**はあはあ**</u>息をつきながら少しかすれた声で、「初めまして。」と笑った。(p. 18)

<u>Kanojyo</u> wa **haahaa** <u>iki wo tsukinagara</u> <u>sukoshi</u> <u>kasureta</u>
She   [top]   [onom]   while breathing   a bit   hoarse

<u>koe</u>   <u>de</u>, "<u>hajimemashite</u>."   to <u>waratta</u>.
voice   in   "How do you do." [ref] smiled]

[TT] "How do you do," she said in a slightly husky voice, <u>still panting</u>, with a smile. (p. 11)

- In this example, the "haa haa breathing" was rendered implictly into English by using the expression "still panting."

[ST] 彼女はきゅうりを<u>**ぽりぽり**</u>食べながら言った。(p. 29)

<u>Kanojyo</u> wa <u>kyuuri</u>   wo **poripori**   <u>tabenagara</u> <u>itta</u>.
She   [top] cucumber [obj]   [onom]   while eating said

[TT] She said, <u>munching</u> cucumbers,… (p. 19)

- In this example, the "poripori eating" became implicit in the TT word "munching".

(2) Mimetic words representing visual senses

- Using an approximately equivalent expression:

[ST]　ちょっと見ると全く**バラバラ**でも、妙に品のいいものばかりだった。(p. 17)

Chotto　miru to　mattaku **barabara**　demo,　myoo ni
A bit　 to look　totally　　[mim]　　 but,　strangely

hin no ii　　　mono　bakari　datta.
good quality　thing　　only　　was

[TT]　It was clear that in spite of the <u>disorder</u> everything was of the finest quality. (p. 9)

- Explicitation into English:

[ST]　また**ぽろぽろ**と涙をこぼした。(p. 13)

Mata　**poroporo**　to　namida wo koboshita.
Again　　[mim]　　[report]　　　to weep [past]

[TT]　His tears <u>fell like rain</u>. (p. 7)

- in this example the mimetic word "poroporo" is rendered explicitly by using a simile.

- Implicitation into English:

[ST]　私はぶしつけなまでに**じろじろ**見つめながら、… (p. 19)

Watashi wa bushitsuke na   made ni   **jirojiro**   mitsumenagara…
I   [top]   rude   up to   [mim]   while staring

[TT]   I was staring to the point of rudeness. (p. 11)

- the meaning of the Japanese word "jirojiro" becomes implicit in
   the target text.

(3) Mimetic words representing feelings

- Explicitation into English:

[ST]   わくわくした気持ちになってしまった。(p. 47)

Wakuwaku   shita kimochi   ni natte shimatta.
[mim]   feeling   to become [past]

[TT]   I began to feel strangely shaky. (p. 38)

- Implicitation into English:

[ST]   ぺたぺたとはだしで… (p. 25)

Petapeta   to   hadashi de
[mim]   [ref]   barefoot

[TT]   …, barefoot, … (p. 16)

- the meaning of "petapeta", which refers to a sticky feeling (as
   when walking barefoot on a wooden floor), becomes implicit /
   omitted in the target text.

In addition to the above examples of onomatopoeic and mimetic
expressions, there were also cases of words which could be listed

under both categories. For example, the word "wasawasa" refers in the text to the trembling (visual effect) and rustling (sound effect) of trees in the wind.

4. 5 Unfinished Japanese sentences

Explicitation from Japanese into English is unavoidable in cases, where the Japanese sentences are deliberately left unfinished by the Japanese speaker. On one side, this strategy is an obvious means of the language economy, on the other, this often leads to ambiguitis, forcing the listener to ask reassuring qestions regarding the content. Another purpose of such way of talking is also to avoid too direct expressions that might be offending for the listener. Here are several examples from our corpus.

[ST]   「なぜかこの変な顔の。」彼はほほえんで写真を見た。(p. 22)

"Nazeka kono   hen na   kao no." kare wa   hohoende
"why   this   strange face [lLink]." he [top]   smiling [ger]

shashin   wo   mita.
photo   [obj] looked.

