

## Expressions of Affect in English and Japanese Novels

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### Abstract

It is generally acknowledged that Japanese novels have more verbal resources to express affect than novels written in English. By comparing English and Japanese versions of certain novels, I will analyze how and why affective expressions differ between English and Japanese novels. In Japanese novels, the viewpoint often shifts from the narrator's to the character's, or the narrator often comments as an interlocutor, sometimes seemingly speaking to readers in a friendly way even in third-person narratives. On these occasions Discourse Modality (DM) indicators (Maynard, 1993) such as sentence-final particles and auxiliary verbs like *desu* and *masu* are employed. In English, on the other hand, tag questions, discourse markers, and the frequent insertion of address terms or endearments function as DM indicators. But the Japanese DM indicators mentioned above are phonetically shorter and more easily incorporated into sentence ends as morphemes. Therefore the rate at which DM indicators appear in English novels is much lower than in Japanese novels. In this respect, Japanese novels have more expressions of affect. The use of such DM indicators is part of the pragmatic competence of a language user, and translators should adjust the amount of DM indicators to suit the cultural and linguistic norms.

### Introduction

In communication in general, the speaker or writer conveys not only referential or logical information but also attitudes, moods, feelings and disposition. After Ochs and Schieffelin (1989), I will use the term *affect* rather than emotion when referring to such non-referential information. In the course of communication, it is important to understand the affective stance of the speaker as well as the content of the message, as it will help the hearer to interpret the intention of the speaker and to evaluate the proposition conveyed. When reading novels, readers communicate with the narrator, the implied speaker in the text. The narrator's speech style and standpoint will strongly influence the impression which readers get. As far as literary translation is concerned, the difference in readers' impressions on a literary work is believed to result mainly from the translation of non-referential information rather than from referential or propositional information. Even if those expressions of affect are translated inappropriately, they do not come out as explicit errors, and it is hard to discern the difference in impression of the original and the translated text. Here, I will focus on the narrator's presentation in both source text (ST) and target text (TT), and analyze how the narrator relates to the readers and from whose standpoint the narrator speaks.

Many researchers and translators acknowledge that Japanese novels are more affective than novels written in English. Maynard (2000) points out that when translators render Japanese novels into English, they often cut down on the numbers of "emotive"

expressions; that is, if we compare a Japanese text with the English text of the same novel, the Japanese text has more linguistic resources indicating affect. The purpose of this study is to show the empirical grounds for this argument and analyze how and why affective expressions differ between English and Japanese novels. But let me hasten to add that I'm not concerned with the artistic or aesthetic value of the novels. My concern here is to show how affect is displayed through verbal means in English and Japanese novels.

### Previous Studies

I'd like to introduce briefly three prior pieces of research which show how the narrator's way of presentation influences the reception of the readers/hearers, and how styles of stance in English differ depending on the purpose and situation of speech.

Dixon and Bortolussi (1996) have proposed that readers process text as if they were communicating with the narrator. This entails that readers construct a mental representation of the narrator's knowledge, perspective, and goals. Information about the narrator's location is a prerequisite for making a variety of inferences necessary for communication. The location of the narrator also plays a central role in the process of characterization. If the narrator is spatially proximal or adjacent to a particular character, the narrator will be presumed to share attitudes and beliefs with that character. In effect, readers may identify with that character, interpret that character's actions in terms of their own experiences, and react to that character in a more sympathetic, positive manner.

Koven (2002) has presented a framework for analyzing speaker roles in first-person oral narratives; those of author/narrator, interlocutor and character.<sup>1</sup> Negotiating these three roles, speakers try to yield multi-layered presentations of their affects, attitudes and identifications. When a speaker takes the narrator's role, s/he narrates a past event quite neutrally without evaluation. The speaker remains detached from the narrative event. On the other hand, speech from the interlocutory role contributes more interactional and attitudinal information than referential or propositionally explicit information, with frequent use of verbal devices indexing affect. Character role speech derives its sociopragmatic effects through social iconicity and social indexicality, and characters may come alive as locally imaginable types of people.

