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Katedra anglistiky a amerikanistiky

Translation of a Coursebook Text with a Commentary

Překlad učebnicového textu s komentářem

Master's Thesis

by

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Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla seznam citované a použité literatury.

V Olomouci dne 14.12.2012

Jana Nováková

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List of abbreviations (in alphabetical order)

ST	source text. Banno, Eri, Ohno, Yutaka, Sakane, Yoko, Shnagawa, Chikako. <i>Genki I. An Integrated Course in Elementary Japanese</i> . Tokyo: Japan Times Ltd., 2004.
SL	source language
TT	target text
TL	target language
TXT 1	Text 1 (ST Introduction pages 18-24)
TXT 2	Text 2 (ST pages 8)
TXT 3	Text 3 (ST pages 14-17)
TXT 4	Text 4 (ST pages 17-19)
TXT 5	Text 5 (ST pages 37)
TXT 6	Text 6 (ST pages 64)
TXT 7	Text 7 (ST pages 100-104)
TXT 8	Text 8 (ST pages 136-138)
TXT 9	Text 9 (ST pages 176-178)
TXT 10	Text 10 (ST pages 230-235)

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1. INTRODUCTION

The present thesis will deal with translation and analysis of several sections of a language textbook *Genki I. an Integrated Course in Elementary Japanese* (referred to as *Genki I.*) The idea to translate this text occurred to me when I attended a Japanese course at Palacký University in Olomouc. The textbook for this course was *Genki I.* and it was available only in English.

The aim of the thesis is to provide a comprehensible and accessible translation of particular grammar sections from this textbook for language students. The translation will concern units of grammar and have been chosen for needs of students of Elementary Japanese course at Palacký University in Olomouc.

1.2 Source Text

Genki I. is a textbook of Japanese in English that is aimed at students of the elementary level. It is intended especially for students with some knowledge of English, because the grammar sections are explained in English and English is also often contrasted to Japanese.

The book consists of 23 units divided into two volumes, each unit is dealing with some practical situation students may encounter and is further divided into Dialogue and Grammar sections with dialogue, grammar, vocabulary, practice and supplements; Reading and Writing with practice sections. The chosen ST sections are enclosed to the present thesis as Appendix 2.

In the translation the layout (font, headlines etc.) of the ST will be maintained where possible, the main headlines will be due to the technical reasons omitted therefore the emphasis will not be on the layout of the page as a whole but will be on the text itself. Hiragana and Katakana will be, where relevant, transcribed into the target text.

If English is referred to then brackets and quotation marks are used in the TT, it will be used to bring the TT closer to Czech readers, placing less emphasis on English in the parts, where English is contrasted to Japanese. If English examples

from the ST are maintained also in the translation, they are marked by quotation marks.

Examples of particular grammar items in the textbook are translated if they are commented on in the source text itself or are otherwise relevant for the source text or translation.

Sources that are translated for the purposes of this thesis are my own translations, if not stated otherwise.

1.2 Thesis Outline

In the process of translation, the approach to translation by Nord and register analysis by Biber will be followed. An analysis will be performed in the pre-translation stage, the following translation of the chosen textbook parts will be based on the analysis. Specific translation points of the source and target texts will be analyzed in the commented translation.

The thesis is therefore divided into several parts. The first chapter of the thesis will introduce the typology of special language translation, specifically educational texts and in particular textbooks. This part also intends to provide more details about the skopos theory and Christiane Nord's translation method that is significant for the analysis.

The second chapter will provide an analysis of the source text according to the Nord's theory.

The following part will contain my own translation of the source text to the target language that is Czech.

The next chapter will present issues faced in translation and strategies that were used for translation. A part of this section will be also a translation commentary on interesting or problematic points for translation.

In the last part the thesis content and outcomes will be summarized.

2. OPERATIONAL FRAMEWORK

The aim of the following chapters of this section will be to discuss the theoretical base for analysis and later translation.

The following analysis of a textbook as a type is presented in the top-down approach with definition of a text type and style, Language for Specific Purposes, Didactic Style and textbooks. The next chapter will consist of the register analysis according to Biber (2009). Then the functionalist approach, skopos theory will be discussed. An analysis according to Nord will close the theoretical part.

2.1. Classification

This theoretical part will deal with classification of the text type, from general to specific. We will be interested in conventions of individual text types, as many scholars prefer to speak of conventions instead of norms: Schäffner and Kelly-Holmes (1999, 4) point out that “Reiss and Vermeer argue the norms are usually associated with rules, and non-adherence to them results in sanctions; conventions, however, are not binding, but only embody preferences”.

2.1.1. Text Type

Determination of the type of the source text is of great importance, as Schäffner (1999, 4) states that “knowledge of cross-cultural similarities and/or differences in genre conventions is crucial to the translator in order to produce appropriate TL-texts”.

A general definition of a text type is offered by Beaugrande (1980, 197):

A text type is a distinctive configuration of relational dominances obtaining between or among elements:

- (1) the surface text,
- (2) the textual world,
- (3) stored knowledge patterns and
- (4) situation of occurrence.

Nord (1991, 18) adds that “the author has to respect conventions to succeed in his communicative intentions and so the recipient may infer these intentions from the conventional form of the text”.

Moreover, Reiss and Vermeer (1984, cited in Nord 1997, 38) also mention text types, they argue that “the translation method depended on the text type concerned as well as on the purpose of the translation”.

In addition, Biber (1995, 20) states that “after the text types are identified on formal grounds, they can be interpreted functionally in terms of the purposes, production circumstances, and other situational characteristics shared by the texts in each type”.

A traditional classification of language functions is by Karl Bühler (2011, 35) who identifies three language functions: “informative, expressive and appellative”. Lonsdale (1996, 67) mentions that Reiss extends Bühler's typology and proposes four basic types, the first three being very traditional: “informative texts, expressive texts, operative (i.e. persuasive, instructive) texts, and audio-visual (multi-medial) texts”. According to this classification, a textbook is a part of the “informative type”, although this particular textbook shares some aspects with “operative type”, because it gives instructions to speaking. Moreover, the textbook is expressive, to be more personal, e.g. frequent usage of second person personal pronoun “you” (or the first person plural pronoun “we”).

2.1.2. Text Style

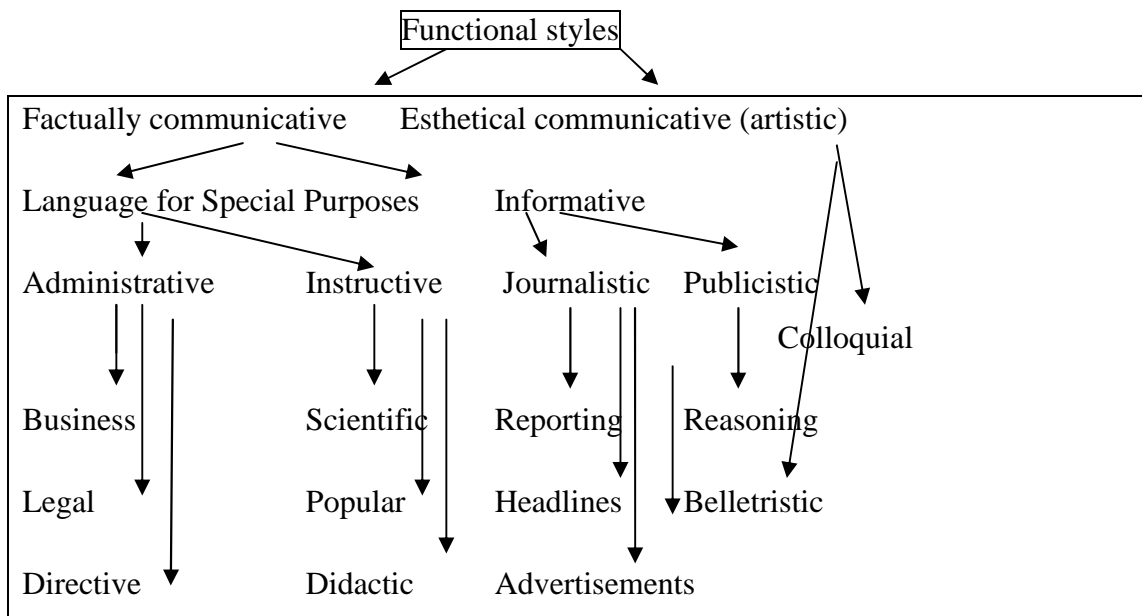
According to Knittlová (2010, 135), text style is “a way of purposeful selection, systematic arrangement and use of language means, taking into account the situation, function and intention of the author and content components of speech”.¹

Černý (1998, 193) adds that the differences that appear in choosing individual styles are caused for example by “the role of the speaker and his relationship to the audience, education, age differences, number of participants, their knowledge of the topic, type of communication” and “situation, in which the communication takes place” and also “continuity with the previous conversation etc.”.²

Number of classifications of functional styles has been described (Halliday, Trávníček, Havránek, Vachek etc.). For illustration a classification of functional styles

according to Jelínek (Knittlová 1977, 15) is here presented. Didactic style is a part of Instructive style which is a part of Language for Special Purposes.

Figure 1: Functional styles by Jelínek



2.1.3. Language for Special Purposes

According to Shäffner (1995, 4), Language for Special Purposes often corresponds in a relatively predictable way to “a series of conventional norms”.

General Features

Daneš (in Čmejrková et al.1999, 201-219) and Knittlová (2010, 149, 206) offer typical features of Language for Special Purposes, this style is according to them:

- economical, explicit, condensated
- intelligibile, clear, arranged
- special, accurate, precise
- objective, impersonal, pragmatic³

Specific Features

Grygová points out that “the Language for Special Purposes is usually one-way – it is directed from the author to the addressee, the form and content is determined by the one side only”⁴ (Knittlová 2010, 209).

Subjects in the style of Language for Special Purposes mentioned in Čmejrková et al. (1999, 44) is “author”, “a reader” and “apart from this in the text there are other voices. They are voices of other scientists who are cited by the author.”⁵ etc.

In Language for Special Purposes texts there are some obligatory parts which are described by Čmejrková (1999, 63-100), parts that appear in all the texts of this type: “headlines and its types”, “an abstract”, “the main body”, “conclusion”.⁶

Grygová (in Knittlová 2010, 209) stresses that the composition of Language for Special Purposes is coherent “horizontally (trichotomic arrangement)” and “vertically (footnotes, bibliographic notes and references)”. According to Světlá, also graphic layout is very distinguishable, the purpose of it is to make the text “more systematic and well-arranged”, important is “graphic highlighting”, “typographic adjustment”, “headlines adjustment;” “punctuation marks”⁷ are also highly used (Čmejrková et al., 1999, 235-249).

Concerning linguistic features, Knittlová (2010, 149) stresses that the “syntax is relatively simple” and “stereotypical” with “objective word order”⁸. Also other authors (Leech et al. 1982, 146) point out that the impersonality is often represented in “impersonal sentence structures”, e.g. “passive voice and third person noun phrases”. Knittlová (2010, 149) also mentions the usage of “condensators (e.g. gerunds, semi-predicative constructions, present or past participles, nominal expression, etc.)” and as far as the lexical field, frequent is usage of “nouns, specific adjectives, internationalisms”. Knittlová states that the lexis is also “relatively stereotypical and repetitive” (2000, 149). Knittlová (2000, 163) and Hauser (1980, 31-32) stress the occurrence of “terms, terminology” that “are not emotional, they are clear, have specialized meaning, a limited usage.”⁹

Czech Language for Special Purposes

Moreover, as the target text is in Czech, it is of interest to mention characteristic features of the Czech Language for Special Purposes. According to Čmejrková (Čmejrková et al. 1999, 28-30), Czech Language for Special Purposes typically has “modalization”, “author's modesty” (rare 1st person singular) and “relative compositional freedom”¹⁰.

2.1.4. Didactic Style

Didactic style is the subcategory of the Language for Special Purposes. Its features correspond to those of the special style however there are some particular distinctions.

One of those differences is that although the Language for Special Purposes as mentioned above is usually “one-way from the author to the addressee”, Grygová points out (Knittlová 2010, 209):

A certain exception can be seen in the didactic texts, which contain review questions, whose aim is to prove that the students understand the text, usually its part or a chapter, and a key (solutions, right answers). This is an interaction between the author and the addressee, even though it is indirect. It is a modified dialogue that is however set from one side only.¹¹

As far as about subjects connected with the style, Grygová mentions “pragmatic (empirical) context” and adds that in the didactical texts “a certain low level of empirical knowledge in the specific field is assumed, the role of the context is “to enable the extension of the extralinguistic context”¹² (Knittlová 2010, 209).

As Čmejková puts it, didactical texts are those texts, “whose addressees are educated in the given broader field, whose orientation is less specialized a/or who are engaged in practical application”¹³ (Čmejková et al., 1999, 39).

Grygová stresses that educational texts are “aimed at a relatively broad group of recipients and the author must estimate an average recipient and address the text to him/her. The bigger the group of recipients, the more neutral the stylistics should be”¹⁴ (Knittlová 2010, 209).

2.1.5. Classification of Textbooks

A textbook as a type is part of the Didactical Style.

Biber (2009, 14 -15) defines a textbook:

Textbook is a written, carefully planned, revised, and edited document. The text is not interactive, it is addressed to a large audience of students and professionals, but the writer and audience are not directly involved with each other. The primary purpose of the text is to present information.

The following part deals with the Register Analysis according to Biber (2009), which mentions the typical features of textbooks.

2.1.6. Register Analysis by Biber

The following part consists of the register analysis according to Biber (2009). We have decided to add this analysis as a part of the theoretical part as it has some common features with the approach of Nord (for example the functional approach, where firstly the situational analysis is done and then the linguistic analysis is done), it is useful to have a general framework to apply in any analysis. Similar is a process of “looping”, the fact that “the analysis of the situational characteristics is refined after the linguistic analysis” (Biber 2009, 39). This analysis concern textbooks generally, it will support the later analysis of the textbook *Genki I*.

The features to be discussed are “situational characteristics”, “linguistic features” and “interpretation the relationship between situational characteristics and pervasive features” of the textbooks will follow.

The previous chapters were concerned with the style, to determine the features of textbooks it is desirable to analyze the register, because as Biber puts it, “even though the approach to styles can be various, styles are normally distinguished for the texts within a register or genre”. He adds (2009, 18-19):

The systematic linguistic patterns associated with the register perspective exist because linguistic variation is functional; linguistic features are used frequently in a register when they are required by the situational characteristics of the register (...) In contrast, the linguistic patterns associated with styles are not functional. Rather, these are features associated with aesthetic preferences, influenced by the attitudes of the speaker/writer about language.

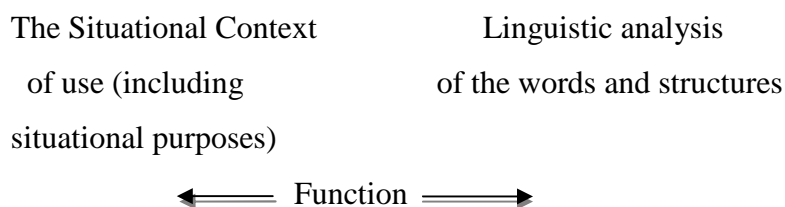
The analysis deals with register, it is therefore necessary to define this term. A register is according to Biber (2009, 6) “a variety associated with a particular situation of use including particular communicative purposes”.

As Biber (2009, 8) stresses that “the characteristics of any individual register become much more apparent when they is compared to other registers”, the analysis will be therefore performed by contrasting of a textbook with classroom teaching and research articles.

It is also pointed out by Biber (2009, 10) that registers can be “studied on many different levels of specificity and that the register analysis can be aimed at general or specialized registers”. This analysis will deal with the general registers of textbooks,

the analysis according to Nord in the next chapters will deal with the concrete textbook text. As Biber (2009, 53) puts it, it is important to “determine the selected features, therefore only particular features will be dealt with”.

Figure 2: Register analysis by Biber (2009, 6)



2.1.6. a Situational Characteristics

As mentioned above, the analysis will be performed by a comparison with a classroom teaching and research articles, as Biber (2009, 36) states that “effective register analyses are always comparative”.

The first step in the analysis concerns the “situational analysis”. The analysis by Biber (2009, 65) consists of determining the “participants, relations between them, a channel, production circumstances and communicative purposes”.

According to Biber the key situational characteristics of a textbook and a classroom teaching (Biber 2009, 65) are following:

As far as participants, “in the classroom teaching an instructor addresses relatively few students, whereas in textbook an author addresses an un-enumerated number of readers” (Biber 2009, 65).

Concerning relations between the participants in classroom an “interaction is possible, instructor has more knowledge even though all participants have some specialist knowledge, the instructor also knows students. In textbooks there is no interaction, author has more knowledge and all participants have some specialist knowledge, there are however no personal relations” (Biber 2009, 65).

The difference is also in the channel, in classroom it is “spoken”, in the textbook it is “written” (Biber 2009, 65).

Production circumstances also differ, in the classroom the text can be “planned but it cannot be revised or edited”, however in the textbook it can be “afterwards revised and edited” (Biber 2009, 65).

The setting in classroom is that speakers and addressees are “physically in a classroom however the setting for a textbook is unknown” (Biber 2009, 65).

One of the most distinctive aspects is the communicative purpose, classroom and textbook both “convey information and explain concepts and methods (informative communicative purpose), however, the instructor in classroom can easily convey personal attitudes (personal communicative purpose) and give students instructions (directive communicative purpose)” (Biber 2009, 65).

To textbooks Biber (2009, 113) also contrasts research articles that are published in academic journals:

The academic articles present new findings or convince readers of the trustworthiness of their research and the significance of the findings relative to what is already known about the topic; the readers are expected to already have expert background in the research area and so they are relatively equal in status to the writer.

On the other side Biber (2009, 113, 126) stresses that a textbook, as mentioned above, is meant to “explain concepts to readers who are new to the field”, the author has again “considerably more background in the field and more authority than the revers”. Textbooks according to him (2009, 276) also tend to “engage the student more than research papers, have less impersonal style, reflecting more explanation and exemplification of concepts for students.”

2.1.6. b Linguistic Features

The linguistic features correspond to those of Language for Special Purposes and Didactic styles, the following are specific features that are often found in textbooks, language levels will be taken into account.

The linguistic analysis of a register is based on “register features” (Biber 2009, 53):

words or grammatical characteristics which are
(1) pervasive – distributed throughout a text from the register, and

(2) frequent – occurring more commonly in the target register than in most comparison registers.

Concerning morpho-syntax, Biber (2009, 67) points out:

Sentences of the textbook are all grammatically complete, in the textbooks there also are long, complex sentences with the logical progression of ideas rather than coordinators to connect clauses and sentences, in contrast to classroom teaching where clauses are relatively short, and they have a looser syntactic structure.

Biber (2009, 5) continues that “textbooks rely heavily on complex phrasal syntax”. He (Biber 2009, 127-128) also mentions that more frequent usage of “the active voice makes the text more action-oriented”.

As far as comparison with research articles, Biber (2009, 127) points out:

One important linguistic difference between research articles and textbooks is the use of complex noun phrases. They differ in their reliance on these structures, in the research articles, complex noun phrases are used to facilitate precise identification of the referents, therefore many noun modifiers are used, including attributive adjectives, nouns premodifying nouns, prepositional phrases etc.

On the other hand in textbooks the descriptions are more general, with fewer complex noun phrases. There is also use of passives. Textbooks tend to use passive voice less often than research articles.

As far as the usage of verbs, Biber (2006, 5) stresses that the “verbs used in textbooks are often “weak” verbs with minimal lexical meaning (e.g. *have, be*), but they connect long and complex noun phrases with embedded prepositional phrases”.

Regarding the lexis, which is also in the Language for Special Purposes, Hauser (1980, 32-33) and Knittlová (2010, 163) mention the usage of “terms”. Biber (2009, 219, 276) also points out how “first and second person pronouns are common in textbooks”.

Moreover, Biber contrasts a textbook and a lecture that in a textbook “the language never includes the production features or dysfluencies that are common in classroom teaching (like repetitions, “false starts”, pauses, or “discourse markers” as *well, so, ok*)” (Biber 2006, 5).

2.1.6. c Interpretation of the Relationship Between Situational Characteristics and Linguistic Features

As Biber (2009, 8, 9, 50) states that this part of the analysis will deal with:

functional relations of linguistic features to the situational characteristics, in both the physical context and the general communicative purposes, in other words, the analysis will concern the interpretation of *why* particular linguistic features commonly occur in that context, interpreting the functions that the linguistic features serve.

Textbooks according to him (Biber 2009, 275) as mentioned above tend to “engage the student more than for example research papers, are less impersonal”, textbooks are “more interactive, reflecting more explanation and exemplification of concepts for students”. The opportunity for “careful production in writing also results in other more complex structures, such as complex noun phrases” (Biber 2009, 67).

