

Viewpoint in Translation: The role of epistemic modal and evidential markers in a literary text

Ad Foolen, Radboud University of Nijmegen

Toshiko Yamaguchi, University of Malaya

Beauty and Sadness

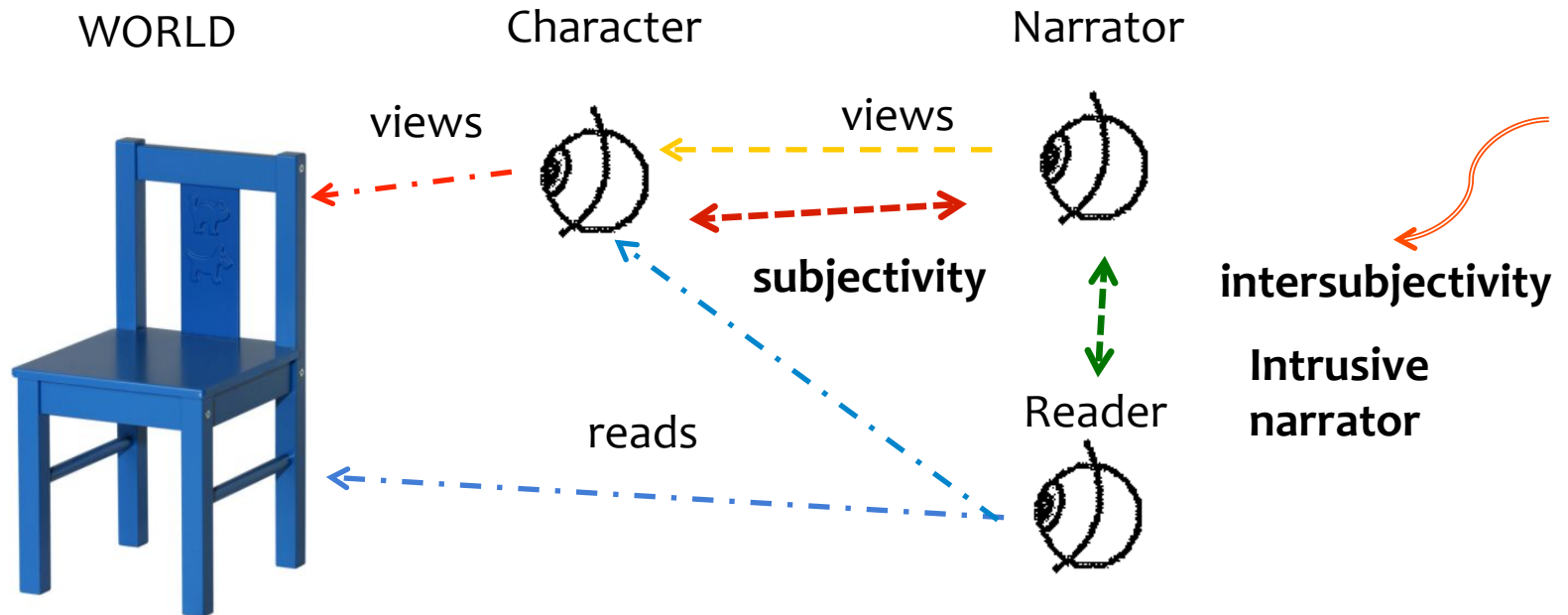
- * Utsukushisa to Kanashimi to
 - * 美しさと哀しみと
- * Yasunari Kawabata (1899-1972)
- * Nobel laureate in 1968
 - * awarded "*for his narrative mastery, which with great sensibility expresses the essence of the Japanese mind*"
- * Published serially in a magazine 婦人公論 in 1961-63
- * Committed suicide in April, 1972

Story

Beginning

- * The protagonist Toshio Oki on the express train
- * Heading for Kyoto on 29 Dec
- * To listen to the New Year's Bell without his family
- * To meet his former lover Otoko who is living as a successful painter
- * Felt guilty and pain
- * Unusualness
- * uniqueness

Narrator's, reader's and character's positions



Cognitive linguistic approach to narratives

- * Narratives can be explained through the properties of CL
 - * Subjectivity / intersubjectivity
 - * Dancygier (2012)
- * Narratives have been examined in terms of
 - * Speech-Thought-Representation / Leech and Short (1981, Chap. 10)
- * 1. How does the narrator present speech?
 - * Direct Speech
 - * Indirect Speech
 - * Free Indirect Speech
 - * First-Person Narration / Third-Person Narration
- * 2. What thought does the narrator present?