[TT]   "Why he would marry such a strange…" he said smiling, looking at the photo. (p. 14)

In this case, the translator explicitly rendered both the subject [he] and the verb [would marry] of the direct speech, while keeping the object [woman] implicit, similarly as it is in the ST. Further, the fact, that what

is strange about the woman, is her face, becomes omitted, changing the meaning from "a woman with a strange face" to "a strange woman".

Frequently, the Japanese speaker only says the topic of the sentence, leaving it up to the listener to guess the rest. Frequently, verbs are being omitted in Japanese:

[ST]　出なくては。(p.44)
　　　Denakute　　wa.
　　　Not leaving [top] .

[TT]　I had to move out.

In Japanese, the meaning of "must" and "have to" is formed by a double negative with the meaning of approximately "not doing something is not possible". The Japanese sentence in the above example would therefore be, if explicitly expressed, "Not leaving is not possible", therefore, "I have to leave".

The next sentence is an example of a Japanese sentence consisting only of the topic, rendered explicitly into English as a sentence consisting of a subject, verb and adverbial:

[ST]　「どうしたの？店は？」(p. 44)

　　　"Doo shita no?　　　Mise wa?"
　　　"What is going on?"　　Shop [top]?

[TT]　"What's going on? What's happening at the club?" (p.30)

The aim of this chapter was to list the most obvious examples of shifts in the Japanese – English translation, with a prime focus on the phenomenon of explicitation. As we consider explicitation strategy as

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inseparable from other translation strategies, we attempted to set explicitaion in a wider context of other translation shifts.

In the following chapter we will look at several "extreme" cases of explicitation, to suggest the complexity of the phenomenon of explicitation.

Chapter 5
Miscellaneous cases of explicitation

As we have already mentioned, there is no clear-cut border between implicitness and omission on one side of the scale, as well as between explicitness and addition on the other. These grey areas are however not stretching across the whole scale. Surely there are examples of an undoubtful omission of meaning as well as undoubtful cases of addition.

Beside additions and omissions, there is one more category – the category of mistranslations. As we suppose that the mistranslation was not intended by the translator, but it rather happened accidentally white the translator attempted to express an unclear, ambiguous meaning from the source text, we may list it among the examples of explicitations – an explicitation that led to a big change of meaning. There were several such examples in the corpus, let us mention first the most striking one:

5.1 Mistranslations

[ST]   「 みかげさんが来てくれるのをぼくも母も楽しみにしているから。」彼は笑った。　あんまり晴れやかに笑うので見慣れた玄関に立つその人の、瞳がぐんと近く見えて、目が離せなかった。ふいに名を呼ばれた<u>せい</u>もあると思う。
(p. 13)

「<u>Mikage-san</u> ga   <u>kite kureru</u> no   wo <u>boku</u> mo   <u>haha</u>
"Mikage   [subj]   come [pol] [nom] [obj] I [male] also mother

mo   tanoshimi ni shite iru   kara」   kare wa   waratta.
also   looking forward   because" he [top] smiled.

Anmari   hareyaka ni warau   no de   minareta genkan
Bit much cheerfully to smile therefore familiar doorway

ni   tatsu   sono hito   no,   hitomi ga   gun to
in   to stand that person [link] pupil [sub] noticeably

chikaku miete,   me ga hanasenakatta.   Fui ni
close   seem[ger] , eye [sub] let go [pot] [neg] [past] . Suddenly
                               (could not let go)

na   wo   yobareta   **sei** mo   aru   to   omou.
name [obj] to call [pas] [past] **cause** also to exist [report] to think.

[*Lit.*]   *"… I could not take my eyes off him. I think it was also*
__because__ my name was called all of a sudden."

[TT]   "Mom and I are both looking forward to your coming." His smile
was so bright as he stood in my doorway that I zoomed in for a
closeup on his pupils. I couldn't take my eyes off him. I think I
heard **a spirit** call my name. (p. 6)

      The meaning of the sentence is radically changed, due to the
translator's misunderstanding of the word せい /sei/. Japanese words,
when not written in Chinese characters, often become ambiguous as
the number of homophones in Japanese is very high. Searching the
meaning of せい in dictionary, the translator could find over 40 possible
ways how the word せい could be written in Chinese characters,
meaning for instance:

surname (姓); *sex, gender* (性); *spirit, nymph, energy, strength* (精); *height, stature* (背); *true, regular, original* (正); *cause, reason* (せい), etc.