Concerning the means of conveying information, Biber notes that “classroom instructors have several purposes: informational, personal, and directive which is reflected in the frequent use of mental and desire verbs that are typically used together with first or second person pronouns, expressing the instructor’s personal attitudes and desires” (Biber 2009, 66). He points out (66) that opposed to classroom teaching, where interaction takes place in a “face-to-face, interactive setting, the forms that the instructor uses incorporates communicating his personal attitudes, textbooks are more exclusively focused on conveying information, these construction rarely occur.”

Biber stresses that classroom teaching is produced in “real time, so the instructor does not have time to construct complex structures, instead connecting ideas and clauses with simple forms, like discourse as a string of utterances, joined with the connectors. In contrast, textbook writers have extensive time to construct long, complicated sentences” (Biber 2009, 67).

Concerning the comparison with research articles, Biber (2009, 129) mentions:

There is less action in research articles, with more emphasis on the significance and interpretation of events or documents. This different emphasis is required as researchers argue the importance of their research (a crucial fiction for student researchers to learn), while the more action-oriented textbooks are likely to be more engaging for student readers.

This chapter was concerned with the classification of a text type and text style in general and approaching from the general to concrete we determined the Language for special purposes, its general and specific features, Didactic style and the style of textbooks. The analysis according to Biber was applied on textbooks, textbooks were contrasted to research articles and classroom teaching, situational and linguistic features were determined.

2.2. Functionalistic Approach to Translation

The translation will be based on the functionalist approach therefore it is necessary present it in more detail, as it is one of topical approaches. As Trosborg (1997, 3) sums up, “within translation theory and practice, there has been a shift from an overall concern with equivalence between source text and target texts to recognition of the need for adaptation to the situation and purpose”. Pym (1998, 181) adds, in recent decades, there has been a “shift within Translation Studies from formal to functionalistic approaches as a result of which attention has been increasingly paid to translation as a social act carried out by actors in particular circumstances and under certain constraints”. As Paul Kussmaul (1995, 149) puts it, the individual text passages are not to be seen as “isolated units but as having a function within a passage within a text within a situation within a culture”.

The following chapter will in more detail deal with the skopos theory, which belongs to functionalistic approaches.

2.2.1. Skopos theory

As Flynn (2005, 271) points out that skopos theory is a “prime example of such a functionalistic approach in that it anchors translations in their socio-cultural contexts and views translated texts from within such contexts. In this respect, the actors and their socio-cultural circumstances are the cornerstones of Skopos Theory”.

Flynn continues (2005, 270) that Skopos theory provides translation scholars with a “framework for exploring significant aspects of translation without losing sight of their inter-relatedness”.

Skopos theory was determined in 1970s by Hans Vermeer. As Paul Kussmaul (1995, 71, 150) explains, one of the basic ideas of the functional approach and Skopos theory is that:

Function of the source text, or parts of the source text can or must be changed depending on the wishes, expectations, needs, values, norms etc. of the target readers. These factors determine whether the function of the source text or passages in the source text can be preserved or have to be modified or even changed.

In Reiss and Vermeer (1984, 35) terminology, a translation must be “coherent with the situation of the target readers and this situation determines “*Skopos*””. Numerous sources (Reiss, Vermeer 1984, 35; Baker, Saldanha 2009, 117) mention that the word *Skopos* comes from “a Greek word” and it refers to a “goal or purpose, of the translation”.

Venuti (2000, 221-2) mentions the relevant factors of *skopos* by Vermeer:

As far as a “commission”, Venuti (2000, 229-231) points out that according to Vermeer a commission is “a client's order for a specific translation”. He also adds that there always is a commission, even when it is not set by a publisher, there is still a “commission set by translators when they decide to translate and also in the end, even if after the work is published”.

Another factor is a “brief”. In the *Skopos* theory, the “brief” is according to Nord (1997, the “set of specifications on how a translation should be made”, such specifications according to Flynn (2005, 280) are not always “made explicit by publishers, but again, this does not mean that there is no brief. It can be tacit and explicit at the same time”. The phenomena of “brief” is in Nord (1991) according to Flynn (2005, 280) “perhaps too strictly defined, as it may fail to take into account the often unspoken but real codes of behavior that my study has uncovered and that are found in practical translation work”.

Flynn (2005, 282) also mentions as important the factors of “*skopos*” with the question “who decides?” and “*translatum*”, which asks “whose responsibility?”.

The concept of translation

This thesis deals with translation, it is therefore of interest to determine the concept of translation from the point of view of functionalistic approach.

As Schäffner (2004, 1255) points out, functionalist approaches define translation as:

a purposeful activity (cf. Nord, 1997), as transcultural interaction (Holz-Männtärr, 1984), as production of a TT which is appropriate for its specified purpose (its skopos) for target addressees in target circumstances (cf. Vermeer's "skopos theory", e.g., Vermeer, 1996).

Schäffner continues with the connection with purpose, how important it is for the TT:

The actual form of the TT, its textual–linguistic make-up, is therefore dependent on its intended purpose, and not (exclusively) on the structure of the ST. The yardstick for assessing the quality of the target text is, thus, its appropriateness for its purpose, and not the equivalence to the source text. More modern linguistic approaches acknowledge that translation is not a simple substitution process, but rather the result of a complex text-processing activity. However, they argue that (...) the label 'translation' should only be applied to those cases where an equivalence relation obtains between ST and TT (House, 1997; Koller, 1992).

This part of the thesis dealt with determination of the Functionalistic approach to translation and the Skopos theory, the main ideas were mentioned, as well as relevant factors of skopos.

3. TRANSLATION-ORIENTED ANALYSIS

This chapter on translation oriented analysis will deal with Christiane Nord's concept for translation (1991) from *the Text Analysis in Translation*, the analysis will serve as a base for the translation in the following chapter.

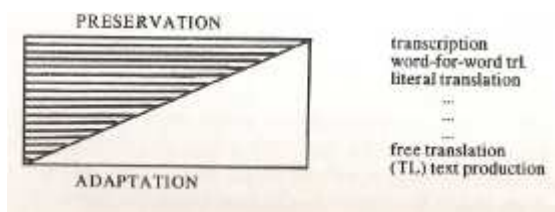
3.1 Analysis according to Nord

Nord divides the analysis into two parts, analyzing the "extratextual" and "intratextual" factors. Among the factors Nord calls extratextual are the "sender, intention, recipient, medium, place, time, motive, and text function". Into the intratextual factors belong the "subject matter", "content", "presuppositions", "text composition", "non-verbal elements", "lexis", "sentence structure" and "suprasegmental features".

Nord (1991, 28) is influenced by the functionalistic approach to a great extent, she points out that translation is the "production of the functional target text and maintaining the relationship between a given source text that is specified according to the intended or demanded function of the target text, the translation skopos".

Nord (1991, 28) also admits that the “functionality is the most important criterion” however it is not the only one, she mentions that it is “skopos that provides criteria for the decision as what elements in the source text can be preserved or adapted”.

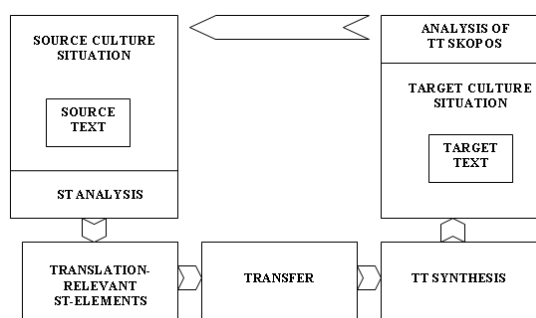
Figure 3: Preservation and adaptation in translation (Nord 1991, 29)



There is a number of translation models, for example 2-phase or 3-phase models, however these do not take into account the translating instructions formulated by the initiator, therefore Nord (1991, 33) suggests a “looping” model, an extension of the diagrammatic representation of intercultural communication to several steps or phases:

The **step 1** is to analyze the target text skopos, this is to analyze those factors that are relevant for the realization of a certain purpose by the target text in a given situation. **Step 2** is the analysis of the source text. The **next step** is to pinpoint the translation relevant source text elements, which are then, where necessary, adapted to the target text skopos and matched with the corresponding target language elements. The final structuring of the target text is the **last step**.

Figure 4: Looping Model of the Translation Process (Nord 1991, 34)



In the following analysis, only the specific factors stated by Nord (1991) will be mentioned without other influences that are present in Nord's approach.

3.1.1. Extratextual Factors

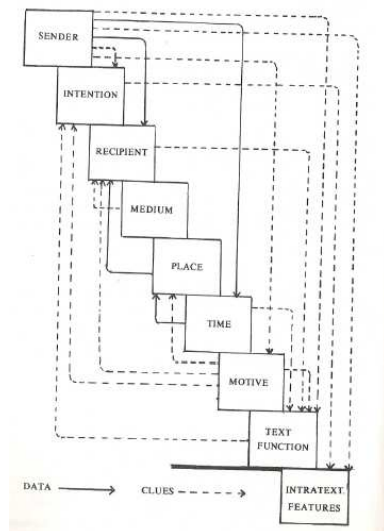
Extratextual (or external) factors are comprehended as essential factors, as Nord (1991, 35) states that “the communicative function of the source text, which is represented by the factors of communicative situation where the source text fulfills its function are decisive”. Nord (1991, 36) summarizes the factors:

Extra textual factors are analyzed by requiring about the **autor or sender** of the text (who?), the **intention** of the sender (what for?), the **addressee or recipient** of the text is directed at (to whom?), the **medium or a channel** the text is communicated by (by which medium?), the **place** (where?) and **time** (when?) of the text production and text reception, and also the **motive for communication** (why?).

Information gained through these questions should lead to the answer of the last question, which is connected with the **function** the text can achieve (with what function?).

These extratextual factors should be analyzed before reading the text to build up some “expectations” as to the intratextual characteristic. The expectations are contrasted with the “actual features, what effect the text has on the recipient” (Nord 1991, 37).

Figure 5: The interdependence of extratextual factors (Nord 1991, 76)



3.1.1.1 Sender, Text Producer

Nord (1991, 42-43) distinguishes between a “sender” and a “text producer”. A “sender” of a text is a “person (or institution etc.) that uses the text in order to convey a certain message to somebody else and/or to produce a certain effect”. On the other side the “text producer” writes the text according to the “instructions of the sender and

respects the rules and norms of text production valid in the respective language and culture”. However, in many cases the role of a sender a text producer can be in “one persona”, the example of a textbook is mentioned to be this case (Nord 1991, 42-43).

The textbook *Genki I*. is therefore a good example of a text, where the sender and the text producer are not separated but as we have seen from the textbook editorial information and the official web-page¹ there is a group of authors, Eri Banno, a professor at Okayama University, an author of language resource books; Yutaka Ohno, a professor at Risksumeikan University, a teacher of Japanese; Yoko Sakane, a professor at Iwakari University, a teacher of comparative literature and Chikako Shinagawa, a teacher of University of California, Irvine and Kansai Gaidai University, co-author of a language resource book.

3.1.1.2 Sender's Intention

Nord (1991, 41) summarizes the “sender's intention”:

The sender's intention is defined from the sender's viewpoint, he wants to achieve some purpose with his text, however it the recipient who “completes” the communicative action by receiving (i.e. using) the text in a certain function. Ideally, the intention, function and effect are congruent. The intention of the sender is of special importance to the translator as it determined the structuring of the text with regard to content and form. At the same time the particular organization of a text tells the recipient in which function he is expected to use the text.

With two or more participants, Nord (1991, 43) distinguishes “four types of intentions”, which can be combined: “referential (to inform)”, “expressive (to tell something about himself or his attitude)”, “operative (to persuade)”, “phatic (establish or maintain a contact)”. The intention can be obtained “through intertextual features, through the role the sender adopts towards the recipient, author's background and events that influenced him” etc.

In this particular text, the intentions can be recognized as mainly “referential”, to inform about the usage of Japanese language, to inform about cultural specifications. However, also an implicit “operative” intention can be found, to persuade the recipients to use the language in a certain way, also an “expressive”

¹ More information can be found: http://genki.japantimes.co.jp/about_en/about10_en

intention, because the contact with the recipients is maintained throughout the textbook by using questions and second person plural pronouns.

3.1.1.3. Recipient

“Recipient” is regarded as a one of the most important factors, as Nord (1991, 50) stresses, “if not the most important factor”. Nord (1991, 52) distinguishes a “ST recipient and TT recipient, they differ at least in one respect, that TT recipient is a member of another cultural and linguistic community”.

“ST recipients” are here represented by an extensive group of speakers of English. Even though there are some references to United States (American nationality, American university), the recipients can be overall either native English speakers or those who have equired English as a second language, the recipients want to learn elementary Japanese.

TT recipients are for this particular text Czech-speaking people with some knowledge of English, who want to learn Japanese. The number of recipients of the source text is bigger, because the source text is in English but the Czech TT will be meant for people who speak Czech.

3.1.1.4. Medium/Chanel

A “medium” (according to Thiel, 1974) or a “channel” (according to Reiss 1984) is seen as a “means or a vehicle that conveys the text to the reader”. Nord (1991, 56-60) states that it is essential to determine whether the text is being transmitted in “a face-to-face communication or in writing”, if the communication is “direct or indirect”. The dimentison of medium is relevant because it provides “some clues for the size and identiy of the addresse group and laso sender's intention and motive for communication and even time and place of text production” (Nord 1991, 56-60).

The correspondent medium for the present source text is a written textbook, which is available online, in online shops, resources also on the official webpage², etc. The form can be printed or in the pdf.format. The strong emphasis is put on the visual side, on the graphic image.

² http://genki.japantimes.co.jp/about_en/

The TT medium can be also printed or it can be in the electronic medium. Even though when transformed to another electronic form the graphics will be simplified and there will be a change in the time and place of communication (discussed in the following chapters), the overall verbal message of the TT will not be changed.

3.1.1.5. Place of Communication

Nord distinguishes “place of production” and “place of text reception”, a translator should take into account “not only the linguistic side but also cultural and political background” (Nord 1991, 60).

The “place of production” of this particular text is not specifically explained, however from the information about the place of publication and authors, we assume the place of production is Japan, as all the authors operate in Japan and the text also concerns Japan and is published by Japan Times, Ltd. The “place of reception” is significantly broader due to English and the availability in printed form and on the internet. The place of TT production in a concrete place is not relevant for this analysis, on the other hand, the place of TT reception will be limited due to the language barrier, as Czech is spoken only in the Czech Republic and the textbook will be meant for Czech students, even though it will be available on the internet.

3.1.1.6. Time of Communication

Concerning “time of communication”, this aspect of time is “a subject to change”, as Nord (1991, 63-65) states, certain text-types are “linked to a particular period and it is necessary to for a translator to change the text according to the expectations of the given time”.

As far as the ST, the first edition was in May 1999, however the exact time of production is not possible to determine, even the publisher does not know that. Another re-print was in 2004, it is therefore relatively recent and needs no significant changes to be made as the information contained in the source text is still “valid” (Nord 1991, 64). The TT was translated in July-November 2012. Concerning the time of reception, it is limited only by the “time of production”, it is available in the printed form and on the internet.

3.1.1.7. Motive for Communication

Nord (1991, 67-68) extends the notion of “motive” not only to the “reason” a text was produced but also the “occasion for which a text was produced”. There are also “motives or classes of motives that are conventional for certain types or media, dimensions of motive can provide certain clues for situational factors or conventional features of the text itself, thus guide recipient's expectations” (Nord 1991, 67-68).

The ST has been produced to inform people who are interested in studying the Japanese language and who know English, because the language, which is used for explanation of grammar, is English.

3.1.1.8. Text Function

Nord (1991, 70) states that the notion of “text function” means the “communicative function, or the combination of communicative functions that a text fulfills in its concrete situation of extratextual factors”, this notion is “closely connected to a text type, which is the textual result of a certain type of communicative function”.

The analysis of text type has been done in chapter 2, therefore it is not necessary to mention it again. The text function has been dealt with already as well, it refers to sender's intentions (section 3.1.1.2).

3.1.2 Intratextual Factors

The analysis of intertextual factors in the translation-oriented analysis according to Nord (1991) consists of the “subject matter”, “content”, “presupposition”, “text composition”, “non-verbal elements”, “lexic”, “sentence structure” and “suprasegmental features”.

3.1.2.1. Subject matter

When determining the “subject matter”, Nord (1991, 85) recommends that the attention should be paid to the “headings, through which the subject matter is verbalized”. The ST consists of grammar sections from the textbook *Genki I*, where each chapter concerns a different subject matter of grammar or culture. There are

several parts of the grammar sections: the Introduction, Grammar and Expression Notes that are in the table.

Table 1: Sections of grammar in *Genki I*.

Introduction	Japanese Writing System
Grammar	Unit 1-12
Expression Notes	Unit 1-12

The headline of TXT 1 is the Japanese Writing System. The headline and the fact the text comes from a textbook can tell us that it will deal with the different forms of writing in Japanese. This chapter is then divided into parts describing the individual aspects (Hiragana and basic hiragana syllables, hiragana with diacritical marks, transcribing contracted sounds, transcribing double consonants, other issues relating to transcription and pronunciation; Katakana). The headlines of the other grammatical parts are Expression Notes 1. The headlines confirm that the textbook is concerned with teaching Japanese language and introducing some cultural-related points.

3.1.2.2. Content

Nord (1991, 90-91) stresses that the “content” means the “reference of the text to objects and phenomena in the extralinguistic reality” which is “expressed mainly by the lexical and grammatical structures”. A possible approach is recommended by Nord in “paraphrasing the information in the source text that enables to identify presuppositions and possibly defects in coherence”.

The analysis of the present text will take into account the division of sections as in the table above. The first part, the introduction, offers an overview of the Japanese writing system, which is essential when students want to continue in the textbook and understand the language. The rest of the sections always start with a grammatical explanation of noun phrases, adjectives formation, tense formation etc. that is followed by a section of Expression Notes which deal with specific language and cultural-related problems.

For illustration, some content-related issues dealt with in the text are (the information is taken from the textbook):

Politeness

Japanese are very polite and class conscious nation therefore in the language this is expressed as well. There are for example long and short versions of verbs, depending on what distance the speaker wants to keep from the listener. Japanese are often very conscious of seniority and in many cases the choice of using short or long verb forms is not free and the relationship with senior people is not equal (it is common that seniors can chose to use informal language while the younger have to use formal)

There are always two polite expressions for greeting, saying goodbye, welcoming, thanking for the meal before and after the meal. There are special expressions for emphasizing politeness, *te*-form. It is also considered impolite to interrupt someone's speech, even in approving comments, so there is a special phrase to give the listener a space to react, after the speaker is finished. There is also a special phrase that delays one from saying something rude or impolite, as in *ano*.

Addressing

In Japanese there are special expressions for addressing the people politely, especially those who are higher on the social scale, e.g. professors. Even within a family there is a scale and there are special expressions for addressing someone's own older sister (*ane*), younger sister (*imouto*), older brother (*ani*), younger brother (*otouto*). There other expressions for individual members of a family (e.g. older sister *oneesan*, younger sister *imoutosan*, older brother *oniisan*, younger brother *otoutosan*). When talking about oneself, in Japanese people must sound humble and polite, especially talking about herself/himself, there is a special expression for talking about his/her job (*kyooshi*).

Talking about things

There are different expressions for counting people, flat objects, books, sticklike objects etc. Some adjectives cannot be used for both living a nonliving items. For example "busy" can be used for people, but for places "lively" is preferred.

3.1.2.3. Presuppositions

This term refers to “presuppositions” that are “implicitly assumed by the speaker that takes it for granted the listener assumes them as well” (Nord 1991, 95).

Among the “presuppositions” in ST can be the fact, that the recipient is able to understand English and knows grammar of English (e.g. tenses).

Presuppositions in the TT can be that the recipients know a little English, because English is often contrasted to Japanese, however the emphasis on English will not be so strong as in the ST, the main body of text will be in Czech. Another presupposition is that the reader has some background concerning Japanese.

3.1.2.4 Text Composition

The term according to Nord (1991, 100) refers to the “structure of the text into different levels of texts in the structure as a whole”.

It corresponds to subject matter therefore it is not necessary to repeat the information.

3.1.2.5 Non-verbal Elements

“Non-verbal elements” are according to Nord (1991, 108) “signs taken from other, non-linguistic codes, which are used to supplement, illustrate, disambiguate, or intensify the message of the text.” These elements, she continues, “comprise the paralinguistic elements of face-to-face communication”, but also “the non-linguistic elements belonging to a written text (photos, illustrations, emblems, special types of print etc.).”

The coursebook *Genki I*. contains a number of “non-verbal elements”, as they help with the orientation in the text. Several types of print are used in this textbook, one for headlines, which is considerably larger, and one for sub-headlines, which is distinguished in color. There are also many simple black-and white pictures in this textbook, usually an illustration of the text, this is to intensify the message of the text.

3.1.2.6. Lexic

Nord (1991, 112) points out that “the semantic and stylistic characteristics of lexic (e.g. connotations, semantic fields, register) may point to the dimensions of content, subject matter and presuppositions.”

The textbook corresponds to conventions of textbooks, there is formal, neutral vocabulary from the field of linguistics (explaining the grammar), conventional set phrases.