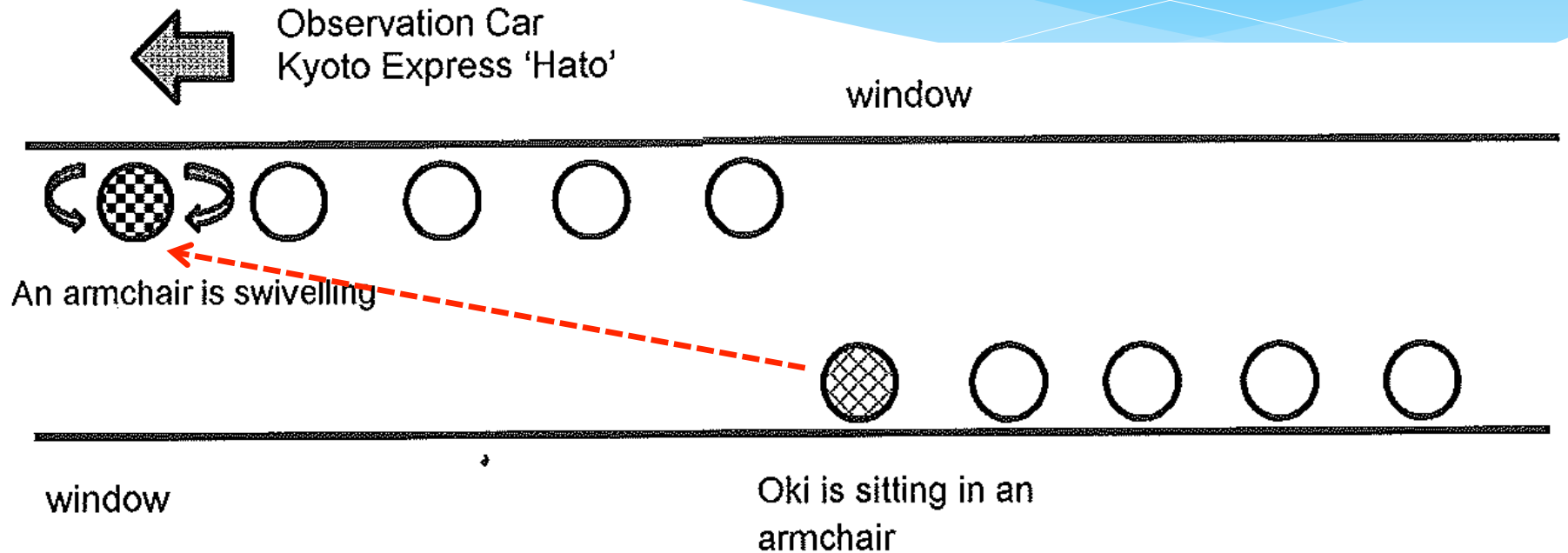
Intersubjectivity / intrusive narrator

- * Narrator speaks to the reader
- * Narrator addresses the reader directly
- * Narrator manipulates the language
 - * By using epistemic modal expressions
 - * *motiron* 'Certainly'
 - * By creating cohesion
 - * repetition of 'being one' in different forms
 - * By using an evidential marker as an euphemistic marker

Statements

- * Conceptual construct **intersubjectivity** is present in the novel and its effects in translations
- * Relationship between narrator and reader is achieved through **narrator's experience/viewpoint** with the situations
 - * The narrator enters the character's world
 - * The narrator speaks to the reader
- * Intersubjectivity is supported by **incomplete translations** in English and German

Setting



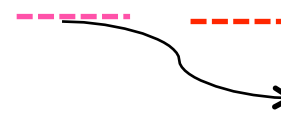
Opening (English)

- * (1) Five swivel chairs were ranged along the other side of the observation car of the Kyoto express.
- * (2) Oki Toshio noticed that the one on the end was quietly revolving with the movement of the train.
- * (3) He could not take his eyes from it.
- * (4) The low armchairs on his side of the car did not swivel.

