expressed a unique perspective not as in the literature but in the cognitive linguistic analysis. ‘Fhortative’ modality. On the other hand, ‘you walk’ is construal into her ‘walk’ is The cline of the construals is: ‘let us walk’ is construal alternative, one of which is selected based on more or less a SOV and topic-prominent language.

The song in the Japanese source text uses no personal pronouns.


Vanessa is sitting across the table from Veronica. ©? ©

‘Let’s walk looking up’

Happiness lies beyond the clouds

Google translation:

Let us walk towards the top

So as not to spill tears

Spring day to remember

lonely night

Let us walk towards the top

Counting the blurred star

Happiness is in the clouds

Happiness is in the clouds

(2) Viking is sitting across the table from Veronica.

(3) Viking is sitting across the table from Veronica.

When the involvement of an event is expressed in a language it is a ‘subjective construal’, if the speaker does not express a conceptual element of the event. The cline of the construals is: from (1) to (3) = from subjective to objective.

The ‘construal alternative’ is a notion related to ‘construal’, if the speaker does not express a conceptual element of the event. The speaker assigns the same referent with different construals (the speaker is a conceptualizer to construe the situation).

Considering a situation of the above examples, the speaker is talking about a photo which shows the speaker and Vanessa sitting across from table, (1) and (2) are construal alternatives, one of which is selected based on more or less the speaker’s subjective (subjective construal). Previous linguistic approaches to the zero – encoding subject in Japanese:

The formal syntactic approach: grammatical omission, which means that the absence of what should have been a syntactic rule.

The functional/pragmatic approach: recoverability of deleting discourse information, which is based on the cooperative principles of the speech-act participants.

Translation Analyses: depending on translation directions

From Japanese to English, addition of a subject

From English to Japanese, deletion of a subject

Both strategies are aimed for ‘domestication’ with functional equivalence.

Concluding Remarks: This case study demonstrates that the zero-encoding of the grammatical subject in Japanese can be re-analyzed in terms of ‘subjectivity’ and ‘construal alternatives’ in multiple translations, instead of finding various types of equivalences used in a standard model of Translation Studies.

Previous research of Translation Studies has used a linguistic approach to analyze a relationship between a source text and a target text. Therefore, the main field of translation analyses are often considered as applied linguistics or construative literature.

However, the analysis of translation also has a plenty of potential for examining various linguistic hypotheses and concepts.

As a future direction, this case study demonstrates that Translation Analysis is not just for teaching language but can also be used for teaching linguistics.

Acknowledgement: Funding support from the School of Humanities, Massey University and the students in the course 242307, Massey University.

Ethics Approval from Human Ethics Northern Committee in Massey University, N0116/11 Sukiyaki project: an analysis of students’ approaches to translations.

Discussions: The song in the Japanese source text uses no personal pronouns. The first version ‘U e matte aru’ is the zero-encoding subject, which carries semantic ambiguity but also a possibility of multiple interpretations based on construal alternatives.

The cline of the construals is: ‘let us walk’ is maximally subjective, because the conceptualizer construes himself/herself as the speaker of the event, ‘you walk’ is maximally objective because of exclusiveness of the experimenter outside the event. ‘I walk’ is relatively objective, because it is a monologic style and the conceptualizer construes himself/herself as the listener.

Four students construal ‘let us walk’ and two of them kept their construals as ‘inclusive We’ mode, but the other two shifted their construals into ‘exclusive I’ mode, which was the same construal as the other 13 students.

The significance of One Yoko’s translation is explainable, not as in the literature but in the cognitive linguistic analysis. Firstly, she expressed a unique perspective in her construal (inclusive ‘We’ mode), which has never been taken before. Secondly, she drastically shifted her objective construal into her subjective construal (inclusive ‘We’ mode). That is, the aesthetic effects of her work are not motivated by regular construals.


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The contrastive analysis of multiple translations: Sukiyaki song from Japanese to English

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2016-11-21