3.1.2.7. Sentence Structure

Examining the “sentence structure” could create enough material for another thesis, therefore it will not be examined in much detail. The textbook consists mainly of short, simple sentences or complex sentences with one subordinate clause that should help the students with understanding of the grammar, which is in accordance with the informative function.

3.1.2.8. Suprasegmental Features

Nord (1991, 108) distinguishes “suprasegmental features” from “non-verbal elements”, “suprasegmental features” refer to “intonational features, pauses etc. and graphical devices that perform analogous functions in written communication (punctuation, capitalisation, italicisation etc.) are considered “suprasegmental features””. Nord (1991, 124) also mentions “selection of particular words, word order, onomatopoeia” etc. However, this particular text must have clear lexic and grammatical structures because of the informative function therefore an analysis of the suprasegmental features is not considered relevant.

This chapter was concerned with analysis according to Nord (1991) which was taken from the book *the Text Analysis in Translation*. The features in question were “author” or “sender” of the text, “intention of the sender”, “addressee” or “recipient”, “medium” or a “channel”, “place” and “time” of the text production and text reception, and also the “motive for communication” and “text function”.

4. TRANSLATION

Prior to actual translation, it is necessary to determine certain points about the translation as translation brief and translation strategy.

Translation brief

As a result from the correspondence with Tomomi Chida of Japan Times Ltd. that is the publisher of *Genki I.*, this translation has been approved. The e-mail with Mr. Chida is enclosed in Appendix 1. The commission is set by the translator and the aim of this translation is to bring an accessible translation of the grammatical parts to Czech students of Japanese, who work with this textbook. It is essential for students to comprehend these grammatical parts very well to learn Japanese, especially the grammatical parts at the beginning of the book, where the system and the language in general is explained.

Translation strategy

The ST contains the comparisons of English and Japanese, therefore the references to English language in the ST are maintained also in the TT (in brackets). Selected examples in the ST are either translated in the TT or the translation is also shown in the brackets.

The reason for this arrangement is that if the references to English should be changed, the grammatical explanation would have to be changed as well, which is not in our competence as a translator.

Concerning graphics and types of writing (fonts), we have tried to keep the original image of the page, however the overall graphics of the page had to be changed due to technical reasons, however the graphics of the individual paragraphs (words in italics and brackets), their division is maintained, as well as the Japanese characters, which are necessary in the text.

Table 2. Analysis of Extratextual Factors and Target Text Skopos

Factor	ST	TT
Sender/s / Text	Eri Banno, Yutaka Ohno, Yoko	Translator
Producer	Sakane Chikako Shinagawa	

Intention	mainly referential, to inform about the usage of Japanese language, cultural specifications; also an implicit operative intention, to persuade the recipients to use the language in a certain way; also an expressive intention	To help Czech students with understanding of the textbook and enable them to fully understand the information of the ST.
Recipient	English-speaking students of Japanese	Czech-speaking students of Japanese (with some basic knowledge of English)
Medium	Written document available in a printed version or in electronic (pdf.) version.	Written word processor document available online; possible to print it out
Place of Production/ Reception	Japan/anywhere in the world online	Czech rep. (irrelevant)/ Czech rep.
Time of Production/ Reception	May 1999/ 1999 onwards	July-November 2012/ December 2012
Motive	As in Intention	As in Intention
Text Function	As in Intention	As in Intention
Subject matter	Teaching Japanese language and introducing some cultural-related points.	Teaching Japanese language and introducing some cultural-related points.
Content	Japanese writing system, grammatical explanation of noun phrases, adjectives formation, tense formation etc. Expression Notes for specific language and cultural-related problems	The same information as is presented in the ST
Presupposition	Ability to understand English and	A basic ability to

	grammar of English	understand English, otherwise little background knowledge
Composition	As in Subject matter	As in Subject matter
Non-verbal Elements	Section layout, different types of prints; simple black-and white pictures	Section layout (as in ST); paragraph headlines (as in ST) ; types of prints (different from the ST); no images
Lexics	Formal, neutral, vocabulary from the field of linguistics, conventional phrases	According to TL conventions
Sentence structure	Short, clear, simple sentences	Accessible structures, structures to suit the conventions of TL.
Suprasegmental Features	Not relevant	Not relevant

TXT 1

System psaní v japonštině

V japonštině existují tři druhy znaků: *hiragana*, *katakana* a *kanji*.¹ Všechny tyto znaky se mohou objevit v jedné větě.

テレビを見ます。
katakana kanji hiragana
Sleduji televizi.

Hiragana a *katakana*, stejně jako abeceda, zastupují zvuky. Jak můžete vidět v příkladu výše, *hiragana* má zakulacený tvar a používá se pro koncovky časování, funkční slova, a původní japonská slova, pro které se nepoužívá *kanji*. *Katakana*, která má spíše rovnější linie, se běžně používá pro psaní přejatých a cizích jmen. Například japonské slovo pro televizi se píše v *katakaně* jako テレビ (terebi). *Kanji*, neboli čínské písmo, zastupuje nejen zvuky, ale také významy. Většinou se *kanji* používá pro podstatná jména a kořeny sloves i přídavných jmen.

I. Hiragana

1. Základní slabiky v hiraganě

V hiraganě existuje 46 základních slabik, viz níže. Jakmile se naučíte tuto tabulku, budete schopni přepisovat všechny japonské zvuky.

あ <i>a</i>	い <i>i</i>	う <i>u</i>	え <i>e</i>	お <i>o</i>
か <i>ka</i>	き <i>ki</i>	く <i>ku</i>	け <i>ke</i>	こ <i>ko</i>
さ <i>sa</i>	し <i>*shi</i>	す <i>su</i>	せ <i>se</i>	そ <i>so</i>
た <i>ta</i>	ち <i>*chi</i>	つ <i>*tsu</i>	て <i>te</i>	と <i>to</i>
な <i>na</i>	に <i>ni</i>	ぬ <i>nu</i>	ね <i>ne</i>	の <i>no</i>
は <i>ha</i>	ひ <i>hi</i>	ふ <i>fu</i>	へ <i>he</i>	ほ <i>ho</i>

¹ Existuje ještě další systém psaní *rōmaji* (římská písmena), který se používá pro jména zastávek, pro značky aj.

ま <i>ma</i>	み <i>mi</i>	む <i>mu</i>	め <i>me</i>	も <i>mo</i>
や <i>ya</i>		ゆ <i>yu</i>		よ <i>yo</i>
ら <i>ra</i>	り <i>ri</i>	る <i>ru</i>	れ <i>re</i>	ろ <i>ro</i>
わ <i>wa</i>				を <i>wo</i>
ん <i>n</i>				

*Slabiky し, ち a つ se romanizují v tomto pořadí na *shi*, *chi* a *tsu*, aby byly blíže anglické výslovnosti.

** を se také vyslovuje jako „wo“

2. Hiragana s diakritickými značkami

Připojením diakritických značek můžete přepisovat dalších 23 zvuků. Dvěma diagonálními tahy (*) se neznělé souhlásky *k*, *s*, *t* a *h* stanou znělými *g*, *z*, *d* a *b*. Přidáním kroužku (°) se souhláska *h* změní na *p*.

が <i>ga</i>	ぎ <i>gi</i>	ぐ <i>gu</i>	げ <i>ge</i>	ご <i>go</i>
ざ <i>za</i>	じ <i>ji</i>	ず <i>zu</i>	ぜ <i>ze</i>	ぞ <i>zo</i>
だ <i>da</i>	*ぢ <i>ji</i>	*づ <i>zu</i>	で <i>de</i>	ど <i>do</i>
ば <i>ba</i>	び <i>bi</i>	ぶ <i>bu</i>	べ <i>be</i>	ぼ <i>bo</i>
ぱ <i>pa</i>	ぴ <i>pi</i>	ぷ <i>pu</i>	ぺ <i>pe</i>	ぽ <i>po</i>

*ぢ (*ji*) a づ (*zu*) se vyslovují stejně jako じ (*ji*) a ず (*zu*) ale jejich použití je omezené.

3. Přepisování zkrácených zvuků

Za písmeny v druhém sloupci (samohláska *i* v hiraganě, vyjma *い*) následují malá *や, ゆ, a よ*. Používají se na přepisování zkrácených zvuků, ty jsou znázorněny jedinou slabikou.

きや <i>kya</i>	きゆ <i>kyu</i>	きよ <i>kyo</i>
しや <i>sha</i>	しゆ <i>shu</i>	しよ <i>sho</i>
ちや <i>cha</i>	ちゆ <i>chu</i>	ちよ <i>cho</i>
にや <i>nya</i>	にゆ <i>nyu</i>	によ <i>nyo</i>
ひや <i>hya</i>	ひゆ <i>hyu</i>	ひよ <i>hyo</i>
みや <i>mya</i>	みゆ <i>myu</i>	みよ <i>myo</i>
りや <i>rya</i>	りゆ <i>ryu</i>	りよ <i>ryo</i>

ぎや <i>gya</i>	ぎゆ <i>gyu</i>	ぎよ <i>gyo</i>
じゃ <i>ja</i>	じゆ <i>ju</i>	じよ <i>jo</i>

びや <i>bya</i>	びゆ <i>byu</i>	びよ <i>byo</i>
ぴや <i>pya</i>	ぴゆ <i>pyu</i>	ぴよ <i>pyo</i>

4. Přepisování dvojitých souhlásek

Existuje další malé písmeno つ, které se používá pro přepisování dvojitých souhlásek jako *tt* a *pp*.

Všimněte si, že dvojitá souhláska *n*, jako v *sannen* (3 roky), se píše *ん* + hiragana s počátečním zvukem *n* (な, に, ぬ, ね, nebo の)

Příklady: *さんねん sannēn* (3 roky)
あんない annai (průvodce)

5. Další problémy spojené s přepisováním a výslovností

A. Dlouhé samohlásky

Pokud následují dvě stejné samohlásky za sebou, výslovnost této samohlásky je asi dvakrát delší než samostatná samohláska. Dávejte pozor na délku, protože délka samohlásky se může slovo od slova měnit.

aa おばあさん *obaasan* (babička) srov. おばさん *obasan* (teta)

ii おじいさん *ojiisan* (dědeček) srov. おじさん *ojisan* (strýc)

uu すうじ *suuji* (číslo)

ee Dlouhý zvuk *ee* se obvykle v hiraganě přepisuje přidáním *い* k samohlásce *e*. Přesto je několik slov, kde se používá *え* místo *い*.

えいが *eega* (film)

おねえさん *oneesan* (starší sestra)

oo Oo dlouhý zvuk *oo* se obvykle v hiraganě přepisuje přidáním *う* k samohlásce *o*. Přesto je několik slov, kde se dlouhá samohláska z historických důvodů přepisuje s *お*.

ほうりつ *hooritsu* (právo)

とお *too* (deset)

B. Výslovnost ん

ん „n” se v rámci délky bere jako plná slabika. Výslovnost se ale liší v závislosti na zvuku, který ji následuje. Japonci si obvykle nejsou vědomi rozdílů mezi zvuky ん. Proto si nemusíte s touto výslovností dělat velké starosti.²

C. Samohlásky, které se vypouští

Samohlásky *i* a *u* se někdy vypouští, když jsou mezi neznělými souhláskami (*k, s, t, p* a *h*), nebo na konci věty, pokud jim předchází neznělé souhlásky.

například: すきです *s(u)kides(u)* (Líbí se mi to.)

² Jednou variantou výslovností ん se tady nezabýváme. Pokud po ん následuje samohláska nebo pokud se vyskytne na konci věty, ん značí, že předešlá samohláska je dlouhá a nazalizovaná. (Nazalizované samohlásky jsou zde označeny nad samohláskami vlnovkou. Takto nazalizované samohlásky můžete slyšet ve francouzštině, např. v „bon“ nebo v anglickém citoslovci „uh-uh“, které znamená „ne-ne“).

D. Přízvuk v japonštině

Japonština má intonační přízvuk: všechny slabiky se v podstatě vyslovují buď s vysokou nebo nízkou intonací. Na rozdíl například od angličtiny, kde se přízvukové slabiky většinou vyslovují hlasitěji a déle, v japonštině se každá slabika vyslovuje zhruba stejně dlouze a se stejným důrazem. Výšky tónů v japonštině se velice liší v závislosti na tom, v jaké části země se necházíte.

Příklady: あさ $\overset{a.}{sa}$ (ráno)

なまえ $\overset{na.}{ma.}e$ (jméno)

たかい $\overset{ta.}{ka.}i$ (vysoký)

II K a t a k a n a

ア <i>a</i>	イ <i>i</i>	ウ <i>u</i>	エ <i>e</i>	オ <i>o</i>
カ <i>ka</i>	キ <i>ki</i>	ク <i>ku</i>	ケ <i>ke</i>	コ <i>ko</i>
サ <i>sa</i>	シ <i>*shi</i>	ス <i>su</i>	セ <i>se</i>	ソ <i>so</i>
タ <i>ta</i>	チ <i>*chi</i>	ツ <i>*tsu</i>	テ <i>te</i>	ト <i>to</i>
ナ <i>na</i>	ニ <i>ni</i>	ヌ <i>nu</i>	ネ <i>ne</i>	ノ <i>no</i>
ハ <i>ha</i>	ヒ <i>hi</i>	フ <i>fu</i>	ヘ <i>he</i>	ホ <i>ho</i>
マ <i>ma</i>	ミ <i>mi</i>	ム <i>mu</i>	メ <i>me</i>	モ <i>mo</i>
ヤ <i>ya</i>		ユ <i>yu</i>		ヨ <i>yo</i>
ラ <i>ra</i>	リ <i>ri</i>	ル <i>ru</i>	レ <i>re</i>	ロ <i>ro</i>
ワ <i>wa</i>				ヲ <i>o</i>
ン <i>n</i>				

*Slabiky シ, チ a ツ se romanizují v tomto pořadí na *shi*, *chi* a *tsu*, aby byly blíže anglické výslovnosti.

ガ ga	ギ gi	グ gu	ゲ ge	ゴ go
ザ za	ジ ji	ズ zu	ゼ ze	ゾ zo
ダ da	*チ ji	*ツ zu	デ de	ド do
バ ba	ビ bi	ブ bu	ベ be	ボ bo
パ pa	ピ pi	プ pu	ペ pe	ポ po

*チ (ji) a ツ (zu) se vyslovují stejně jako v tomto pořadí ジ (ji) a ズ (zu) a jejich použití je omezené.

キヤ kya	キュ kyu	キョ kyo
シャ sha	シュ shu	ショ sho
チャ cha	チュ chu	チョ cho
ニヤ nya	ニユ nyu	ニョ nyo
ヒヤ hya	ヒユ hyu	ヒョ hyo
ミヤ mya	ミユ myu	ミョ myo
リヤ rya	リュ ryu	リョ ryo

ギヤ gya	ギユ gyu	ギョ gyo
ジャ ja	ジュ ju	ジョ jo

ピヤ pya	ピユ pyu	ピョ pyo
ピャ pya	ピュ pyu	ピョ pyo

Výslovnost a kombinace v *katakaně* je stejná jako v *hiraganě*, vyjma následujících bodů.

(1) Dlouhé samohlásky se píší s ー.

Příklady: カー kaa (auto)
スキー sukii (lyžovat)
スーツ suutsu (oblek)
ケーキ keeki (dort)
ボール booru (balón)

Pokud píšete vertikálně, značka ー se musí psát vertikálně také.

Například: ボール →
ボ
ー
ル

(2) Další kombinace se samohláskami psanými menším písmem se používá při přepisování cizích zvuků, které se původně v japonštině nevyskytovaly.

Příklady:

ウィ	ハロウィーン	<i>harowiin</i>	(Halloween),
ウエ	ハイウェイ	<i>haiwee</i>	(dálnice)
ウォ	ミネラルウォーター	<i>mineraruwootaa</i>	(minerální voda)
シェ	シェリー	<i>sherii</i>	(třešeň)
ジェ	ジェームス	<i>jeemusu</i>	(James)
チェ	チェック	<i>chekku</i>	(šek)
ファ	ファッション	<i>fasshon</i>	(móda)
フィ	フィリピン	<i>firipin</i>	(Filipíny)
フェ	カフェ	<i>kafe</i>	(káva)
フォ	カリフォルニア	<i>kariforunia</i>	(Californie)
ティ	パーティー	<i>paatii</i>	(párty)
ディ	ディスコ	<i>disuka</i>	(diskotéka)
デュ	デューク	<i>dyuuku</i>	(vévoda)

(3) Zvuk „v” se někdy píše s ヴ. Například, slovo „Venuše” se někdy píše jako ビーナス nebo ヴィーナス.

TXT 2



Poznámky k výrazům 1

おはよう/ありがとう ▶ *Ohayoo* se používá mezi kamarády a rodinou, zatímco *gozaimasu* se používá mezi vzdálenějšími známými, podobně jako *arigatoo* a *arigatoo gazaimasu*. Praktické pravidlo: Pokud si s někým tykáte, zvolte kratší variantu. Pokud byste někomu vykali, použijte delší variantu. Jako konkrétní příklad můžeme uvést situaci: studenti mluví s učitelem, měli by proto použít delší variantu.

さようなら ▶ V japonštině existuje několik výrazů pro rozloučení, jaký zvolit záleží na tom, o jaké rozloučení jde. *Sayoonara* značí, že mluvčí očekává setkání s člověkem, se kterým mluví, až „ve svém životě otočí list“, než „přijde nový den“, nebo než „osud svede jejich cesty dohromady“.

すみません▶ *Sumimasen* znamená (1) „S dovolením.“ abyste získali něčí pozornost. (2) „Promiňte“, když se omlouváte za potíže, které jste způsobili, nebo (3) „Děkuji“, když chcete ocenit někoho za to, že pro vás něco udělal.

いいえ▶ *Iie* primárně znamená „Ne“, negativní odpověď na otázku. V rozhovoru se to používá jako česká fráze „Není zač“, když chcete zdůraznit, že se někdo nemusí cítit zavázán za to, co jste pro ně udělali.

いってらっしゃい/ってきます/ただいま/おかえりなさい▶ *Ittekimasu* a *itterasshai* je běžná fráze používaná doma, když někdo z rodiny odchází z domu. Osoba, která odchází, říká *ittekimasu*, což doslova znamená „Odcházím, ale vrátím se“. Ostatní na to odpoví *itterasshai*, což znamená „Prosím jdi a vrať se“.

Tadaima a *okaeri* se používají, když někdo přichází domů. Ten, kdo přichází, říká *tadaima* („Teď jsem doma“) a ostatní mu odpoví *okaerinasai* („Vítej doma“).

TXT 3

ぶんぽう Gramatika

1 XはYです。

.Je 12:30 („It is 12:30“). Jsem studentem („I am a student“). Mým oborem je japonština („My major is Japanese“). Tyto věty se budou překládat do japonštiny pomocí vhodného podstatného jména a slova *desu*.

～です。 Je ... („It is...“)

じゅうにじはんです。 Juuniji han desu.	(It) is half past twelve.	(To) je půl jedné
がくせいです。 Gakusee desu.	(I) am a student.	(Já) jsem studentem.
にほんごです。 Nihongo desu.	(My major) is the Japanese language.	(Mým oborem) je japonština.

Všimněte si, že ani jedna z těchto vět nemá „podmět“ jako „to“, „já“, „můj obor“ (jako je „it“, „I“, „my major“ v angličtině). Věty bez podmětů jsou velice běžné

v japonštině; japonští mluvčí se v podstatě snaží vynechat podmět vždy, když si myslí, že je druhé straně jasné, o kom nebo o čem se mluví.

Co se má dělat, když není jasné, o čem je řeč? Pokud bychom chtěli objasnit, o čem mluvíme, můžeme říci:

_____ は にほんごです。 _____
wa nihongo desu. je japonština

_____ značí věc, o které se mluví, „téma“, které se později označí jako *nihongo*.
Například:

せんもんは にほんごです。
Senmon wa nihongo desu. Mým oborem je japonština.

Podobně lze použít vzor *X wa Y desu* k označení osoby nebo věci X jako Y.

XはYです。 X je Y. Co se týče X, je to Y.

わたしは スー・キムです。
Watashi wa Suu Kimu desu. Jsem Sue Kim.

やましたさんは せんせいです。
Yamashita san wa sensee desu. Pan Yeamashita je učitelem.

メアリーさんは アメリカじんです。
Mearii san wa amerikajin desu. Mary je Američanka.

Wa patří do skupiny slov zvaných „partikule“. Také tam patří slovo *no*, ke kterému se vrátíme později v této lekci. Partikule se pojí k frázím a naznačuje, jak se tyto fráze vztahují ke zbytku věty.

Také si všimněte, že podstatná jména jako *gakusee* a *sensee* v příkladech výše stojí samostatně, na rozdíl od překladů do angličtiny jako „student“ a „učitel“, kterým předchází v angličtině neurčitý člen „a“. V japonštině není nic, co by odpovídalo tomuto členu „a“ ani množnému číslu „-s“ na konci podstatného jména. Věta *gakusee desu* může bez kontextu vypadat mnohoznačně, s jednotným nebo množným číslem. Může to znamenat „Jsme/jste/jsou studenty“.