Opening (Japanese)

English Translation Closer to the Original Text

- * (1) Five swivel chairs were ranged along one side of the observation car of the Kyoto express.
- * (2) Oki Toshio noticed that only the one at the end was quietly revolving on its accord.
- * (3) He could not take his eyes from it.
- * (4) The low armchairs on his side were clearly fixed and these could not swivel.

 are not translated !
Emphasis on 'being one'

Opening (German)

- * (1) Im Aussichtswagen des Expresszuges “Hato” der Tokaido-Linie standen an der einen Fensterseite fünf Drehsessel in einer Reihe.
- * (2) Toshio Oki bemerkte, daß sich der letzte Sessel in dieser Reihe durch die Bewegungen des Zuges geräuschlos hin- und herdrehte.
- * (3) Er starrte gebannt darauf.
- * (4) Die niedrigen Sitze mit Armlehne auf der Seite, wo er saß, waren fest und unbeweglich.

The first paragraph

Language	Occurrence of subjectivity/ intersubjectivity
Japanese	7 (slide 10)
English	2 (slide 9)
German	3 (slide 11)

Narrator's experience

- * Link between one chair and one person (objective description)
 - * The turning chair is the only one
 - * The chair is turning on its own
 - * Oki is sitting alone in the car
 - * Manipulating a language by linking expressions meaning 'being one'
- * Drawing/inviting the reader to Oki's world (Intersubjective)

Incomplete translation

- * Another piece of evidence for the presence of intersubjectivity
- * Oki's mind is translated well
 - * Expressed overtly
- * Narrator's link to reader is not translated well
 - * Expressed covertly
- * Evidential marker *rashii* 'seem'
 - * Pure evidential marker - translated
 - * Euphemistic – not translated

Rashii 'seem'

- * Evidential usage is translated
- * *Probably* they were in the dining car. (E)
- * Sie waren *anscheinend* in den Speisewagen gegangen.
(G)
- * They *seemed* tired of photographing ... (E)
- * ... hatten sie die Lust am Fotografieren *wohl* verloren
...(G)

Euphemistic/indirect usage

- * Euphemistic usage is not translated
- * Ima mo hitorimide kurasi-teiru-*rashi*-katta.
now still alone live-aspect-seem-past
‘She seems still unmarried’ (but Oki knows that Otoko is unmarried)
- * She was still unmarried. (Eng)
- * Sie war unverheiratet geblieben. (Ger)
‘She remained unmarried’

The Snow Country

* 国境の長いトンネルを抜けると雪国であった。

English * The train came out of the long tunnel into the snow country.

German * Als der Zug aus dem langen Grenztunnel herauskroch, lag das Schneeland vor ihm ausgebreitet.

Ikegami * (I) pass(ed) through (the) long boundary-tunnel, and (I) was in/(there) was (the) snow country.

Ours * When (the train) came out of the long boundary-tunnel, (dear readers!) it reached the snow country!


- * Ikegami (2008) : “I” is off-stage
 - * English and German are objective languages
 - * The overt presence of the train --- expression of “I”
- * Our interpretation
 - * Evidence for intersubjectivity / intrusive narrator
 - * Narrator’s manipulation of language
 - * “Train” is not overtly mentioned – but inferable
 - * Translators understood the narrator’s implicit message
 - * Use of **nukeru** (implying the presence of the train) + **de aru** (narrator is reporting to the reader the character’s admiration of the place covered by snow)


Summary

- * Imperfect translation : evidence for intersubjectivity
 - * ‘Perfect’ translation (The Snow Country)
- * Intersubjectivity operate through the manipulation of language
- * Translation tends to be incomplete/complete at a deeper level, that is, at a conceptual level

References

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 - * Leech, Geoffrey N. & Michael H. Short (1981) Style in fiction; A linguistic introduction to English fictional prose. London/New York: Longman.
 - * Nuyts, Jan (2012) Notions of (inter)subjectivity. English Text Construction 5(1), Special issue 'Intersections of intersubjectivity', 53-76.

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- * ご清聴ありがとうございました。
 - * Thank you for your kind attention.
 - * Vielen dank für Ihre Aufmerksamkeit.
 - * Hartelijk dank voor uw aandacht!