The translator supposed wrongly that the word /sei/ is a noun (which would normally be written in characters, but not necessarily). The translator chose one of the nouns which she believed to fit the context the best. It is generally known, that the Japanese mythology is full of ghosts and spirits, so the translator thought that such solution would make sense. However, there was not any such meaning intended by the author. The protagonist is a lonely young woman, whose relatives have all died out and she has nobody close with whom she could associate. The fact that a young man whom she knows only from seeing, rings her door bell and invites her to visit him and his mother, while addressing her directly by her name, seems to paralyze her for a moment. She just did not expect anyone would visit her and invite her somewhere. The reader of the translation, however, probably imagines, that the protagonist must be strange, if she is hearing ghosts or spirits talking to her.

There were several more cases of mistranslations, e.g.:

[ST] 「まだ着かないのー！眠い。」ゆきちゃんはだだをこね続けた。ガキ。私もまた疲れていたため思わず汚い言葉で思ってしまった。(p. 49)

"Mada   tsukanai noo! Nemui."   Yuki-chan wa
"Yet   not arrive   ! Sleepy."   Yuki   [top]

dada wo konetsuzuketa.
to continue to be fretful [past].

Gaki. Watashi   mo mata   tsukarete ita   tame
Brat.   I   also   was tired therefore

omowazu	kitanai	kotoba	de omotte	shimatta.
unconsciously	dirty	word	to think	ended up

[*Lit.*] *"Aren't we there yet? I'm sleepy."* Yuki continued to be fretful.

The brat! I was tired, too, that's why such a bad word came to my mind.

[TT] Yuki continued her whiny pouting. "Aren't we there yet? I'm sleepy."

The brat! I, too, had acted that way when I was tired. (p. 34)

In the next example of mistranslation, the speaker is listing objects that attract her attention in the kitchen of her new home. One of the objects is:

[ST]　ふたつきのビールジョッキ (p. 17)

futa	cuki	no	biiru	jokki
lid	attached /with	[link]	beer	jug

[*lit.*]　a beer jug with lid

[TT]　two beer steins (p. 10)

The mistranslation in this case comes from the incorrect segmenting of a group of syllables at the beginning of the phrase. Thus ふたつき was divided by the translator into ふたつ *futatsu* (meaning "two") and き *ki* (meaning ?wood). The meaning of き *ki* remained unclear, so the translator decided to omit it. For the meaning of the text, this kind of mistranslation is probably not so critical – adding one beer

jug to someone's kitchen cannot distort the meaning of the text as a whole, but the previously mentioned examples of mistranslation are no doubt more serious and participate more actively on distorting the meaning of the text.

There are however other ways how to change the meaning of a text. Omissions and additions were also very frequent in our corpus. We will look at some examples in the following sections.

5.2 Omissions

Omissions are in this study considered extreme examples of implicitation. A certain meaning present in the source text is not transferred to the target text neighter explicitly, nor implicitly. It is completely deleted from the target text. Reasons for such a decision taken by the translator may be several – ambiguity of the meaning, difficulty to find eqivalent in the target text, or, the translator may even attemt to hide something from the target reader, as we will see in the following example.

The narrator talks about Eriko, a woman, to whose flat the narrator has been invited. The day before the narrator had learned from Eriko's son, that Eriko is in fact not his mother, but his father, who has undergone several plastic operation in order to become a woman:

[ST] 「あなたもやさしい子ね。」彼であるところの彼女は、にこにこしていた。よく TV で観る NY のゲイたちの、あの気弱な笑顔に似てはいた。しかし、そう言ってしまうには彼女は強すぎだ。あまりにも深い魅力が輝いて、彼女をここまで運んでしまった。(p. 29)

"Anata mo   yasashii   ko   ne."   kare   de aru tokoro no
"You   also"   good   child   ."   he   (used to be) [link]

kanojyo wa, nikoniko shite ita.
 she   [top]   was smiling.