2 Otázky

V japonštině je velice jednoduché vytvořit otázku. V zásadě přidáte *ka* na konec věty.

りゅうがくせいです。
Ryuugakusee desu.

(Já) jsem zahraniční student/ka.

りゅうがくせいですか。
Ryuugakusee desu ka.

Jsi (ty) zahraniční student?

Ve větě výše je *Ryuugakusee desu ka* je typem uzavřené otázky „ano/ne“. Otázky také mohou obsahovat „tázací slova“ jako *nan*² (co). V této lekci se naučíme, jak se ptát a odpovídat, otázky pomocí následujících tázacích slov: *nanji* (v kolik hodin), *nansai* (kolik je (ti) let), *nannensee* (ve kterém ročníku na škole). Pozorně si všimněte, že pořádek slov ve větě může být docela jiný než ve vašem jazyce.

せんもんは なんですか。
Senmon wa nan desu ka.

(せんもんは) えいごです。
(Senmon wa) eego desu.

Co je tvým oborem?

(Mým oborem) je angličtina.

¹V japonštině se obvykle nepíše otazník na konci otázky.

²Tázací slovo v japonštině pro „co“ má v japonštině dvojí výslovnost: *nan* a *nani*. *Nan* se používá hned před *desu* nebo před počítadlem jako *ji* (hodiny). Další tvar, *nani*, se používá před partikulí. *Nani* se také používá v kombinaci *nanijin* (osoba nějaké národnosti).

いま なんじですか。
Ima nanji desu ka.

(いま) くだじです。
(Ima) kuji desu.

Kolik je teď hodin?

Je devět hodin.

めありーさんは なんさいですか。
Mearii san wa nansai desu ka.

じゅうきゅうさいです。
Juukyuuusai desu.

Mary, kolik ti je?

Je mi devatenáct.

なんねんせいですか。
Nannensee desu ka.

にねんせいです。
Ninensee desu.

V kolikátem jsi ročníku na na univerzitě?

Jsem ve druhém ročníku.

でんわばんごうは なんですか。
Denwa bangoo wa nan desu ka.

186の7343です。
Ichi hachi roku no nana san von san desu.

Jaké je tvé telefonní číslo?

Je to 186-7343

3 podstatné jméno₁ の podstatné jméno₂

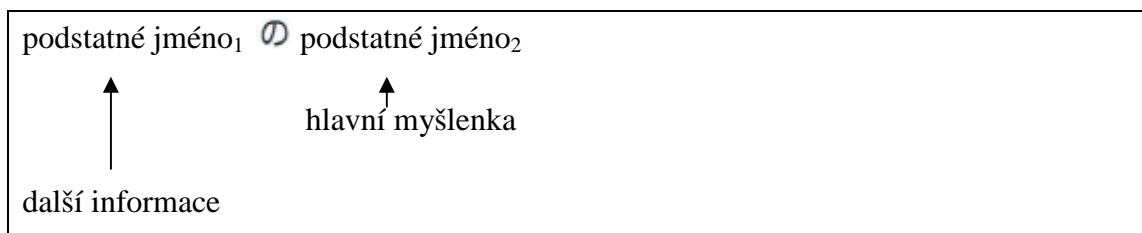
No je partikule, která spojuje dvě podstatná jména. Fráze *Toozai daigaku no gakusei* znamená „student/ka Tozaické univerzity“. Druhé podstatné jméno *gakusei* odkazuje na hlavní myšlenku³ (být studentem) a první podstatné jméno, *Tozai daigaku* ji

specifikuje (student ne střední, ale vysoké školy). *No* je velice mnohostranné. V prvním příkladě se chová jako v angličtině přivlastňovací genitiv („x's“), ale to není jediná role, jakou *no* může mít. Podívejte se, jak *no* v následujících příkladech spojuje dvě podstatná jména.

たけしさんの Takeshi san no	でんわばんごう denwa bangoo	<u>Takeshiho telefonní číslo</u>
だいがくの daigaku no	せんせい sensee	<u>univerzitní profesor</u>
にほんごの nihongo no	がくせい gakusee	<u>student japonštiny</u>
にほんの nihon no	だいがく daigaku	<u>univerzita v Japonsku</u>

Všimněte si, že v prvních dvou příkladech jsou anglická a japonská slova ve stejném pořadí, zatímco v posledních dvou jsou v opačném. Japonština tady uspořádává myšlenky konzistentně, protože hlavní myšlenka je vždy na konci a případná bližší informace se vyskytuje před ní.

³ „Hlavní myšlenkou“ myslíme následující: ve frázi *Takeshi wan no denwa bangoo* (Takeshiho telefonní číslo) je podstatné jméno *denwa bangoo* (telefonní číslo) hlavní myšlenkou, to znamená, že jestli je něco Takeshiho telefonní číslo, je to přímo toto telefonní číslo. Další podstatné jméno *Takeshi san* není hlavní myšlenkou, protože Takeshiho telefonní číslo není Takeshi.



Fráze ve tvaru „podstatné jméno₁ *no* podstatné jméno₂“ se chová víceméně jako jedno velké podstatné jméno. Můžete ho dát kamkoli, kam můžete dát podstatné jméno, stejně jako v následujícím příkladu:

たけしさんの Takeshi san no	おかあさん okaasan wa	は	こうこうの kookoo no	せんせい sensee desu.	です。
<u>Takeshi's mother is a high school teacher.</u>					
<u>Takeshiho matka je učitelkou na střední škole.</u>					

TXT 4



Poznámky k výrazům 2

あの▶ *Ano* znamená, že si nejste jistí, co říct dál. Můžete mít obavu, abyste někoho nepřerušili, nebo abyste například osobní otázkou nebyli drzí nebo neslušní.

はい/ええ▶ Když reagujeme na otázku s odpovědí ano-ne, jak *hai*, tak i *ee* znamenají „ano“. Když srovnáme *hai* a *ee*, *ee* je hovorovější a uvolněnější. Ve formálnějších situacích se používá *un*.

Hai se také používá v situacích, když někdo zaklepe na dveře, nebo když někdo osloví někoho jménem, jako níže. Znamená to „Zde“. (V tomto případě zde *ee* nelze použít.)

スミスさん?
Učitel: Sumisu san? Pan Smith?

はい。
Student: Hai Zde.

そうですか▶ *Soo desu ka* potvrzuje, že jste rozuměli, co bylo právě řečeno, znamená to: „Opravdu?“ nebo „Chápu.“

Výslovnost **は**▶ Partikule **は** se vyslovuje jako „*wa*“, nikoliv jako „*ha*“, v tomto případě by se mělo psát **は**. Ve všech ostatních případech se „*wa*“ píše **わ**.

わたしの でんわばんごうは 37-8667です。
Watashi no denwa bangoo wa san nana no hachi roku roku nana desu.
Mé telefonní číslo je 37-8667.

Existují výjimky, jako *konnichiva* (dobré odpoledne) a *konbanwa* (dobrý večer). Obvykle se píše **こんにちは** a **こんばんは**.

Číslovky ▶ Mnoho číslovek má více než jednu výslovnost. Obecný přehled můžete nalézt v tabulce na konci této knihy.

0 **ゼロ** i **れい** se běžně používají.

1 **いち**, ale vyslovuje se jako **いっ** v **いっぶん** (jedna minuta) a **いっさい** (starý jeden rok).

- 2 neustále jako に . Pokud říkáte čísla samostatně, například, když někomu dáváte své telefonní číslo, může se vyslovit s dlouhou samohláskou, jako にい.
- 3 neustále jako さん. Část, která následuje, může změnit tvar, jako v さんぶん , místo さんぶん.
- 4 nejzákladnější je さん, ale student ve čtvrtém ročníku se řekne よねんせい a čtyři hodiny se řeknou よじ . V některých kombinacích, které se naučíme později, se čte jako し (jako v しがつ - duben). Část, která následuje po tomto číslu, také může změnit tvar, jako v よんぶん.
- 5 neustále jako ご . Pokud se čte samostatně, může se vyslovit s dlouhou samohláskou, jako ごう.
- 6 ろく, ale vyslovuje se jako ろっ v ろっぶん.
- 7 nejzákladnější je なな , ale sedm hodin se řekne しちじ.
- 8 はち, ale obvykle se vyslovuje jako はっ v はっぶん a はっさい.
- 9 nejzákladnější je きゅう , ale devět hodin se řekne くじ.
- 10 じゅう, ale vyslovuje se jako じゅっ v じゅっぶん a じゅっさい.

Jak předat někomu telefonní číslo ▶ Partikule *no* se obvykle dává mezi místní směrovací číslo a zbylé číslice. Proto například číslo 012-345-6789 je *zero ichi ni, san yon, go no, roku nana hachi kyuu*.

せんせい ▶ Slovo *sensee* se většinou používá, když se popisuje práce někoho jiného. *Watashi wa sensee desu* dává smysl, ale může to znít trochu arogantně, protože slovo *sensee* v podstatě znamená „ctěný mistr“. Pokud jste vy (nebo někdo z vaší rodiny) učitelem, a když budete chtít být skromní, můžete naopak použít slovo *kyooshi*.

さん ▶ *San* se dává jako obecné oslovení za jméno. Dá se použít jak u křestního jména, tak u příjmení. Dětem se říká *chan*, spíše než *san* (a zvláště chlapcům se říká *kun*). Učitelé a lékaři se obvykle oslovují *sensee*. Když mluvíme o vlastní osobě, nikdy nepoužijeme *san* aj.

Oslovování osoby, se kterou se bavíte ▶ Slovo „ty“ *anata*, se moc často v japonštině nepoužívá. Místo toho, když budeme chtít oslovit někoho, s kým se bavíme, použijeme jméno s oslovením *san* nebo *sensee*.

はあとさんは スウェーデン人ですか。
Haato san wa sueedenjin desu ka.

ハートさん、あなたは スウェーデン人ですか。
místo Haato san, anata wa sueedenjin desu ka.

Japonská jména ▶ Jestliže Japonci říkají své jméno, říkají nejdříve příjmení a poté křestní jméno. Obvykle nemívají prostřední jména. Když se představují, často řeknou jen své příjmení.

Jméno

Příjmení

Muži

Ženy

さとう
Satoo

ひろし
Hiroshi

ゆうこ
Yuuko

すずき
Suzuki

いちろう
Ichiroo

めぐみ
Megumi

たかはし
Takahashi

けんじ
Kenji

くみこ
Kumiko

たなか
Tanaka

ゆうき
Yuuki

なおみ
Naomi

いとう
Ito

まさひろ
Masahiro

きょうこ
Kyooko

TXT 5

5 podstatné jméno も

V lekci 1 jsme naučili, jak říkat „Věc A je toto, věc B je tamto“. Teď se naučíme říct „Věc A je toto a věc B je toto také“.

たけしさんは にほんじんです。
Takeshi san wa nihonjin desu.

Takeshi is a Japanese person.

Takeshi je Japoncem.

みちこさん も にほんじんです。
Michiko san mo nihonjin desu.

Michiko is Japanese, too.

Michiko je také Japoncem.

Všimněte si, že tyto dvě věty jsou ve svém tvaru téměř stejné. Je to přirozené, protože obě tvrdí, že někdo je Japoncem. Druhá věta se ale od té první liší v tom, že tam nenacházíme partikuli *wa*. Místo ní tam nacházíme *mo*. *Mo* je partikule, která znamená, že daná položka má také určitou vlastnost. Dávejte si ale pozor, kam se partikule přesně dává. Slovo „*také*“ se např. v angličtině jako v příkladu výše může dát

na konec celé věty. To ale není možné v japonštině. Jak vidíme v příkladu výše, *mo* se musí dát přímo za *Michiko san*.

¹ *Mo* nemůžeme použít v situacích jako je tato: Naše kamarádka, Pat, má dvojí občanství. Je Japonkou, ale zároveň i Američankou. Abychom popsali i druhou část věty, nemůžeme říct *Patto mo amerikajin desu*, protože tato věta by znamenala, že Pat je také Američanka, stejně jako někdo, o kom už byla řeč. Nemůžeme ani říct, *Patto wa amerikajin mo desu* (Japonci by řekli *Patto wa amerikajin demo arimasu*).

p. 39

(~を)どうぞ▶ (... *o*) *doozo* se používá, když někomu něco nabízíme. V dialogu tuto frázi použije obsluha v restauraci, když chce někomu podat jídelní lístek. Bylo by možné tuto frázi použít také v situaci, když někdo čeká, až něco řeknete; například, když by se vás ptal telefonní operátor na vaše jméno, pravděpodobně by řekl *Onamae o doozo* (*O* zancí slušnost, proto *onamae* znamená „vaše ctihodné jméno“).

TXT 6



Poznámky k výrazům 4

行く/来る▶ Když jdete směrem, kde stojí ten, kdo vás poslouchá, (například v angličtině se řekne): „Přicházím („I'm coming“)“. Ale stejná situace v japonštině

私は行きます 来る znamená pohyb směrem k místu, kde stojí mluvčí. **行く** značí pohyb ve směru od mluvčího.

ちょっと▶ **ちょっと** doslova znamená „trochu“, „málo“, „malé množství“, jako například v **ちょっとください** (dejte mi prosím trochu). Běžně se to používá jako slušné odmítnutí. V tomto případě to znamená „nevhodný“, „nemožný“ atd. Japonci běžně požadavky, nápady nebo pozvánky neodmítají použitím **はいえ** (Ne), protože to zní příliš přímě.

A: **土曜日に映画を見ませんか。** *Půjdeš v sobotu do kina?*

B: **土曜日は、ちょっと。** *Sobota se nehodí.*

(doslova: sobota je trochu.)

TXT 7

文法 Grammar

1 Přídavná jména

V japonštině existují dva typy přídavných jmen. Jedněm se říká přídavná jména い.

Japonská přídavná jména se ohýbají při časování (pro přítomnost a minulost), při rozlišování polarity (kladné a záporné) atd., stejně jako u sloves. Tyto dva typy přídavných jmen se řídí různými časovacími vzorci.

Přídavná jména い mění tvar následovně: (tady dávejte pozor, protože tento vzorec je trochu komplikovaný)

	おもしろい	oznamovací zp.	zápor
přítomnost	おもしろ <u>い</u> です		おもしろく <u>あり</u> ません
minulost	おもしろ <u>か</u> ったです		おもしろく <u>あ</u> りませんでした

2 好き(な) / 嫌い(な)

V této lekci se naučíme dvě přídavná jména, která jsou z gramatického pohledu velice důležitá. Jsou to 好き(な) (něčeho si vážit, mít rád) a 嫌い(な) (něčím být znechucen, něco nesnášet). Význam těchto přídavných jmen je relativní, a k jejich vyjádření jsou potřeba dvě věci: na jedné straně člověk, kterému se něco líbí nebo naopak nelíbí, a člověk nebo věc, která se líbí nebo nelíbí. Ve větách se tyto záležitosti obvykle v uvedeném pořadí objevují v tomto pořadí s partikulemi は a が.

XはYが { 好き 嫌い } です。	X { se líbí/ nelíbí } Y
-----------------------	-------------------------

I osoba se může líbit nebo nelíbit. Dávejte si pozor na použití těchto slov, když mluvíte o nějaké konkrétní osobě, protože 好き です se obvykle bere jako výraz romantických citů.

Než půjdeme dál, poznamenejme si ještě tři další věci o 好き(な) a 嫌い(な). Zaprvé, pokud vám něco silně líbí nebo nelíbí, můžete použít zesílené tvary 好きです a きらいです, jmenovitě 大好きです a 大きらいです. Tyto tvary jsou častější, než spojení 好き(な) a 嫌い(な) a modifikátor míry とても, ke kterému se později vrátíme.

Za druhé, když chtějí japonští mluvčí říct, že se jim něco ani nelíbí ani líbí, obvykle řeknou:

好きでもきらいでもありません。 *Ani se mi (to) nelíbí ani líbí.*

Za třetí, jako modifikátory podstatných jmen můžete použít 好きな a きらいな. Můžete například říct:

これは私の好きなテレビです。 *Toto je můj neoblíbenější televizní program.*

3 Výrazy pro vyjadřování míry

Pokud chcete vyjádřit míru jako „velice horký“ nebo „málo horký“, můžete před přídavná jména použít příslovce míry jako とても (velice) a ちょっと (málo, lehce).

K přídavným jménům 好き(な) a 嫌い(な) se nepřidává とても, ale mají své vlastní zesílené tvary 大好き(な) (velice mít rád) a 大きらい(な) (nesnášet).

4 ましょう / ましょうか

Když chcete v japonštině vyjádřit frázi „Pojďme ...“, která vybízí k tomu, něco naplánovat nebo podniknout, v dlouhém tvaru slovesa nahraďte koncovku s ましよう nebo ましようか.

5 Počítání

O počítání v japonštině byste měli vědět dvě důležité věci. Zaprvé, používáme různé výrazy pro počítání různých věcí; výrazy, které se používají pro počítání lidí, se liší od výrazů, které se používají na příklad pro počítání knih. Zadruhé, některé výrazy jsou umístěny často až *za* věci, které se počítají, spíš než *před* ně.

Výraz pro počítání, 三枚, se skládá z číslovky 三 a „počítadla” 枚. Toto počítadlo se používá pro listy papíru a další ploché předměty. S dalšími počítadly se setkáme v pozdějších lekcích – pro osoby, pro knížky, pro předměty ve tvaru hůlky atd.

TXT 8

文 法

Gramatika

1 ~ている

Slovesný tvar „*te-*”, pokud je za ním umístěno pomocné sloveso いる, znamená jedno z následujících:

- (a) Probíhající akci, nebo
- (b) Uplynulý děj, který je spojen s přítomností.

Význam, kde se používá dané sloveso, je z velké části určen sémantickými vlastnostmi slovesa. Slovesa, jaká jsme se zatím naučili, se mohou ze sémantického pohledu rozdělit asi do tří skupin.

- (1) Slovesa, která popisují probíhající *stavy*
- (2) Slovesa, která popisují *aktivitu*, jež nějakou dobu trvají
- (3) Slovesa, která popisují *změny*, jež jsou víceméně okamžité

Mnoho sloves z první skupiny jsme ještě neviděli. Zatím známe jen ある a いる. Tvary *te-* těchto sloves se nikdy nepoužijí s pomocným slovesem いる, takže k této sekci už nic dodávat nebudeme.

Mnoho sloves patří do skupiny druhé. Patří sem slovesa jako 食べる, 読む a 待つ. Pokud v této skupině po tvaru *te-* následuje pomocné sloveo いる, znamená to větu, která popisuje *probíhající akci*.

スーさんは今勉強しています。

Sue teď právě studuje.

たけしさんは英語の本を読んでいます。

Takeshi právě teď čte knihu v angličtině.

Můžete použít *～ています*, kdybyste chtěli popsat práci někoho jiného. První příklad níže má proto dvojí význam: první, že teď angličtinu učíte; a druhý, jste učitelem angličtiny (ale nejste nutně právě teď ve třídě).

私は英語を教えています。

Učím angličtinu. / Učím angličtinu (právě teď).

メアリーさんは日本語を勉強しています。

Mary studuje japonštinu. / Mary studuje japonštinu. (právě teď).

Slovesa ve třetí skupině popisují změny z jednoho stavu do stavu druhého. Pokud se například oženíte/vdáte, 結婚する, váš stav se změní ze svobodného stavu na ženatý/vdaná. U těchto sloves ている se značí proběhlá změna, která má ale nějaký dopad do současnosti. Jinými slovy, popisuje *výsledek nějaké změny*.

山下先生は結婚しています。

Profesor Yamashita je ženatý.

みちこさんは窓のそばに座っています。

Michiko sedí blízko okna.

Zde je několik dalších příkladů sloves, která se běžně používají v rámci *～ている*.

持つ

→

持っている

(*má*)

スーさんはお金をたくさん持っています。

Sue má hodně peněz.

知る

→

知っている

(*zná/umí*)

山下先生は英語を知っています。

Profesor Yamashita umí anglicky.

