Sukiyaki
Ur a mate arukō
up ACC facing walk-volitional
namida ga kobore-nai yō ni
tears NOM drop-NEG in order
tsuru NOM drop-NEG in order
teru
remember spring GEN day
kitereru kono yoru
alone GEN night
Ari de kōru nai
blind star ACC counting
Ari de kōru nai
happiness TOP cloud GEN up LOC
Ari de kōru nai
happiness TOP sky GEN up LOC

Google translation:
Let’s 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 lies in the clouds
Happiness lies beyond the sky
Happiness lies far from the sky
Happiness lies above the clouds

Cognitive Linguistics and Translation Studies:
Three major assumptions of Cognitive Linguistics (Cocce and Crouse 2004:1):
(I) Language is not an autonomous cognitive faculty
(II) Grammar is conceptualization
(III) Knowledge of language emerges from language use.

Translation Studies: a contrastive analysis between two or more different languages in terms of what is retained and what is lost from a source text to a target text. Two main streams of key concepts in Translation Studies:
Word for Word m→ Foreignization  f→ Formal equivalence  f→ Category shifts
Sense for Sense m→ Domestication  f→ Functional equivalence  f→ Cultural Norms

Objective:
To present interdisciplinary analyses between Cognitive Linguistics and Translation Studies by using multiple translations from Japanese to English.

To describe the zero-encoding subject in Japanese in a comparison of multiple translations in terms of ‘Subjectivity’ and ‘Contrastual Alternatives’. Japanese is a SOV and topic-prominent language.

Zero-encoding subject in Japanese:
(a) I am Jun Nakamura.
(b) O Nakamura Jun desu.

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Discussions:
The song in the Japanese source text uses no personal pronouns. The first verse ‘Ur a mate arukō’ is the zero-encoding subject, which means semantic ambiguity but also a possibility of multiple interpretations based on contrastual alternatives.

The core of the construal is ‘set to walk’ maximally subjective. Because the conceptualiser construes themself/him/herself as the active of the event. ‘Let us walk’ is relatively objective, because it is a monologic style and the conceptualiser construes him/herself as the narrative.

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

The significance of Yoko Ono’s translation is explicit, not as it is in the linguistic analysis. Firstly, she expressed a unique perspective in her construal (inclusive ‘We’ mode), which has never been taken before. Secondly, she consciously shifted her objective construal into her subjective construal (inclusive ‘We’ mode). That is, the aesthetic effect of her work are not maintained by regular construals.

Concluding Remarks:
This case study demonstrates that the zero-encoding of the grammatical subject in Japanese can be reanalysed in terms of ‘subjectivity’ and ‘contrastual 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 analyse 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 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.

Case Study: Translation Project of the song called ‘Sukiyaki’.
The project was conducted in the course of Japanese and English Translation Techniques in Massey University in 2015 and 2016.

The procedure: Students in the course had to do the translation practice of a song called ‘Sukiyaki’ from Japanese to English and explain their Skopos and techniques to be used. Then they compared their own rendition with Yoko Ono’s translation in the final examination of the course.

Students could prepare for their translations in advance. Over the two years, 19 students were involved.

Previous linguistic approaches to the zero-encoding subject in Japanese:
The formal syntactic approach: grammatical omission, which means the absence of what there should be on a syntactic rule. The functional/pragmatic approach: recoverability of deleting discourse information, which is based on the cooperative principles of the speak–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 equivalences.
The contrastive analysis of multiple translations: Sukiyaki song from Japanese to English

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