Yoku   TV de miru   NY   no gei tachi no, ano
Often   watch on TV   New York [link]   gay [pl.] [link] that

kiyowa na   egao   ni nite wa ita. Shikashi,   soo
 timid   smile   resembled.   But,   like that

itte shimau ni wa kanojyo wa   tsuyosugi da.   Amari ni mo
 to say   she [top] is too strong.   Too (much)

fukai   miryoku ga   kagayaite, kanojyo wo   koko made
deep   charm [sub] to glow [con]   she [obj] as far as here

hakonde shimatta.
to carry [past]

[Approximate translation]

"You are a good child, too." She (who used to be he) was smiling.
Her face resembled the timid smiling faces of gays from New
York who were so often on TV. But I can't say it like that, she is
too strong. Her charm is so radiant that it has brought her as far
as here.

[TT]   "You're a good kid, too." She beamed.
Her power was the brilliance of her charm and it had brought her
to where she was now. (p. 19)

We can see, that the translator decided to omit one whole sentence, shortening and reformulated the others. The information that gays from New York are often on Japanese television was omitted from the target text, probably not to cause any offence to the target reader.

5.3 Additions

As we have already mentioned before, the border between addition and explicitation may not be clear. The next sentence is an example of such a case. Depending on our point of view, it can be either a case of addition or explicitation:

[ST] 田辺家に拾われる前は、毎日台所で眠っていた。どこにいても なんだか寝苦しいので、部屋からどんどん楽なほうへと流れて いったら、… (p.10)

Tanabe ke   ni   hirowareru   mae   wa, mainichi
The Tanabe family   by   be taken in   before [top] every day

daidokoro de   nemutte ita.   Dokoni ite mo nandaka
kitchen   in   was sleeping.   Be wherever   somewhat

negurushii   no de,   heya   kara dondon raku na
cannot sleep well   therefore room   from   comfortable

hoo he to nagarete ittara,..
toward   going

[Approximate translation]

Before the Tanabe family took me in, I slept every day in the kitchen. I could not sleep well at any place, so I left my room, searching for a comfortable place...

[TT]   Before the Tanabe family took me in, I spent every night in the kitchen. <u>After my grandmother died,</u> I couldn't sleep. One mornign at dawn I trundled out of my room in search of comfort… (p. 4)

The fact, that the narrator's grandmother has died, is introduced in the target text earlier than it appears in the source text. In the source text, we learn about the death of the narrator's grandmother in the next paragraph, but the translator shifted this information to the previous section. On one side, this can be considered an addition, as we do not know in the source text whether the narrator started to suffer from insomnia after her grandmother's death, or already before. If the former is right, than this example is rather a case of explicitation

We have shown here several examples of mistranslation, omission and addition. These three types of shifts can, as we have seen, can bring about a major change in the meaning of a text. The influence of these kind of changes on the meaning of the target text is no doubt more cricical than the cases, when meanings are rendered more or less explicitly. For this reason, we suggest that an analysis of mistranslations, omissions and additions should not be omitted from any study of explicitation, becase their role in changing the meaning of a text is by no means lesser than that of explicitation. All these forces should be considered as working together on forming the meaning of the target text.

Conclusion

The aim of this study was to detect and classify the various shifts observable in a corpus of Japanese – English translation. The main focus was on the phenomenon of explicitation – rendering of information into target text with higher or lower level of explicitness. The aim of the study was not to bring any breath – taking discoveries or creating scientific hypothesis related to the phenomenon of explicitation.

The purpose of this study – detecting various kinds of shifts – was merely tp suggest that the translator always has various kinds of means to solve any translation problem. Explicitation could be found all across the corpus, but we have to admit that the listings of shifts in explicitness in our study were only selective – the translated text could be characterized as a mixture of various modulations, transpositions, and other shifts, which were not even mentioned in our analysis.

We have seen that even a professional translator can commit serious mistakes during the process of translation, but this does not mean that we could discard the translation as a bad one. On the contrary, detecting such kind of mistakes may help students of Japanese, as well as beginning translators to improve their knowledge of Japanese.

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Anotace

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Diplomová práce referuje o empirickém výzkumu explicitace v literárním překladu. Výzkum používá paralelní korpus japonského a anglického textového souboru. Teoreticky práce vychází z typologických odlišnotí srovnávaných jazyků a z toho vyplývajících očekávání v překladatelských postupech.