太る <small>ふとる</small>	→	太っている <small>ふとっている</small>	トムさんはちょっと太っています。 <small>トムさんはちょっとふとっています。</small>
		(<i>má nadváhu</i>)	<i>Tom má trochu nadváhu.</i>
やせる <small>やせる</small>	→	やせている <small>やせている</small>	私の弟はとてもやせています。 <small>私の弟はとてもやせています。</small>
		(<i>je hubený</i>)	<i>Můj mladší bratr je velice hubený.</i>
着る <small>きる</small>	→	着ている <small>きている</small>	メアリーさんはTシャツを着ています。 <small>メアリーさんはTシャツを着ています。</small>
		(<i>nosí/má na sobě</i>)	<i>Mary nosí/má na sobě tričko.</i>
起きる <small>おきる</small>	→	起きている <small>おきている</small>	お父さんは起きています。 <small>お父さんは起きています。</small>
		(<i>je probuzený</i>)	<i>Táta je je probuzený a vstal.</i>
住む <small>すむ</small>	→	住んでいる <small>すんでいる</small>	父と母は東京に住んでいます。 <small>父と母は東京に住んでいます。</small>
		(<i>žije</i>)	<i>Můj otec a matka žijí v Tokyu.</i>
勤める <small>つとめる</small>	→	勤めている <small>つとめている</small>	私の姉は日本の会社に勤めています。 <small>私の姉は日本の会社に勤めています。</small>
		(<i>pracuje pro</i>)	<i>Moje starší sestra pracuje pro japonskou společnost.</i>

Všimněte si, že slovesa jako a patří do této skupiny. Proto 行っている a 来ている značí stávající stav, který je výsledkem předchozích akcí, ne akcí, které ještě probíhají. Dejte si pozor, co následující věty znamenají.

中国に行っています。
中国に行っています。 *Někdo jel do Číny.*
Ne: *Jede do Číny.*

うちに来っています。
うちに来っています。 *Někdo přišel na návštěvu.*
Ne: *Někdo jde na návštěvu.*

Na závěr ještě něco poznamenejme ohledně časování. Pomocné sloveso いる se časuje jako sloveso ru-. Proto máme v následujících příkladech dlouhé tvary.

<u>食べている</u> <small>た</small>	oznamovací způsob	zápor
Přítomnost	<u>食べています</u> <small>た</small>	<u>食べていません</u> <small>た</small>
	On jí.	On nejí.
Minulost	<u>食べていました</u> <small>た</small>	<u>食べていませんでした</u> <small>た</small>
	On jedl.	On nejedl.

TXT 9

3 まだ～ていません

Zamyslete se nad následujícími větami v angličtině („Zelda ztratila klíč“):

„Zelda has lost her key.”

„Zelda lost her key.”

Tyto dvě věty informují o stejné záležitosti, o tom, že Zelda ztratila klíč, ale informují různými způsoby. Příklad s předpřítomným časem popisuje něco, co je spojeno s přítomností: věta se dá chápat tak, že Zelda ještě stále klíč nemá. Zatímco druhý příklad s minulým časem prostým popisuje tuto událost nezávisle na přítomnosti; nevíme, jestli Zelda ještě stále klíč hledá nebo jestli ho už našla.

Minulý čas v japonštině používá oba dva časy v oznamovacích větách, ale minulý čas s konstrukcí *ている* se podílí na záporných větách. Proto v oznamovací větě se minulý čas používá s výrazem *きのう* (nesouvisí s přítomností) i *もう* („už“, spojeno s přítomností)

Co se týče záporných vět, tak se minulý čas používá pro uzavřenou dobu jako *きのう*, ale *ている* se používá, pokud chcete vyjádřit, jak si věci stojí teď („ještě ne”).

Použití: *ている* lze nalézt u slov popisující *změny* a u slov popisující *činnosti*, jak je popsáno v lekci 7.

4 から

V lekci 6 jsme se naučili, že *から*, které se připojí k větě, znamená „protože”.

V této lekci se naučíme, jak zapojit vysvětlovací věty do hlavní věty samotné, spíše, než je k ní připojovat jako samostatné věty. Jednoduše přemístěte seskupení „vysvětlení + *から*” na začátek věty, ke které vysvětlení patří.

Všimněte si, že výsledný pořádek ve větě připomíná spíše věty s „tudíž”, než v angličtině věty s „protože”.

Dlouhé a krátké tvary nejdete před spojku から. Proto věty v příkladech výš mohou být přepsány jako あした試験がありますから a 寒かったですから. Dlouhý tvar před から je slušnější a častěji se používá v případech, když se něco navrhuje nebo o něco žádá.

TXT 10

文 法 Grammar

1 んです

V japonštině existují dva způsoby, jak něco prohlásit. Jeden způsob je jednoduše popsat skutečnost, jak jeví. Toto je způsob, který jsme se zatím naučili. V této lekci se naučíme nový způsob: a to, jak věci vysvětlit.

Popisováním se myslí izolované líčení skutečnosti. Pokud jdete pozdě na schůzku, můžete v japonštině hned popsat, co se stalo, バスが来ませんでした. Tato věta ale v sobě nemá ten opravdový omluvný tón, protože to není myšleno jako omluva. Pokud byste chtěli říct jako omluvu to, že autobus nejel na čas, a proto jste přišli pozdě, použijte *vysvětlovací* způsob, a řekněte:

バスが来なかったんです。

(Stalo se, že) autobus nepřišel.

Vysvětlování má dvě části, jedna je ve větě výslovně popsána (autobus nejel) a druhá, která je implicitní, nebo je tím vysvětlována (to, že jste přišli na schůzku pozdě). Výraz a konci věty んです slouží jako spojení mezi tím, co věta říká, a co se tím myslí.

あしたテストがあります。 Zítřejší mám zkoušku. (pouhé prohlášení)

あしたテストがあるんです。 Zítřejší mám zkoušku. (Proto zítřejší nemůžu jít ven.)

トイレに行きたいです。 Chci jít do koupelny. (prohlášení přání)

トイレに行きたいんです。 Chci jít do koupelny. (Tak mi řekněte, kde to je.)

んです jde za krátkým tvarem predikátu. Predikát může být buď v oznamovacím způsobu nebo v záporu, v přítomném nebo minulém čase. Samo んです se nemění a běžně se ani ve tvarech záporu nebo minulého času neobjeví. V psaní místo んです se častěji najde のです.

試験が終わったんです。(v reakci na otázku: „Proč vypadáš tak smutně?“)

(Po pravdě) Nedostal jsem dobrou známku.

Pokud な následuje podstatné jméno nebo přídavné jméno な, pak se な použije uprostřed.

	popisující věty	vysvětlující věty
přídavné jméno な:	静か <u>です</u> しずか <u>です</u>	静か <u>なんです</u> しずか <u>なんです</u>
podstatné jméno:	学生 <u>です</u> がくせい <u>です</u>	学生 <u>なんです</u> がくせい <u>なんです</u>

んです můžete použít v otázkách, abyste osobu, se kterou mluvíte, vyzvali k vysvětlení nebo bližšímu objasnění. Velice často se to používá spolu výrazy pro otázky, jako どうして (proč) a どうした (co se stalo).

Otázka: どうして彼と別れたんですか。

Proč ses rozešla s přítelem? (Musíš mi to říct.)

Odpověď: 彼、ぜんぜんお風呂に入らないんです。

No, on. Nikdy se nemyje. (Což je dobrý důvod, ne?)

Otázka: どうしたんですか。

Co se stalo? (Vypadáš hrozně.)

Odpověď: 猫が死んだんです。

Má kočka mi zemřela. (To by mělo vysvětlit, proč tak dnes vypadám.)

んです můžete také použít, abyste ještě dále okomentovali, co již bylo řečeno.

Otázka: とてもいい教科書ですね。

Tato učebnice, kterou používáš, je výborná.

Odpověď: ええ。私の大学の先生が書いたんです。

To se vsad'. Napsali ji profesori na mé univerzitě (jen pro tvou informaci.)

2 すぎる

Po kořenech sloves může následovat pomocné sloveso すぎる, které znamená „příliš” nebo „přesáhnout”. すぎる se časuje jako pravidelné sloveso ru-.

すぎる může následovat po základech přídavných jmen s い- a な (částech, které se časováním nemění), na konci přídavných jmen vynechejte い- a な a přidejte すぎる.

3 ほうがいいです

ほうがいいです „Raději...” je výraz, který se používá na konci věty, když chcete někomu poradit. Pokud chcete navrhnout aktivitu ほうがいいです, dáváte konkrétní radu, a to, že je rozumné to udělat, a pokud se někdo touto radou nebude řídit, hrozí problém nebo nebezpečí.

ほうがいいです je zvláštní, protože následuje různé tvary časů v závislosti na tom, jestli se rada dává v oznamovacím nebo záporném tvaru. Pokud dáváte radu v oznamovacím způsobu, ほうがいいです obvykle následuje po krátkém tvaru slovesa v minulém čase. Když se ale rada dává v záporu, sloveso je v krátkém tvaru přítomného času.

4 ので

ので můžete použít, abyste odůvodnili situaci popsanou ve větě. Sémanticky je ので stejné jako から. Stylisticky ので zní trochu formálněji než から.

(důvod) ので (situace)。	(situace), protože (důvod).
-----------------------	-----------------------------

Vysvětlovací část věty končí krátkým tvarem predikátu. Když ^{ので} následuje po přídavném jménu な nebo podstatném jménu, な přijde mezi ně, stejně jako u vysvětlovacího predikátu んです.

5 なくちゃいけません

Používáme なくちゃいけません³, abychom řekli, že je něco potřeba udělat, nebo se „musí“.

なくちゃ znamená „pokud neuděláš...“ a いけません přibližně znamená „nemůžeš pokračovat“. なくちゃいけません pak znamená „nemůžeš pokračovat v nedělání“, dvojitý zápor zesiluje oznamovací ráz. Abychom なくちゃいけません vytvořili, vyměníme ない v krátkých tvarech sloves za なくちゃ.

sloveso	krátký zápor	„muset“
<u>食べる</u>	<u>食べない</u>	<u>食べなくちゃいけません</u>
<u>言う</u>	<u>言わない</u>	<u>言わなくちゃいけません</u>
<u>する</u>	<u>しない</u>	<u>しなくちゃいけません</u>
<u>くる</u>	<u>こない</u>	<u>こなくちゃいけません</u>

いけません je gramaticky záporný dlouhý tvar slovesa v přítomném čase. Abyste řekli, že jste něco *museli*, můžete změnit なくちゃいけません na なくちゃいけませんでした (minulý čas), a v neformálním rozhovoru i před prvky na なくちゃいけない (krátká forma slovesa, přítomný čas) v neformálním hovoru a před prvky jako んです.

6 でしょう

Výrazy na konci věty jako でしょう (pravděpodobně) použijeme, když něco odhadujeme nebo předpovídáme. でしょう⁴ následuje po slovese a přídavná jména い-v krátkém tvaru, v oznamovacím způsobu a v záporu.

「でしょう」 také může následovat základy přídavných jmen な . Všimněte si, že 「でしょう」 jde přímo po těchto prvcích; nepoužíváme X～なでしょう, X～のでしょう ani X～だでしょう.

Z vět 「でしょう」 se mohou udělat otázky (～でしょうか), což se může použít jako výzva, aby někdo vyjádřil svůj názor nebo odhad.

Krátký tvar 「でしょう」 je だろう, můžete ho použít k tomu, když něco chcete opatrně předpovědět nebo zanalyzovat.

V neformálním rozhovoru můžete použít 「でしょう」 (s intonací jako v otázce, nejčastěji se vyslovuje jako o něco kratší でしょ), pokud se chcete ujistit, jestli s vámi ten druhý souhlasí, jestli si správně rozumíte o tom, co jste si právě řekli.

5. TRANSLATION COMMENTARY

When translating a translator has to deal with a number of obstacles, therefore the following chapter will concern with particular translation problems connected with translating of *Genki I*. The translation commentary will proceed according to the individual language levels, following the register analysis by Biber from chapter 2. The terminology is taken from Newmark's *Approaches to Translation* (1988).

Morpho-syntax

Length and complexity of sentences

In this textbook there are some longer complex sentences, as shown in the table, the majority of sentences has one dependent clause. These sentences were translated to TL also as complex sentences however a different relative pronoun was sometimes used.

Table 3. Complexity of sentences

Unlike the English accent in which stressed syllables tend to be pronounced longer and louder, in Japanese each syllable is pronounced approximately in equal length and stress	Na rozdíl například od angličtiny, kde se přízvukové slabiky většinou vyslovují hlasitěji a déle, v japonštině se každá slabika vyslovuje zhruba stejně dlouze a se stejným důrazem
When Japanese give their names, they say their family name first and given name last.	Jestliže Japonci říkají své jméno, říkají nejdříve příjmení a poté křestní jméno

According to the analysis, there are many “weak verbs” in textbooks, connecting “long and complex noun phrases with embedded prepositional phrases” (Biber, 2006, 5). While the former is present in the ST, there are many weak verbs as to be, to have, the latter is not very applicable in ST. The majority of noun phrases are simple and short, as shown in the example.

The noun phrases were translated to the TL with usage of adjectives or by means of switching the phrase elements and putting the phrase into a different case in the TL.

Table 4: Weak verbs and Noun phrases

<p>As you can see in the above example, <i>hiragana</i> has a roundish shape and is used for <u>conjugation endings, function words</u>, and <u>native Japanese words</u> not covered by kanji.</p>	<p>Jak můžete vidět v příkladu výše, <i>hiragana</i> má zakulacený tvar a používá se pro <u>koncovky časování, funkční slova</u>, a <u>původní japonská slova</u>, pro které se nepoužívá kanji.</p>
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In our translation we have endeavoured to keep the syntax well-arranged and comprehensible, therefore short and simple sentences are used, rather than complex sentences. However, we have separated the sentences but we have kept the sentence boundaries.

Condensation

The ST is syntactically condensed, however in the TT the sentence is longer, but syntactically well-arranged, comprehensible so it sounds more natural in the TT. Even though the sentence may be longer, the sentence boundaries are respected. In some cases the sentence was not made longer, but the position of sentence elements was changed.

Table 5: Condensation

<p>The vowels i and u are sometimes dropped <u>when placed</u> between voiceless consonants (k, s, t, p, and h) or at the end of an utterance <u>preceded by</u> voiceless consonants.</p>	<p>Samohlásky i a u se někdy vypouští, <u>když jsou</u> mezi neznělými souhláskami (k,s,t,p, a h), nebo na konci věty, <u>pokud jim předchází</u> neznělé souhlásky.</p>
<p>The pitch patterns in Japanese vary greatly, <u>depending</u> on the region of the country.</p>	<p>Výšky tónů v japonštině se velice liší v <u>závislosti na tom</u>, v jaké části země se necházíte.</p>
<p>Instead of <u>having</u> <small>とても</small> added to them, <small>好き(な)</small> a <small>きらい(な)</small> have their own intensified forms <small>大好き(な)</small> (like very</p>	<p>K přídavným jménům <small>好き(な)</small> a <small>きらい(な)</small> <u>se nepřidává</u> <small>とても</small>, ale mají své vlastní zesílené tvary <small>大好き(な)</small> (mít</p>

much) a 大嫌い(な) (hate).	velice rád) a 大嫌い(な) (nesnášet).
To give a concrete example, the social expectation is such that students <u>are to use</u> the longer variants when they speak with a professor.	Jako konkrétní příklad můžeme uvést situaci: studenti mluví s učitelem, <u>měli by</u> proto použít delší variantu.
The words <u>used for</u> counting people are different from the words used for counting books, for example.	Výrazy, <u> které se používají</u> pro počítání lidí se liší od výrazů, které se používají na příklad pro počítání knih

Tenses

In SL there is greater variety of tenses than in Czech and it does not distinguish between past simple and present perfect. We have therefore decided to keep the two example sentences in English in the TT and give a Czech explanation, because in the ST the English is contrasted to Japanese.

Table 6: Tenses

Zelda <u>has lost</u> her key.	Zelda <u>ztratila</u> klíč.
Zelda <u>lost</u> her key.	

Passivisation

Even though the ST inclines towards the dynamics and informality, passivisation in the ST is quite common. There are several methods how to translate the passive voice into Czech, passivisation can be translated directly as a passive, with usage of reflexive passive or by active voice. However, as seen in the table below, in the TT the reflexive pronouns were used (Newmark's "modulation") to keep the text natural for Czech readers.

Table 7: Passivisation

All free characters <u>can be seen</u> in one sentence	Všechny tyto tři znaky <u>se mohou objevit</u> v jedné větě.
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<i>Tadaima</i> and <i>okarei</i> <u>are used</u> when a person comes home	<i>Tadaima</i> a <i>okaeri</i> <u>se používají</u> , když někdo přichází domů.
One thing you should watch out for is where the particle <u>is placed</u>	Dávejte si ale pozor, kam <u>se</u> partikule přesně <u>dává</u>

Lexis and Interactional Framework

In the lexical part interesting was terminology, and usually used phrases typical for textbooks in the TL.

Terminology

As we have seen from the analysis, the text is not meant for language experts however some terminology cannot be omitted in the text, because it is dealing with language studying. Some terminology was translated using the translation method of “transference”. In two cases the linguistic terminology was not possible to verify, therefore the translator consulted this terminology with teachers of Japanese and with the Czech National Corpus.

Table 8: Consulted terminology

Syllables are Romanized	Slabiky se romanizují
Particle	Partikule ⁴

In several cases, Czech has been adapted to the SL. For example *hiragana* in English has the same form in all the cases, in Czech it is feminine and changes inflections. The same case is for the *katakana*.

Table 9: Czech terminology

conjugation endings	koncovky časování
Roman letters	Latinka
degree modifier	modifikátor miry
degree adverb	příslovce miry

⁴ The expression “partikule” was found in 29 occurrences, majority of which were connected with Japanese, which confirmed the right usage and meaning.

in <i>hiragana</i>	v <i>hiraganě</i>
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Vagueness of lexis

Czech language seems to be more specific, in several parts in the translation words that have a vague or less marked meaning in English were translated as more specific or more explicit words to Czech.

Table 10: Vagueness/Explicitness of Lexis

Characters	znaky
Signs	značky
given name	křestní jméno
sticklike objects	předměty ve tvaru hůlky

Nominal strings

Nominal strings are also a phenomena connected with the vagueness of English, as Czech uses inflections, also in translation of nominal strings there is not automatic solution, the inflections, prepositions had to be used and meaning specified, the order of elements had to be changed (there cannot be two substantives in a row, for example), the nominal string also had to be changed into a sentence, it was possible in a case where the nominal string was not terminology but described a situation.

Table 12: Nominal strings

to an e-vowel hiragana	k samohlásce e v hiraganě.
expression notes	poznámky k výrazům
quantity word	slovo pro množství
explanation clauses	vysvětlovací věty
past tense short forms	krátké tvary minulého času
sentence-final expression	výrazy na konci věty
な-adjective bases	základy přídavných jmen な
suggestion sentences	, když se něco navrhuje

Set Phrases

In the ST there are some set phrases, which had to be translated to the TL also as collocative phrases, so the TT will maintain the natural sound. The result can be that the TT is not as expressive as ST, however it is understandable. In English, being on the first-name basis is manifested in the way people are addressed. In Czech it is manifested through the language itself. The Czech fixed phrase for being with someone on a first-name or a second-name basis has been used here.

Table 13: Set Phrases

You <u>will want to be very careful</u> here, because this pattern is very complicated.	Tady <u>si dávejte pozor</u> , protože tento vzorec je trochu komplikovaný.
You <u>may want to be cautious</u> in using these words in reference to your preference of a specific person.	<u>Dávejte si pozor</u> na použití těchto slov, když mluvíte o nějaké konkrétní osobě.
The <u>rule of the thumb</u> is:	<u>Praktické pravidlo</u> je:
There are several <u>good-bye expressions</u> in Japanese, <u>the choice among which</u> depends on the degree of separation.	V japonštině existuje několik <u>výrazů pro rozloučení</u> , <u>jaký zvolit záleží na tom</u> , o jaké rozloučení jde.
If you are on a <u>first-name basis</u> with someone, go for the shorter versions.	Pokud si s někým <u>tykáte</u> , zvolte kratší variant
If you would <u>address someone as Mr. or Ms.</u> , use the longer versions	Pokud byste <u>vykali</u> , použijte delší variantu.

In the English ST the majority of numerals are written as numbers however there was one instance where the ST was written out in words, in Czech translation we have chosen to use a number. For writing such a long number in words there should be some specific need in Czech, the number is more comprehensible. The reason for this is also that a number written in words would have to be declined. In other cases, for example a short numeral (three) there was not need to write it in number.

Table 11: Numeral

There are <u>forty-six</u> basic <i>hiragana</i>	V <i>hiraganě</i> existuje <u>46</u> základních slabik
--	--

syllables	
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Addressing in the Translation

The way of addressing in the ST has been maintained in the translation, “you” has been translated to Czech as the second person plural pronoun. Also the inclusive “we” has been used, because it is common in TL textbooks. English seems to be less varied in the addressing, Czech uses more variety of phrases, there is no direct equivalence.

Table 14: Addressing

When <u>you</u> write vertically, the – mark needs to be written vertically also	Pokud <u>chcete</u> psát vertikálně, značka – se musí psát vertikálně také.
One variety of <i>h</i> pronunciation <u>merits</u> discussing here.	Jednou variantou výslovností <i>h</i> se tady <u>nezabýváme</u>
<u>To give a concrete example</u> , the social expectation is such that students are to use the longer version when they speak with a professor.	<u>Jako konkrétní příklad můžeme uvést</u> situaci: studenti mluví s učitelem, měli by použít delší variantu.
Both <i>hai</i> and <i>ee</i> mean “yes” in response to yea-no questions.	Když <u>reagujeme</u> na otázku s odpovědí ano-ne, jak <i>hai</i> , tak i <i>ee</i> znamenají „ano“.

References to English

As the ST is meant for American students, throughout the textbook we can find several references to English as a contrast of English and Japanese. We have decided to keep these references to keep consistency and because in many cases in the English is translated in the Japanese examples. There is, however, also an instance of cultural reference, which had to be maintained, as it appears also in the grammatical explanation and translation to Japanese, it appears in the Japanese translation as “amerikajin”.

Table 15: References to English

<p>The syllable し, ち a つ se romanizují as shi, chi, and tsu, respectively, which is closer to the English pronunciation.</p>	<p>Slabiky し, ち a つ se romanizují v tomto pořadí na <i>shi</i>, <i>chi</i> a <i>tsu</i>, aby byly blíže anglické výslovnosti</p>
<p>Unlike the English stress accent in which stressed syllables tend to be pronounced longer and louder, in Japanese each syllable is pronounced approximately in equal length and stress,</p>	<p>Na rozdíl například od angličtiny, kde se zdůrazněné slabiky většinou vyslovují hlasitěji a déle, v japonštině se každá slabika vyslovuje zhruba stejně dlouze a se stejným důrazem.</p>
<p>Note that none of these sentences has a “subject,” like “it”, “I” and “my major” found in their English counterparts.</p>	<p>Všimněte si, že ani jedna z těchto vět nemá „podmět“ jako „to“, „já“, „můj obor“ (jako je „it“, „I“, „my major“ v angličtině).</p>
<p>Note also that nouns like <i>gakusee</i> and <i>sensee</i> in the above example stand alone, unlike their English translations “student” and “teacher”, which are preceded by “a”.</p>	<p>Také si všimněte, že podstatná jména jako <i>gakusee</i> a <i>sensee</i> v příkladech výše stojí samostatně, na rozdíl od překladů do angličtiny jako „student“ a „učitel“, kterým předchází v angličtině neurčitý člen „a“.</p>
<p>The first example below therefore has two interpretations: one, you are teaching English right at this moment; and two, you are an English language teacher (but not necessarily in class right now).</p>	<p>První příklad níže má proto dvojitý význam: první, že teď angličtinu učíte; a druhý, jste učitelem angličtiny (ale nejste nutně právě teď ve třídě).</p>

Graphics

Due to unusual graphics and fonts used in the ST, the exact fonts and graphical layout could not be maintained in the TT. Nevertheless, the headlines, subheadlines and division of paragraphs were kept and were marked by a different size of letters, the individual texts follow in succession.

As the ST is a textbook of Japanese, it is natural that there are Japanese characters used, however it was not possible to copy the characters directly from the

ST to TT. The individual characters had to be photo-copied into a program for adjustment of photos, there the characters were modified and again copied into the document. It is beneficial when the translator is able to cope with the technical parameters of translation as well with the translation itself.

This chapter consisted of the translation commentary of specific points that were dealt with in translation. It has shown the importance of an analysis prior to translation, as what we have determined in the register analysis by Biber and by analysis according to Nord is applicable.

FOOTNOTES

¹ Styl je způsob cílevědomého výběru, zákonitého uspořádání a využití jazykových prostředků se zřetelem k situaci, funkci, záměru autora a k obsahovým složkám projevu.

² role mluvčího a jeho vztah k posluchačům, vzdělání, věkové rozdíly a počet účastníků, jejich znalost daného tématu, druh sdělení, situace, za níž ke komunikaci dochází, návaznost na předcházející rozhovory atd.

³ -úspornost, explicitnost, zhuštěnost
- srozumitelnost, jasnost, přehlednost
- jednoznačnost, určitost, přesnost
- objektivnost, neosobnost, věcnost

⁴ Odborný projev je většinou jednosměrný- směřuje od autora k adresátovi a jeho podobu i obsah určuje pouze jedna strana.

⁵ autor (...) čtenář (...). Kromě toho ještě v text zaznívají jiné hlasy. Jsou to hlasy jiných vědců, které autor cituje.

⁶ tytulky a jejich typy, abstrakt, hlavní část, shrnutí.

⁷ grafické zvýrazňování, typografická úprava textu, úprava nadpisů, interpunkční znaménka

⁸ syntax is relativně jednoduchá a stereotypní a má jasný slovosled.

kondenzátory (např. gerundia, semi-predicativní konstrukce, přítomná nebo minulé přičestí, nominální výrazy, atd.) (...) podstatná jména, určitá přídavná jména, internacionalismy.

relativně stereotypní a opakující se.

⁹ termíny, terminologie (...) nejsou emocionální, jsou jednoznačné, mají úzký význam a omezené pole použití.

¹⁰ modalizovanost, autorská skromnost (zřídka 1.os č.j.), relativní kompoziční volnost

¹¹ Za jistou výjimku lze považovat učební texty obsahující kontrolní otázky, které mají za úkol ověřit pochopení textu (jeho části, obvykle kapitoly) a tzv. klíč (řešení, správné odpovědi). Jedná se o interakci, byť nepřímou, mezi autorem a adresátem, o modifikovaný dialog, v němž ovšem stále diktuje poze jedna strana.

¹² Učební text předpokládá jistou, byť nízkou hladinu empirického kontextu v rámci daného vědního oboru, a jeho vlastní úlohou je umožnit rozšíření tohoto mimojazykového kontextu.

¹³ jejichž adresátem jsou plně vzdělaní pracovníci v daném širším oboru, jejichž zaměření je méně specializované a/nebo kteří se zabývají praktickými aplikacemi.

¹⁴ Odborné texty učebního charakteru se zaměřují k poměrně širokému okruhu příjemců; autor takového textu musí odhadem vytvořit jakéhosi průměrného příjemce a jemu text adresovat. Čím větší je množina adresátů, tím musí být projev stylisticky neutrálnější.

CONCLUSION

This Diploma thesis was concerned with the translation of selected parts of the textbook *Genki I. an Integrated Course in Elementary Japanese (Genki I.)*, published by Japan Times Ltd., using the Christiane Nord's (1991) concept of translation and Douglas Biber's (2009) register analysis as the theoretical framework.

The aim of this thesis was in the first part to determine the text type and characteristics of a textbook through the register analysis. This analysis is a three-step model. In step one the situational characteristics are determined, being compared with research articles and classroom teaching. In the second step the linguistic characteristics were mentioned, language that commonly occurs in textbook. The last step deals with the interpretation of the first two steps.

The aim of the second part of the theoretical framework was to perform a translation-oriented analysis employing Nord's model.

Nord's model is typical for examination of extralinguistic and intralinguistic reality, which provides information needed for translation. In determination of extralinguistic reality these factors were involved: sender of the text/ text producer, sender's intention, text recipient, text medium, place and time of production/ reception, motive for communication and also the functions of the text. From these factors the reader is considered as essential, the translation should be adapted to his/her presupposed knowledge and expectations towards the text. The reader is Czech-speaking person therefore English has been put to background or explained where necessary, as it cannot be omitted, because it is often contrasted to Japanese. Other important factors are sender's intention, motive for communication and functions of the text. The function of the text is mainly informative, to give information about the language, it is also persuasive as it tries to influence students's behavior to use the language some set way. There is also an expressive function that there is a contact kept between the authors and the readers through usage of addressing and set phrases.

The analysis of intratextual factors was concerned with subject matter, content, presuppositions about recipient's previous knowledge and experience, composition of the text, non-verbal elements, lexis, sentence structure and suprasegmental features of the text. This analysis focused on the ST's concrete issues, interesting were the presuppositions of Czech readers and their language knowledge and expectations

towards a textbook, it confirmed the necessity to bring English to background and use if possible the set and formal language. The emphasis is also on the visual side, page layout and Japanese characters that it is necessary to copy the layout and graphics, even though it was adjusted, individual target texts respect the order as in the ST, however they follow each other in succession. The Japanese characters were maintained the same in the ST and TT.

The aim of the next part was to translate the selected grammatical parts of the textbook in an accessible way for the target Czech readers, the translation was based on the theoretical parts. Prior to the translation part is the translation brief and commission, together with a table presenting the information gained in translation-oriented analysis.

The last part dealt with translation commentary, where specific translation issues were mentioned, together with their solutions. One of the obstacles faced in translation was in the morfo-syntax the analytic vague characteristics of English as contrasted with synthetical Czech, which had to be solved in different word order, inflections and more specific or expressive translation, specific problems were complexity of syntax, condensation, passivisation etc. In lexis and interactional framework there were some terminology issues and the endeavour to use set TL phrases, nominal strings, how to deal with references to English etc. Another issue was preserving the original layout and font of the ST, which was impossible to maintain due to technical reasons. Transcribing the Japanese characters into the document could not be copied from the ST straight away but each character had to be copied into a photo program, adapted and then again copied into the document.

In conclusion, application of Nord's (1991) model of translation and Biber's (2009) register analysis were found beneficial and the aims fulfilled. The register analysis outlined characteristics of the textbook as a type, the translation strategy was confirmed in the following analysis. The later analysis also pointed out to problematic issues, which were taken into account when translating. The commentary provided space for reflection on specific problems when compared to the analysis. Therefore the diploma thesis confirmed the importance of translation theory to be used in translating.

APPENDICES

Appendix 1

A letter from Tomomi Chida of Japan Times, Ltd., 10.8.2012

Dear Ms. Jana Novakova,

Thank you for your inquiry.

It is alright to use and translate the contents for your thesis.

As the usual rule for writing thesis,
please write the reference information and make clear who translated the pages.

Sincerely yours,

Tomomi Chida

The Japan Times

Appendix 2

Textbook: *An Integrated Course in Elementary Japanese Genki I.*

18

Japanese Writing System

There are three kinds of characters in Japanese: *hiragana*, *katakana*, and *kanji*.¹ All three characters can be seen in a single sentence.

テレビを見ます。

katakana *kanji* *hiragana*

I watch television.

Hiragana and *katakana*, like the alphabet, represent sounds. As you can see in the above example, *hiragana* has a roundish shape and is used for conjugation endings, function words, and native Japanese words not covered by *kanji*. *Katakana*, which has rather straight lines, is normally used for writing loanwords and foreign names. For example, the Japanese word for “television” is written in *katakana* as テレビ (*terebi*). *Kanji*, or Chinese characters, represent not just sounds but also meanings. Mostly, *kanji* are used for nouns and the stems of verbs and adjectives.

① Hiragana

1. Basic Hiragana Syllables

There are forty-six basic *hiragana* syllables, which are listed below. Once you memorize this chart, you will have the skill to transcribe all of the Japanese sounds.

あ <i>a</i>	い <i>i</i>	う <i>u</i>	え <i>e</i>	お <i>o</i>
か <i>ka</i>	き <i>ki</i>	く <i>ku</i>	け <i>ke</i>	こ <i>ko</i>
さ <i>sa</i>	し <i>*shi</i>	す <i>su</i>	せ <i>se</i>	そ <i>so</i>
た <i>ta</i>	ち <i>*chi</i>	つ <i>*tsu</i>	て <i>te</i>	と <i>to</i>
な <i>na</i>	に <i>ni</i>	ぬ <i>nu</i>	ね <i>ne</i>	の <i>no</i>
は <i>ha</i>	ひ <i>hi</i>	ふ <i>fu</i>	へ <i>he</i>	ほ <i>ho</i>

¹There is another writing system called *rōmaji* (Roman letters) which is used for station names, signs, and so on.

ま <i>ma</i>	み <i>mi</i>	む <i>mu</i>	め <i>me</i>	も <i>mo</i>
や <i>ya</i>		ゆ <i>yu</i>		よ <i>yo</i>
ら <i>ra</i>	り <i>ri</i>	る <i>ru</i>	れ <i>re</i>	ろ <i>ro</i>
わ <i>wa</i>				を <i>**o</i>
ん <i>n</i>				

*The syllables し, ち, and つ are romanized as *shi*, *chi*, and *tsu*, respectively, which is closer to the English pronunciation.

**を is also pronounced as “*wo*.”

The romanization is given for general pronunciation reference.

2. Hiragana with Diacritical Marks

You can transcribe 23 additional sounds by adding diacritical marks. With a pair of short diagonal strokes (´), the unvoiced consonants *k*, *s*, *t*, and *h* become voiced consonants *g*, *z*, *d*, and *b*, respectively. The consonant *h* changes to *p* with the addition of a small circle (°).

が <i>ga</i>	ぎ <i>gi</i>	ぐ <i>gu</i>	げ <i>ge</i>	ご <i>go</i>
ざ <i>za</i>	じ <i>ji</i>	ず <i>zu</i>	ぜ <i>ze</i>	ぞ <i>zo</i>
だ <i>da</i>	*ち <i>ji</i>	*づ <i>zu</i>	て <i>de</i>	ど <i>do</i>
ば <i>ba</i>	び <i>bi</i>	ぶ <i>bu</i>	べ <i>be</i>	ぼ <i>bo</i>
ぱ <i>pa</i>	ぴ <i>pi</i>	ぷ <i>pu</i>	ぺ <i>pe</i>	ぽ <i>po</i>

*ち (*ji*) and づ (*zu*) are pronounced the same as じ (*ji*) and ず (*zu*), respectively, and have limited use.

3. Transcribing Contracted Sounds

Small や, ゆ, and よ follow after letters in the second column (*i*-vowel *hiragana*, except い) and are used to transcribe contracted sounds. The contracted sound represents a single syllable.

きや <i>kya</i>	きゆ <i>kyu</i>	きよ <i>kyo</i>
しや <i>sha</i>	しゆ <i>shu</i>	しよ <i>sho</i>
ちや <i>cha</i>	ちゆ <i>chu</i>	ちよ <i>cho</i>
にや <i>nya</i>	にゆ <i>nyu</i>	によ <i>nyo</i>
ひや <i>hya</i>	ひゆ <i>hyu</i>	ひよ <i>hyo</i>
みや <i>mya</i>	みゆ <i>myu</i>	みよ <i>myo</i>
りや <i>rya</i>	りゆ <i>ryu</i>	りよ <i>ryo</i>

ぎや <i>gya</i>	ぎゆ <i>gyu</i>	ぎよ <i>gyo</i>
じゃ <i>ja</i>	じゆ <i>ju</i>	じよ <i>jo</i>

びや <i>bya</i>	びゆ <i>byu</i>	びよ <i>byo</i>
ぴや <i>pya</i>	ぴゆ <i>pyu</i>	ぴよ <i>pyo</i>

4. Transcribing Double Consonants

There is another small letter つ, which is used when transcribing double consonants such as *tt* and *pp*.

Examples: かった *katta* (won) cf. かた *kata* (shoulder)
 さっか *sakka* (writer)
 はっぱ *happa* (leaf)
 ざっし *zasshi* (magazine)

Note that double consonant *n*'s, as in *sannen* (3 years), are written with ん + a *hiragana* with an initial *n* sound (な, に, ぬ, ね, or の).

Examples: さんねん *sannen* (3 years)
 あんない *annai* (guide)

5. Other Issues Relating to Transcription and Pronunciation

A. Long Vowels

When the same vowel is placed one right after the other, the pronunciation of the vowel

becomes about twice as long as the single vowel. Be sure to hold the sound long enough, because the length of the vowel can change one word to another.

<i>aa</i>	おばあさん <i>obaasan</i> (grandmother) cf. おばさん <i>obasan</i> (aunt)
<i>ii</i>	おじいさん <i>ojiisan</i> (grandfather) cf. おじさん <i>ojisan</i> (uncle)
<i>uu</i>	すうじ <i>suuji</i> (number)
<i>ee</i>	The long <i>ee</i> sound is usually transcribed by adding an <i>い</i> to an <i>e</i> -vowel <i>hiragana</i> . There are a few words, however, in which <i>え</i> is used instead of <i>い</i> . えいが ⁴ <i>eega</i> (movie) おねえさん <i>oneesan</i> (big sister)
<i>oo</i>	The long <i>oo</i> sound is in most cases transcribed by adding an <i>う</i> to an <i>o</i> -vowel <i>hiragana</i> . There are, however, words in which the long vowel is transcribed with an <i>お</i> , for historical reasons. ほうりつ <i>hooritsu</i> (law) とお <i>too</i> (ten)

B. Pronunciation of ん

ん “*n*” is treated like a full syllable, in terms of length. Its pronunciation varies, however, depending on the sound that follows it. Japanese speakers are normally not aware of the different sound values of ん. Therefore, you do not need to worry too much about its pronunciation.²

C. Vowels to Be Dropped

The vowels *i* and *u* are sometimes dropped when placed between voiceless consonants (*k*, *s*, *t*, *p*, and *h*), or at the end of an utterance preceded by voiceless consonants.

Example: すきです *s(u)kides(u)* (I like it.)

²One variety of the ん pronunciation merits discussing here. When it is followed by a vowel or at the end of an utterance, ん indicates that the preceding vowel is long and nasalized. (Nasalized vowels are shown here with a tilde above vowel letters. You hear nasalized vowels in French words such as “bon,” or the English interjection “uh-uh,” as in “no.”)

れんあい *rēai* (romance)
ほん *hō* (book)

Followed by *n*, *t*, *d*, *s*, and *z* sounds, ん is pronounced as “n.”

おんな *onna* (woman)

Followed by *m*, *p*, and *b* sounds, ん is pronounced as “m.”

さんぽ *sampo* (stroll)

Followed by *k* and *g* sounds, ん is pronounced as “ng” as in “song.”

まんが⁴ *manga* (comics)

D. Accent in the Japanese Language

Japanese has a pitch accent: all syllables are pronounced basically either in high or low pitch. Unlike the English stress accent in which stressed syllables tend to be pronounced longer and louder, in Japanese each syllable is pronounced approximately in equal length and stress. The pitch patterns in Japanese vary greatly, depending on the region of the country.

Examples: あさ $\overset{a}{\cdot}\overset{\cdot}{\cdot}\overset{\cdot}{\cdot}$ *sa* (morning)
 なまえ $\overset{\cdot}\overset{\cdot}\overset{\cdot}{\cdot}$ *ma.e* (name)
 たかい $\overset{\cdot}\overset{\cdot}\overset{\cdot}{\cdot}$ *ka.i* (high)

① **K a t a k a n a**

ア <i>a</i>	イ <i>i</i>	ウ <i>u</i>	エ <i>e</i>	オ <i>o</i>
カ <i>ka</i>	キ <i>ki</i>	ク <i>ku</i>	ケ <i>ke</i>	コ <i>ko</i>
サ <i>sa</i>	シ <i>*shi</i>	ス <i>su</i>	セ <i>se</i>	ソ <i>so</i>
タ <i>ta</i>	チ <i>*chi</i>	ツ <i>*tsu</i>	テ <i>te</i>	ト <i>to</i>
ナ <i>na</i>	ニ <i>ni</i>	ヌ <i>nu</i>	ネ <i>ne</i>	ノ <i>no</i>
ハ <i>ha</i>	ヒ <i>hi</i>	フ <i>fu</i>	ヘ <i>he</i>	ホ <i>ho</i>
マ <i>ma</i>	ミ <i>mi</i>	ム <i>mu</i>	メ <i>me</i>	モ <i>mo</i>
ヤ <i>ya</i>		ユ <i>yu</i>		ヨ <i>yo</i>
ラ <i>ra</i>	リ <i>ri</i>	ル <i>ru</i>	レ <i>re</i>	ロ <i>ro</i>
ワ <i>wa</i>				ヲ <i>o</i>
ン <i>n</i>				

*The syllables シ, チ, and ツ are romanized as *shi*, *chi*, and *tsu*, respectively, to give a closer English pronunciation.

ガ <i>ga</i>	ギ <i>gi</i>	グ <i>gu</i>	ゲ <i>ge</i>	ゴ <i>go</i>
ザ <i>za</i>	ジ <i>ji</i>	ズ <i>zu</i>	ゼ <i>ze</i>	ゾ <i>zo</i>
ダ <i>da</i>	*ヂ <i>ji</i>	*ヅ <i>zu</i>	デ <i>de</i>	ド <i>do</i>
バ <i>ba</i>	ビ <i>bi</i>	ブ <i>bu</i>	ベ <i>be</i>	ボ <i>bo</i>
パ <i>pa</i>	ピ <i>pi</i>	プ <i>pu</i>	ペ <i>pe</i>	ポ <i>po</i>

*ヂ (*ji*) and ヅ (*zu*) are pronounced the same as ジ (*ji*) and ズ (*zu*), respectively, and have limited use.

キヤ <i>kya</i>	キユ <i>kyu</i>	キョ <i>kyo</i>
シヤ <i>sha</i>	シユ <i>shu</i>	ショ <i>sho</i>
チャ <i>cha</i>	チュ <i>chu</i>	チョ <i>cho</i>
ニヤ <i>nya</i>	ニユ <i>nyu</i>	ニョ <i>nyo</i>
ヒヤ <i>hya</i>	ヒユ <i>hyu</i>	ヒョ <i>hyo</i>
ミヤ <i>mya</i>	ミユ <i>myu</i>	ミョ <i>myo</i>
リヤ <i>rya</i>	リュ <i>ryu</i>	リョ <i>ryo</i>

ギヤ <i>gya</i>	ギユ <i>gyu</i>	ギョ <i>gyo</i>
ジャ <i>ja</i>	ジュ <i>ju</i>	ジョ <i>jo</i>

ビヤ <i>bya</i>	ビユ <i>byu</i>	ビョ <i>byo</i>
ピヤ <i>pya</i>	ピユ <i>pyu</i>	ピョ <i>pyo</i>

The pronunciation of *katakana* and its combinations are the same as those of *hiragana*, except for the following points.

(1) The long vowels are written with ー.

Examples: カー *kaa* (car)
 スキー *sukii* (ski)
 スーツ *suutsu* (suit)
 ケーキ *keeki* (cake)
 ボール *booru* (ball)

When you write vertically, the — mark needs to be written vertically also.

Example:

ボール → $\begin{array}{c} \text{ボ} \\ | \\ \text{ール} \end{array}$

(2) Additional combinations with small vowel letters are used to transcribe foreign sounds that originally did not exist in Japanese.

Examples:	ウィ	ハロウィーン	<i>harowiin</i>	(Halloween)
	ウエ	ハイウェイ	<i>haiwee</i>	(highway)
	ウォ	ミネラルウォーター	<i>mineraruwootaa</i>	(mineral water)
	シェ	シェリー	<i>sherii</i>	(sherry)
	ジェ	ジェームス	<i>jeemusu</i>	(James)
	チェ	チェック	<i>chekku</i>	(check)
	ファ	ファッション	<i>fasshon</i>	(fashion)
	フィ	フィリピン	<i>firipin</i>	(Philippine)
	フェ	カフェ	<i>kafe</i>	(cafe)
	フォ	カリフォルニア	<i>kariforunia</i>	(California)
	テイ	パーティー	<i>paatii</i>	(party)
	ディ	ディスコ	<i>disuko</i>	(disco)
	デュ	デューク	<i>dyuuku</i>	(Duke)

(3) The sound “v” is sometimes written with ヴ. For example, the word “Venus” is sometimes written as ビーナス or ヴィーナス.

表現ノート

Chapter 17

Expression Notes ①

おはよう/ありがとう▶ *Ohayoo* is used between friends and family members, while *ohayoo gozaimasu* is used between less intimate acquaintances, similarly with *arigatoo* and *arigatoo gozaimasu*. The rule of thumb is: if you are on a first-name basis with someone, go for the shorter versions. If you would address someone as Mr. or Ms., use the longer versions. To give a concrete example, the social expectation is such that students are to use the longer variants when they speak with a professor.

さようなら▶ There are several good-bye expressions in Japanese, the choice among which depends on the degree of separation. *Sayoonara* indicates that the speaker does not expect to see the person spoken to before she “turns a page in her life”; not until a new day arrives, or until fate brings the two together again, or until they meet again in the other world.

じゃあ、また。 *Jaa, mata.*
(between friends, expecting to see each other again fairly soon)

しつれいします。 *Shitsureeshimasu.*
(taking leave from a professor's office, for example)

いってきます。 *Ittekimasu.*
(leaving home)

すみません▶ *Sumimasen* means (1) “Excuse me,” to get another person's attention, (2) “I'm sorry,” to apologize for the trouble you have caused, or (3) “Thank you,” to show appreciation for what someone has done for you.

いいえ▶ *Iie* is primarily “No,” a negative reply to a question. In the dialogue, it is used to express the English phrase “Don't mention it,” or “You're welcome,” with which you point out that one is not required to feel obliged for what you have done for them.

いってらっしゃい/いってきます/ただいま/おかえりなさい▶ *Ittekimasu* and *itterasshai* is a common exchange used at home when a family member leaves. The person who leaves says *ittekimasu*, which literally means “I will go and come back.” And the family members respond with *itterasshai*, which means “Please go and come back.”

Tadaima and *okaeri* are used when a person comes home. The person who arrives home says *tadaima* (I am home right now) to the family members, and they respond with *okaerinasai* (Welcome home).

ぶんぽう Grammar

1 XはYです

“It is 12:30.” “I am a student.” “My major is the Japanese language.” These sentences will all be translated into Japanese using an appropriate noun and the word *desu*.

～です。 *It is . . .*

じゅうにじはんです。 *(It) is half past twelve.*
Juuniji han desu.

がくせいです。 *(I) am a student.*
Gakusee desu.

にほんごです。 *(My major) is the Japanese language.*
Nihongo desu.

Note that none of these sentences has a “subject,” like the “it,” “I,” and “my major” found in their English counterparts. Sentences without subjects are very common in Japanese; Japanese speakers actually tend to omit subjects whenever they think it is clear to the listener what or who they are referring to.

What are we to do, then, when it is not clear what is being talked about? To make explicit what we are talking about, we can say:

_____ は にほんごです。 _____ *is the Japanese language.*
wa nihongo desu.

Where _____ stands for the thing that is talked about, or the “topic,” which is later in the sentence identified as *nihongo*. For example,

せんもんは にほんごです。 *(My) major is the Japanese language.*
Senmon wa nihongo desu.

Similarly, one can use the pattern *X wa Y desu* to identify a person or a thing X as item Y.

XはYです。 *X is Y. As for X, it is Y.*

わたしは スー・キムです。 *I am Sue Kim.*
Watashi wa Suu Kimu desu.

やましたさんは せんせいです。 *Mr. Yamashita is a teacher.*
 Yamashita san wa sensee desu.
 メアリーさんは アメリカじんです。 *Mary is an American.*
 Mearii san wa amerikajin desu.

Wa is a member of the class of words called “particles.” So is the word *no*, which we will turn to later in this lesson. Particles attach themselves to phrases and indicate how the phrases relate to the rest of the sentence.

Note also that nouns like *gakusee* and *sensee* in the above examples stand alone, unlike their English translations “student” and “teacher,” which are preceded by “a.” In Japanese, there is no item that corresponds to “a,” nor is there any item that corresponds to the plural “-s” at the end of a noun. Without background situations, a sentence like *gakusee desu* is therefore ambiguous between the singular and the plural interpretations; it may mean “We are/you are/they are students,” as well as “I am/you are/she is a student.”

2 Question Sentences

It is very easy to form questions in Japanese. Basically, all you need to do is add *ka* at the end of a statement.

りゅうがくせいです。 りゅうがくせいですか。¹
 Ryuugakusee desu. Ryuugakusee desu ka.
 (I am) an international student. (Are you) an international student?

The above sentence, *Ryuugakusee desu ka*, is a “yes/no” question. Question sentences may also contain a “question word” like *nan*² (what). In this lesson, we learn how to ask, and answer, questions using the following question words: *nanji* (what time), *nansai* (how old), *nannensee* (what year in school). Note carefully that the order of words in a sentence may be quite different from what you find in your language.

せんもんは なんですか。 (せんもんは) えいごです。
 Senmon wa nan desu ka. (Senmon wa) eego desu.
 What is your major? (My major) is English.

¹It is not customary to write a question mark at the end of a question sentence in Japanese.

²The Japanese question word for “what” has two pronunciations: *nan* and *nani*. *Nan* is used immediately before *desu* or before a “counter” like *ji* (o’clock). The other form, *nani*, is used before a particle. *Nani* is also used in the combination *nanijin* (person of what nationality).

いま なんじですか。
 Ima nanji desu ka.
What time is it now?

の め り い
 メアリーさんは なんさいですか。
 Mearii san wa nansai desu ka.
How old are you, Mary?

なんねんせいですか。
 Nannensee desu ka.
What year are you in college?

でんわばんごうは なんですか。
 Denwa bangoo wa nan desu ka.
What is your telephone number?

(いま) くじです。
 (Ima) kuji desu.
It is nine o'clock.

じゅうきゅうさいです。
 Juukyusai desu.
I'm nineteen years old.

にねんせいです。
 Ninensee desu.
I'm a sophomore.

186の7343です。
 Ichi hachi roku no nana san yon san desu.
It is 186-7343.

3 noun, の noun₂

No is a particle that connects two nouns. The phrase *Toozai daigaku no gakusee* means “(a) student at Tozai University.” The second noun *gakusee* provides the main idea³ (being a student) and the first one *Toozai daigaku* makes it more specific (not a high school, but a college student). *No* is very versatile. In the first example below, it acts like the possessive (“x’s”) in English, but that is not the only role *no* can play. See how it connects two nouns in the following examples.

たけしさんの でんわばんごう
 Takeshi san no denwa bangoo

Takeshi's phone number

だいがくの せんせい
 daigaku no sensee

a college professor

にほんごの がくせい
 nihongo no gakusee

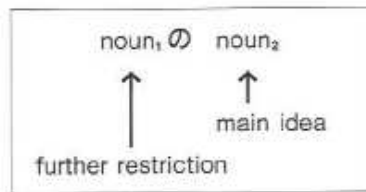
a student of the Japanese language

にほんの だいがく
 nihon no daigaku

a college in Japan

Observe that in the first two examples, the English and Japanese words are arranged in the same order, while in the last two, they are in the opposite order. Japanese seems to be more consistent in arranging ideas here; the main idea always comes at the end, with any further description placed before it.

³Here is what we mean by the “main idea.” In the phrase *Takeshi san no denwa bangoo* (Takeshi’s phone number), the noun *denwa bangoo* (phone number) is the main idea, in the sense that if something is Takeshi’s phone number, it is a phone number. The other noun *Takeshi san* is not the main idea, because Takeshi’s phone number is not Takeshi.



A phrase of the form “noun₁ no noun₂” acts more or less like one big noun. You can put it wherever you can put a noun, as in the following example:

たけしさんの おかあさん は こうこうの せんせい です。
 Takeshi san no okaasan wa kookoo no sensee desu.
Takeshi's mother is a high school teacher.

表現ノート

Expression Notes ②

あの ▶ *Ano* indicates that you have some reservations about saying what you are going to say next. You may be worried about interrupting something someone is currently doing, or sounding rude and impolite for asking personal questions, for example.

はい/ええ ▶ Both *hai* and *ee* mean “yes” in response to yes-no questions. Compared to *hai*, *ee* is more conversational and relaxed. In more informal situations, *un* is used.

Hai is also used to respond to a knock at the door or to the calling of one's name, meaning “Here,” as follows. (*Ee* cannot be replaced in this case.)

Teacher: ^{ナミ} スミさん?	Mr. Smith?
Sumisu san?	
Student: はい。	Here.
Hai	

そうですか ▶ *Soo desu ka* acknowledges that you have understood what was just said. “Is that so?” or “I see.”

Pronunciation of は ▶ The particle は is pronounced “*wa*,” not “*ha*.” It should be written with は. All other instances of “*wa*” are written with わ.

わたしの でんわばんごうは 37-8667です。
 Watashi no denwa bangoo wa san nana no hachi roku roku nana desu.
 My telephone number is 37-8667.

There are a few exceptions, such as *konnichiwa* (good afternoon) and *konbanwa* (good evening). They are usually written with こんにちは and こんばんは.

Numbers ▶ Many number words have more than one pronunciation. Refer to the table at the end of this book for a general picture.

- 0 ゼロ and れい are both commonly used.
- 1 いち, but pronounced as いっ in いっぶん (one minute) and いっさい (one-year old).
- 2 に all the time. When you are reading out each digit separately, as when you give your phone number, it may be pronounced with a long vowel, as にい.
- 3 さん all the time. The part that follows it may change shape, as in さんぶん, instead of さんふん.
- 4 よん is the most basic, but fourth-year student is よねんせい and four o'clock is よじ. In some combinations that we will later learn, it is read as し (as in しがつ, April). The part that follows this number may change shape too, as in よんぶん.
- 5 ご all the time. When read out separately, it may be pronounced with a long vowel, as ごう.
- 6 ろく, but pronounced as ろっ in ろっぶん.
- 7 なな is the most basic, but seven o'clock is しちじ.
- 8 はち, but usually pronounced as はっ in はっぶん and はっさい.
- 9 きゅう is the most basic, but nine o'clock is くじ.
- 10 じゅう, but pronounced as じゅっ in じゅっぶん and じゅっさい.

Giving one's telephone number ▶ The particle *no* is usually placed in between the local exchange code and the last four digits. Therefore, the number 012-345-6789 is *zero ichi ni, san yon go no, roku nana hachi kyuu*.

せんせい▶ The word *sensee* is usually reserved for describing somebody else's occupation. *Watashi wa sensee desu* makes sense, but may sound slightly arrogant, because the word *sensee* actually means an "honorable master." If you (or a member of your family) are a teacher, and if you want to be really modest, you can use the word *kyooshi* instead.

さん▶ *San* is placed after a name as a generic title. It goes both with a given name and a family name. Children are referred to as *chan* (and boys in

particular as *kun*), rather than as *san*. Professors and doctors are usually referred to with the title *sensee*. *San* and other title words are never used in reference to oneself.

Referring to the person you are talking to ▶ The word for “you,” *anata*, is not very commonly used in Japanese. Instead, we use the name and a title like *san* and *sensee* to refer to the person you are talking to. Therefore, a sentence like “Ms. Hart, are you Swedish?” should be:

ハートさんは スウェーデン人ですか。
Haato san wa sueedenjin desu ka.

instead of ハートさん、あなたは スウェーデン人ですか。
Haato san, anata wa sueedenjin desu ka.

Japanese names ▶ When Japanese give their name, they say their family name first and given name last. Usually, they don't have middle names. When they introduce themselves, they often say only their family name. Here are some typical Japanese names.

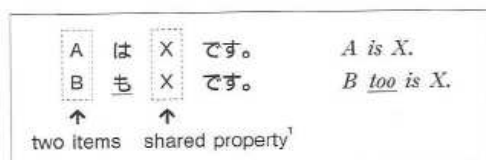
Family name	Given name	
	Men	Women
さとう Satoo	ひろし Hiroshi	ゆうこ Yuuko
すずき Suzuki	いちろう Ichiroo	めぐみ Megumi
たかはし Takahashi	けんじ Kenji	くみこ Kumiko
たなか Tanaka	ゆうき Yuuki	なおみ Naomi
いとう Ito	まさひろ Masahiro	きょうこ Kyooko

5 noun も

In Lesson 1, we learned how to say “Item A is this, item B is that.” We now learn how to say “Item A is this, and item B is this, too.”

たけしさんは にほんじんです。 Takeshi san wa nihonjin desu.	<i>Takeshi is a Japanese person.</i>
みちこさんも にほんじんです。 Michiko san mo nihonjin desu.	<i>Michiko is Japanese, too.</i>

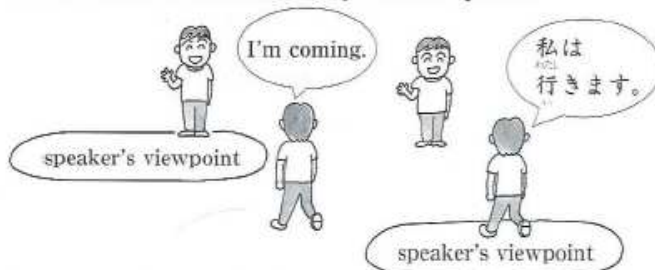
Note that these two sentences are almost identical in shape. This is natural, as they both claim that a certain person is Japanese. The second sentence, however, is different from the first in that we do not find the particle *wa* in it. We have *mo* instead. *Mo* is a particle that indicates that that item, *too*, has the given property. One thing that you should watch out for is exactly where the particle is placed. In English, the word “too” can be placed after the sentence as a whole, as in the example above. Not so in Japanese. In the above example, *mo* must directly follow *Michiko san*.



表現ノート
ひょうげんノート

Expression Notes 4

行く/来る▶ When you move to a place where the hearer is, you say “I’m coming.” in English. However in the same situation, 私(わたし)は行(い)きます is used in Japanese. 来(き)る is a movement toward the place where the speaker is. 行(い)く is a movement in a direction away from the speaker.



ちょっと▶ ちょっと literally means “a little,” “a bit,” “a small amount,” as in ちょっとください (Please give me a little) and ちょっと待ってください (Please wait for a moment). It is commonly used for a polite refusal. In this case, it means “inconvenient,” “impossible,” and so on. Japanese people don’t normally reject requests, suggestions, or invitations with いいえ (No), because it sounds too direct.

A: 土曜日に映画を見ませんか。 どようびにえいがをみませんか。	<i>Will you see a movie on Saturday?</i>
B: 土曜日は、ちょっと。 どようびは、ちよつと。	<i>Saturday is not convenient. (lit., Saturday is a little bit.)</i>

文 法 Grammar

I Adjectives

There are two types of adjectives in Japanese. One type is called “い-adjectives,” and the other type “な-adjectives.” い and な are their last syllables when they modify nouns.

い-adjectives:

おもしろい映画 おもしろい *an interesting movie*

きのう、おもしろい映画を見ました。 *I saw an interesting movie yesterday.*

こわい先生 こわい *a scary teacher*

山下先生はこわい先生です。 *Professor Yamashita is a scary teacher.*

な-adjectives:

きれいな写真 きれいな *a beautiful picture*

京都できれいな写真を撮りました。 *I took a beautiful picture in Kyoto.*

元気な先生 元気な *an energetic teacher*

山下先生は元気な先生です。 *Professor Yamashita is an energetic teacher.*

Japanese adjectives conjugate for tense (present and past), polarity (affirmative and negative), and so forth, just as verbs do. The two types of adjectives follow different conjugation patterns.

い-adjectives い-adjectives change shape as follows. You will want to be very careful here, because the pattern is rather complicated.

		affirmative	negative
おもしろい	present	おもしろ <u>い</u> です <i>It is interesting.</i>	おもしろ <u>く</u> ありません <i>It is not interesting.</i>
	past	おもしろ <u>か</u> ったです <i>It was interesting.</i>	おもしろ <u>く</u> ありません <u>で</u> した <i>It was not interesting.</i>

It is interesting (and confusing) that the idea of past tense is encoded differently in the affirmative and the negative polarities: (おもしろ) かった です is “past+affirmative,” while (おもしろ) くありません でした is “negative+past.”¹

Unlike verbs, adjectives conjugate fairly regularly. The only irregularity worth noticing at this stage is the behavior of the adjective いい (good). The first syllable of いい is changed to よ in all forms except the dictionary form and the long present tense affirmative form.²

いい (irregular)	affirmative	negative
present	いいです	<u>よくありません</u>
past	<u>よ</u> かったです	<u>よくありません</u> でした

な-adjectives The conjugation pattern of な-adjectives is much more straightforward. It actually is exactly the same as the conjugation table of です which follows a noun, as discussed in Lesson 4.³

元気(な) びんき	affirmative	negative
present	元気 <u>です</u> びんき <i>She is healthy.</i>	<u>元気じゃありません</u> びんき <i>She is not healthy.</i>
past	元気 <u>でした</u> びんき <i>She was healthy.</i>	<u>元気じゃありません</u> でした びんき <i>She was not healthy.</i>

The final syllable な is dropped in these long forms of な-adjectives.

2 好き(な)/嫌い(な)

In this lesson, we learn two な-adjectives that are very important from the grammatical point of view. They are 好き(な) (to be fond of; to like), and 嫌い(な) (to be disgusted with; to dislike). The meaning of these adjectives is relational, and you need two terms: a person to like or dislike something on the one hand, and a person or a thing on the other hand that is liked or disliked. In sentences, these two terms usually appear with the particles は and が, respectively.⁴

XはYが { 好き 嫌い } です。	$X \left\{ \begin{array}{l} \textit{likes} \\ \textit{dislikes} \end{array} \right\} Y.$
-----------------------	--

ロバートさんは日本語のクラスが好きです。 *Robert likes his Japanese classes.*

山下先生は魚がきらいです。 *Professor Yamashita dislikes fish.*

The item that is liked or disliked can also be a person. You may want to be cautious using these words in reference to your preference for a specific person, however, because 好きです is usually taken to be an admission of one's *romantic* interest.⁵

Let us note three more things about 好き(な) and 嫌い(な) before we go on. One, if you like or dislike something (or somebody) very much, you can use the intensified forms of 好きです and きらいです, namely, 大好きです and 大好きです. These forms are more common than the combinations of 好き(な) and 嫌い(な) and the degree modifier とても, to which we will turn shortly.

Two, when Japanese people want to say that they neither like nor dislike something, they usually say:

好きでも嫌いでもありません。 *I neither like nor dislike (it).*

Three, you can use 好きな and 嫌いな as modifiers of nouns. For example, you can say things like:

これは私の好きなテレビです。 *This is my favorite TV program.*

3 Degree Expressions

If you want to say things like “very hot,” and “a little hot,” you can add “degree adverbs” like とても (very) and ちょっと (a little; slightly) before adjectives.

沖縄の海はとてもきれいでした。 *The sea was very beautiful in Okinawa.*

この部屋はちょっと暑いです。 *This room is a little hot.*

Instead of having とても added to them, 好き(な) and 嫌い(な) have their own intensified forms, 大好き(な) (like very much) and 大嫌い(な) (hate).

たけしさんはコーヒーが大好きです。
Takeshi likes coffee a lot.

キムさんはなっとうが大嫌いです。
Ms. Kim hates natto (a Japanese fermented soybean delicacy).

4 ~ましょう/~ましょうか

Take a long form of a verb and replace the ending with ましょう or ましょうか and you will get the Japanese expression for “let’s . . .,” which you can use to suggest a plan of action.

一緒に図書館で勉強しましょう。
Let’s study in the library together.

喫茶店でコーヒーを飲みましょうか。
Shall we drink coffee at a coffee shop?

5 Counting

There are two important things you should know about counting items in Japanese. One, we use different number words for different kinds of items; the words used for counting people are different from the words used for counting books, for example. Two, number words often come *after*, rather than *before*, the items counted in a sentence.

リーさんは 切手を 三枚 買いました。 *Lee bought three stamps.*

The number word, 三枚, is made up of the numeral 三 and the “counter” 枚. This counter is used for sheets of paper and other flat objects. There will be other counters in later lessons—for people, for books, for sticklike objects, and so forth.

文 法 Grammar

I ~ている

A verbal “*te*-form,” when followed by the helping verb いる, means either of the following:

- (a) *an action in progress, or*
- (b) *a past event that is connected with the present.*

Which of these two senses a given verb is used in is to a large extent determined by the semantic characteristics of the verb. The verbs we have learned so far can be roughly divided into three groups based on their semantics.

- (1) verbs that describe continuous *states*
- (2) verbs that describe *activities* that last for some time
- (3) verbs that describe *changes* that are more or less instantaneous

We have not seen many Group 1 verbs. So far we only have ある and いる. The *te*-forms of these verbs are never used together with the helping verb いる, so we will have nothing to say about them in this section.

Many verbs belong to Group 2. They include verbs such as 食べる, 読む, and 待つ. When the *te*-form of a verb in this group is followed by the helping verb いる, we have a sentence describing *an action in progress*.

スーさんは今勉強しています。

Sue is studying right now.

たけしさんは英語の本を読んでいます。

Takeshi is reading a book in English.

You can also use a ~ています sentence to describe what a person does by occupation. The first example below therefore has two interpretations: one, you are teaching English right at this moment; and two, you are an English language teacher (but are not necessarily in class right now).

私は英語を教えています。
わがし えいご おし
I teach English. /I am teaching English (right now).

メアリーさんは日本語を勉強しています。
にほんご べんきょう
Mary studies Japanese. /Mary is studying Japanese (right now).

Verbs in Group 3 describe changes from one state to another. If you get married, or 結婚する, for example, your status changes from being single to being married. With these verbs,² ている indicates a past occurrence of a change which has retained its significance until the present moment. In other words, ている describes *the result of a change*.³

山下先生は結婚しています。 *Professor Yamashita is married.*⁴
やましたせんせい けっこん
 みちこさんは窓のそばに座っています。 *Michiko is seated near the window.*
まど ずわ

Here are some more examples of verbs that are commonly used in the ている framework.

持つ <small>もつ</small>	→	持っている <small>もっている</small> (has)	スーさんはお金をたくさん持っています。 <i>Sue has a lot of money.</i> <small>かね</small>
知る <small>しる</small>	→	知っている <small>しっている</small> (knows)	山下先生は英語を知っています。 <i>Professor Yamashita knows English.</i> <small>えいご</small>
太る <small>ふとる</small>	→	太っている <small>ふとっている</small> (is overweight)	トムさんはちょっと太っています。 <i>Tom is a little overweight.</i> <small>ふと</small>
やせる <small>やせる</small>	→	やせている <small>やせている</small> (is thin)	私の弟はとてもやせています。 <i>My younger brother is very thin.</i> <small>わがし せいのち</small>

着る きる	→	着ている き (wears)	メアリーさんはTシャツを着ています。 <i>Mary is wearing/wears a T-shirt.</i>
起きる おきる	→	起きている お (is awake)	お父さんは起きています。 <i>Dad is up and awake.</i>
住む す	→	住んでいる す (lives in)	父と母は東京に住んでいます。 <i>My father and mother live in Tokyo.</i>
勤める つとめる	→	勤めている つと (works for)	私の姉は日本の会社に勤めています。 <i>My older sister works for a Japanese company.</i>

Note that verbs like 行く and 来る belong to this group. Thus 行っている and 来ている indicate the current states that result from prior movements, *not* movements that are currently in progress. You may want to be careful with what the following sentences mean.

中国に行っています。 ちゅうごく いて	<i>Somebody has gone to/is in China.</i>
	Not: <i>She is going to China.</i>
うちに来ています。 うち きて	<i>Somebody has come over to visit.</i>
	Not: <i>Somebody is coming over.</i>

Finally, a note on conjugation. The helping verb いる conjugates as a *ru*-verb. Thus we have long forms as in the following example.

		affirmative	negative
食べている た	present	食べています た <i>He is eating.</i>	食べていません た <i>He is not eating.</i>
	past	食べていました た <i>He was eating.</i>	食べていませんでした た <i>He was not eating.</i>

3 まだ～ていません

Consider first the following pair of sentences in English.

Zelda has lost her key.

Zelda lost her key.

These two sentences present the same fact, Zelda losing her key, in different ways. The first “present perfect” example describes the event as something that is connected with the present: hearing the sentence, one will understand that Zelda is still without her key. On the other hand, the second “simple past” example describes the event as something that is independent of the situation at the present moment; we do not know whether Zelda is still looking for her key or has later retrieved it.

In Japanese, past tense forms do double duty on the affirmative end of polarity, but the past tense and the *ている* construction share the work on the negative end. Thus in the

affirmative, the past tense is used both with words like *きのう* (disconnected from the present) and *もう* (“already,” connected with the present).

私はきのう宿題をしました。 and 私はもう宿題をしました。
わがし きんゆう しゅくたいを わがし もう しゅくたいを
I did the homework yesterday. I have already done the homework.

With the negative, the past is used to talk about a finished time period like *きのう*, but *ている* is used if your intention is to talk about how things stand now (“not yet”).

私はきのう宿題をしませんでした。 and 私はまだ宿題をしていません。
わがし きんゆう しゅくたいを わがし まだ しゅくたいを
I did not do the homework yesterday. I have not done the homework yet.

まだ～ていません have not . . . yet

This use of *ている* can be found both with verbs describing *changes* and with verbs describing *activities*, as defined in Lesson 7.

スーさんはまだ起きていません。 (change)
すーさん まだ 起きて
Sue has not woken up yet.

私はまだ昼ごはんを食べていません。 (activity)
わがし まだ ひる ごはんを 食べて
I haven't eaten lunch yet.

4 ～から

We learned in Lesson 6 that *から* added to a sentence means “because.”

私は朝ごはんを食べませんでした。忙しかったですから。
わがし あさ ごはんを 食べて わがし 忙しい
I didn't have breakfast. (Because) I was busy.

In this lesson, we learn to incorporate the explanation clauses in the statements themselves, rather than adding them as separate sentences. You can simply transpose the “explanation+から” sequence to the beginning of a sentence for which the explanation is offered.

(explanation) から、(situation)。
 = (situation), *because* (explanation).
 = (explanation), *therefore*, (situation).

あした試験があるから、私は今晚勉強します。

I will study this evening, because we will have an exam tomorrow.

(= *We will have an exam tomorrow, therefore, I will study this evening.*)

寒かったから、出かけませんでした。

We didn't go out, because it was cold.

(= *It was cold, therefore, I didn't go out.*)

Note that the resulting order of elements resembles that of a “therefore” sentence more closely than that of a “because” clause in English.

Before the conjunction から, you find both the long and short forms. Thus the から clauses in the above examples can be rewritten as あした試験がありますから and 寒かったですから. The long form before から is more polite, and is frequently found in request and suggestion sentences.

かぶきの切符がありますから、一緒に見に行きましょう。

Let's go to see Kabuki. I have tickets.

文 法 Grammar

1 ~んです

There are two distinct ways to make a statement in Japanese. One way is to simply report the facts as they are observed. This is the mode of speech that we have learned so far. In this lesson, we will learn a new way: the mode of *explaining* things.

A *report* is an isolated description of a fact. When you are late for an appointment, you can already report in Japanese what has happened, バスが来ませんでした. This sentence, however, does not have the right apologetic tone, because it is not offered as an explanation for anything. If you want to mention the busses failing to run on time as an excuse for being late, you will need to use the *explanation* mode of speech, and say:

バスが来なかったんです。 (*As it happens,*) *the bus didn't come.*

An explanation has two components, one that is explicitly described in the sentence (the bus not coming), and another, which is implied, or explained, by it (you being late for the appointment). The sentence-final expression んです serves as the link between what the sentence says and what it accounts for. Compare:

あしたテストがあります。 *I have an exam tomorrow.* (a simple observation)

あしたテストがあるんです。 *I have an exam tomorrow.* (So I can't go out tonight.)

トイレに行きたいいです。 *I want to go to the bathroom.* (declaration of one's wish)

トイレに行きたいんです。 *I want to go to the bathroom.* (So tell me where it is.)

んです goes after the short form of a predicate. The predicate can be either in the affirmative or in the negative, either in the present tense or in the past tense. んです itself is invariant and does not usually appear in the negative or the past tense forms. In writing, it is more common to find のです instead of んです.

成績がよくないんです。 (in response to the question, "Why do you look so upset?")
(As a matter of fact) My grade is not good.

試験が終わったんです。(explaining to a person who has caught you smiling)
The exam is over. (That's why I'm smiling.)

When it follows a noun or a な-adjective, な comes in between.

	report sentences	explanation sentences
な-adjective:	静かです しずか	静かなんです しずかなんです
noun:	学生です がくせい	学生なんです がくせいなんです

You can use んです in questions to invite explanations and further clarifications from the person you are talking to. It is very often used together with question words, such as どうして (why) and どうした (what has happened).

Q: どうして彼と別れたんですか。

Why did you break up with your boyfriend? (You've got to tell me.)

A: 彼、ぜんぜんお風呂に入らないんです。

Oh, him. He never takes a bath. (That's a good enough reason, isn't it?)

Q: どうしたんですか。

What happened? (You look shattered.)

A: 猫が死んだんです。

My cat died. (That should explain how I look today.)

You can also use んです to provide an additional comment on what has just been said.

A: とてもいい教科書ですね。

That's a great textbook that you are using.

B: ええ。私の大学の先生が書いたんです。

You bet. The professors at my university wrote it (for your information).

2 ～すぎる

Verb stems may be followed by the helping verb すぎる, which means “too much,” or “to excess.” すぎる conjugates as a regular *ru*-verb.

食べすぎてはいけません。

You must not eat too much.

早く起きすぎました。

I got up too early.

すぎる can also follow *い*- and *な*-adjective bases (the parts which do not change in conjugations); you drop the *い* and *な* at the end of the adjectives and then add すぎる.

(高い) この本は高すぎます。

This book is too expensive.

(親切な) あの人は親切すぎます。

That person is too nice.

3 ～ほうがいいです

ほうがいいです “it is better (for you) to do . . .” is a sentence-final expression that you can use to give advice. When you suggest an activity with ほうがいいです, you are giving a very specific piece of advice; namely, that it is advisable to do it, and if one does not follow the advice, there is a danger or a problem.

ほうがいいです is peculiar in that it follows different tense forms, depending on whether the advice given is in the affirmative or the negative. When the advice is in the affirmative, ほうがいいです generally follows the past tense short form of a verb. When the advice is in the negative, however, the verb is in the *present* tense short form.

もっと野菜を食べたほうがいいですよ。

You'd better eat more vegetables.

授業を休まないほうがいいですよ。

It is better not to skip classes.

4 ～ので

You can use ので to give the reason for the situation described in the balance of the sentence. Semantically, ので is just like から. Stylistically, ので sounds slightly more formal than から.

(reason) ので (situation). (situation), *because* (reason).

いつも日本語で話すので、日本語が上手になりました。
My Japanese has improved, because I always speak Japanese.

宿題がたくさんあったので、きのうの夜、寝ませんでした。
I did not sleep last night, because I had a lot of homework.

The reason part of a sentence ends in a short form predicate. When *ので* follows a な-adjective or a noun, な comes in between, as it did with the explanatory predicate んです.

その人はいじわるなので、きらいです。
I do not like that person, because he is mean.

今日は日曜日なので、銀行は休みです。
Banks are closed, because today is a Sunday.

5 ~なくちゃいけません

We use *なくちゃいけません*³ to say that it is necessary to do something, or “must.”

来週テストがあるから、たくさん勉強しなくちゃいけません。
I have to study a lot, because there will be an exam next week.

なくちゃ means “if you do not do . . .” and *いけません* roughly means “you cannot go”; *なくちゃいけません* therefore means “you cannot go not doing . . .” with the double negatives giving rise to the affirmative sense of the mandate. To form a *なくちゃいけません* sentence, we substitute *ない* in the negative short form of a verb with *なくちゃ*.

verb	short negative	“must”
食べる	食べ <u>ない</u>	食べ <u>なくちゃいけません</u>
言う	言 <u>わない</u>	言 <u>わなくちゃいけません</u>
する	し <u>ない</u>	し <u>なくちゃいけません</u>
くる	こ <u>ない</u>	こ <u>なくちゃいけません</u>

いけません is grammatically the negative long form of a verb in the present tense. You can change *なくちゃいけません* to *なくちゃいけませんでした* (past tense) to say you *had to*, and to *なくちゃいけない* (the short form, present tense) in casual speech and before elements like んです.

けさは、六時に起きなくちゃいけませんでした。(long form, past)
I had to get up at six this morning.

毎日、練習しなくちゃいけないんです。(short form, present)
(The truth is,) I must practice every day.

6 ~でしょう

We use the sentence-final expression でしょう (probably) when we are making a guess or a prediction. でしょう follows verbs and い-adjectives in short forms, in the affirmative and in the negative.

(verb)

あしたは雨が降るでしょう。
降らないでしょう。

It will probably rain tomorrow.

It will probably not rain tomorrow.

(い-adjective)

北海道は寒いでしょう。
寒くないでしょう。

It is probably cold in Hokkaido.

It is probably not cold in Hokkaido.

でしょう may also follow な-adjective bases and nouns. Note that でしょう goes directly after these elements; we do not use ×～なでしょう, ×～のでしょう, or ×～だでしょう.

(な-adjective)

山下先生は魚が好きでしょう。
好きじゃないでしょう。

Professor Yamashita probably likes fish.

Professor Yamashita probably doesn't like fish.

(noun)

あの人はオーストラリア人でしょう。
オーストラリア人じゃないでしょう。

That person is probably an Australian.

That person is probably not an Australian.

でしょう sentences can be turned into questions (～でしょうか), which can be used to invite another person's opinion or guess.

日本語と韓国語と、どっちのほうか難しいでしょうか。
Which would you say is more difficult, Japanese or Korean?

The short form of でしょう is だろう. You can use it to cautiously phrase a prediction or an analysis.

たけしさんは興味があるだろうと思います。
I think Takeshi would be interested in it.

In casual exchanges, you can use でしょう (with the question intonation, and most often pronounced as somewhat shorter でしょ) when you want to check if your partner agrees that you have the correct understanding about what you have just said.

SHRNUTÍ

Tato diplomová práce se zabývá překladem vybraných částí učebnice *An Integrated Course in Elementary Japanese Genki I.* (dále jako *Genki I.*), která byla publikována Japan Times Ltd., s použitím překladatelského modelu Christiane Nordové (1991) a analýzy registru Douglase Bibera (2009) jako teoretického základu.

Cílem této práce bylo v první části určit textový typ a rysy učebnice a to za pomoci analýzy registru. Tato analýza v sobě obsahuje tři kroky. V prvním kroku se určí situační rysy a srovnávají se s výzkumnými články a výukou ve třídě. Druhý krok pokračuje lingvistickými rysy, jazykem, který se běžně používá v učebnicích. Poslední krok se zabývá interpretací prvních dvou kroků.

Cílem další části teoretického rámce bylo provést analýzu orientovanou na překlad podle modelu Nordové.

Pro model podle Nordové je typické zkoumání extralingvistické a intralingvistické reality, která podává potřebné informace pro překládání. Při určování extralingvistické reality byly využity tyto faktory: odesílatel textu/ původce textu, záměr odesílatele, příjemce textu, také textové médium, místo a čas produkce/recepce textu, motiv pro komunikaci a funkce textu. Z těchto faktorů je považován čtenář jako nezbytný, překlad by se měl přizpůsobit jeho předpokládaným znalostem a očekáváním vůči textu. Čtenář mluví česky, proto byla angličtina posunuta do pozadí nebo byla vysvětlena v případě potřeby, ale nebyla odstraněna, protože se často srovnává s japonštinou. Dalšími důležitými faktory jsou intence odesílatele, motiv pro komunikaci a funkce textu. Funkce textu je převážně informativní, podává informace o jazyku, text ale také přesvědčuje, pokouší se ovlivnit chování studentů, aby používali jazyk určitým způsobem. Je zde i expresivní funkce, v učebnici se urdžuje kontakt mezi autory a čtenářem skrze oslovování a používané fráze.

Analýza intratextuálních faktorů se zabývala tématem, obsahem, předpoklady ohledně čtenářových dřívějších znalostí a zkušeností, kompozicí textu, neverbálními prvky, slovní zásobou, strukturou věty a suprasegmentálními prvky textu. Analýza se soustředila na konkrétní body výchozího textu, zajímavé byly předpoklady ohledně českých čtenářů a jejich jazykových znalostí a očekávání vůči učebnicím, analýza potvrdila potřebu přenést angličtinu do pozadí a potřebu používání pokud možno ustáleného a formálního jazyka. Důraz byl také kladen na vizuální stránku, vzhled

stránky a japonské znaky. Bylo nutné převzít vzhled stránky a grafiku, i když musely být pozměněny, jednotlivé texty, i když respektují pořadí výchozího textu, za sebou následují okamžitě. Japonské znaky zůstaly stejné ve výchozím i cílovém textu.

Cílem další části bylo přeložit vybrané gramatické části učebnice způsobem, aby byl přístupný pro české čtenáře; překlad byl založen na teoretické části. Před překladem je popsán „translation brief“, kde se stanovil důvod a obsah překladu; a překladatelské zadání, společně s tabulkou s informacemi získanými v analýze zaměřené na překlad.

Poslední částí je komentář k překladu, který se zabývá konkrétními překladatelskými problémy společně s jejich řešeními. Jednou z překážek při překládání bylo v části morfo-syntax analytický a vágní rys angličtiny oproti syntetické češtině, kde musel být použit jiný slovosled, skloňování a specifitější překlad. Konkrétní problémy se týkaly složitosti syntaxe, kondenzace, pasivizace atd. Další záležitosti byly v lexikální oblasti a komunikativního rámce terminologie a ustálené výrazy, nominální řetězce, jak se vypořádat s odkazy na angličtinu v textu aj. Dalším problémem bylo uchovávání původního vzhledu a typů písma ve výchozím textu, což nebylo možné kvůli technickým důvodům. Přepisování japonského písma do českého textu nebylo možné jednoduše okopírovat z výchozího textu, ale znaky se musely samostatně kopírovat do programu na úpravu fotografií, upravit a pak okopírovat do dokumentu.

Závěrem lze říct, že aplikace překladatelského modelu Nordové (1991) a analýza registru podle Bibera (2009) byly přínosné a cíle byly splněny. Analýza registru nastínila rysy učebnice jako textového typu a následující analýza potvrdila překladatelskou strategii. Analýza se také zabývala problematickými body, na které by brán zřetel při překládání. Komentář poskytl prostor k zamyšlení a srovnání s analýzami. Diplomová práce potvrdila, jak je důležité používat překladatelskou teorii při překládání.

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ANNOTATION

The present thesis deals with translation of a language textbook. The translation process follows the model of translation developed by Christiane Nord and the skopos theory. Firstly, the text type of textbook is defined and analyzed with Biber's register analysis. In the next chapter the functional approach and the skopos theory is described and then according to the skopos theory an analysis is applied on the source text. The translation following in the next section is performed in relation to the pre-translation analysis. The translation is accompanied by a commentary concerning specific translation problems and their solutions.

Key words: translation, textbook, Japanese, Biber, commentary, translation-oriented analysis, Nord, skopos

ANOTACE

Diplomová práce se zabývá překladem jazykové učebnice. Překladačský proces sleduje překladačský model Christiane Nordové a teorie Skoposu. Nejdříve je definována a analyzována učebnice jako text, je aplikována Biberova analýza registru. V další kapitole je popsán funkcionalistický přístup a teorie skoposu a poté se teorie skoposu aplikuje na výchozí text. Následující překlad je proveden s ohledem na předešlou analýzu. K překladu je připojen komentář, který se zabývá konkrétními překladačskými problémy a jejich řešeními.

Klíčová slova: překlad, učebnice, japonština, Biber, komentář, analýza zaměřená na překlad, Nordová, skopos