Thus Koven demonstrated that speakers, weaving the three roles together, activate various facets of the narratives and that listeners respond differently depending on the speaker's role. I will describe later in the analysis section how a narrator's perspective shifts into a character's, and the reader directly hears the character's voice in direct speech style. This shift in point of view often occurs in a Japanese novel but it rarely occurs in an English third-person novel.

While Dixon and Bortolussi analyzed an English fiction and Koven analyzed an oral narrative, Biber and Finegan (1989) explored the markings of evidentiality<sup>2</sup> and affect through 500 British and American spoken and written texts. According to their investigation, a style of affective interaction is primarily found in personal letters, and a style of involved interaction primarily in conversation. Their data show the relative absence of all lexical and grammatical markers of affect and evidentiality in 90% of general fiction.

The above mentioned studies were all carried out across oral and spoken English texts. I will observe both English and Japanese texts of the same novels to show how narrators display affect in the each text. For instance, provided that the prevailing norm in English novels is to leave affective stance lexically and grammatically unmarked, is it also the norm of

## Japanese translated novels from English?

**Method**

There are several methods of analyzing the expressions of affect. Here I will employ Maynard's theoretical framework of Discourse Modality or DM (1993). DM conveys the subjective emotional, mental or psychological attitude of the speaker toward message content, to the speech act itself or toward his or her communication partner (Maynard,1993:6). According to Maynard, "DM is a broader notion" than modality in general, and it covers "not only the speaker's attitudes expressed by independent lexical items or combinations thereof but also those that can be understood only through discourse structures and in reference to other pragmatic means" (1993:39).

Maynard defines DM indicators as "non-referential linguistic signs whose primary functions are to directly express personal attitude and feelings"(1993:47-48). Although some DM indicators possess referential meanings, non-referential uses are primary and they do not carry truth-functional value in their primary meanings.

Every speech community has its own linguistic resources for conveying non-referential meanings. Japanese sentence-final particles like *yo*, *wa*, *ne*, and auxiliary verbs of politeness. *Desu* and *masu*, for instance, index the speaker's personal attitude toward the addressee and toward the situation of the speech, having little to do with propositional content. In English, address terms, hedges including tag questions, and other discourse markers are employed to express this attitudinal stance.

In this study, I will pay special attention to discourse where these DM indicators appear in Japanese texts, and show whether or not any DM indicators appear in the corresponding discourse in English texts. Then I will focus explicitly on whether or not Japanese novels contain more affect expressions than English novels.

**Analysis**

The analysis draws on data from the novels shown in Table I. The numbers in the table correspond to the numbers of the excerpts. I've written down ST, TT, and literal translation of my own inside the brackets. The number after each excerpt indicates a page number in the novel from which the excerpt is taken. I also glossed the direct definitions underneath the Japanese example sentences where I consider they are needed.

Table I Source texts and target texts used in this study.

	Source Text (ST)	Target Text(TT)
↑ →	a) Carver, R. <i>A small, good thing.</i>	b) Murakami, H. <i>Sasayaka da keredo, yaku ni tatsu koto.</i>
↓	a) Waller, R.J. <i>The bridges of Madison County.</i>	b) Muramatsu, K. <i>Madison gun no hashi.</i>
4 5	a) Endo, S. <i>Obaka-san.</i>	b) Owen, P. <i>Wonderful fool.</i>
6	a) Salinger, J.D. <i>The catcher in the rye.</i>	b) Nozaki, T. <i>Raimugi – batake de tsukamae te.</i> c) Murakami, H. <i>Catcher in the rye.</i>

- (1) a. The baker, → ... ⇌, listened without saying anything when she told him the child would be eight years old next Monday. (59): ST
- b. raishu no getsuyobi de Skotty wa yattsu ni  
 next week GEN Monday PT TOP old eight years PT  
 naru n(o) desu, to hahaoya ga itte mo,  
 become NR COP(polite)  
 pan-ya no shujin wa damatte kite iru dake
- data..(99) : TT  
 COP(plain) : Gloss

[Next Monday, Scotty will be eight years old, said the Mother, but the baker was only listening to her in silence.] : Literal translation

- (2) a. She gave up trying to make friends with him. ↖ 60 ↗ : ST
- b. kono hito to wa nakayoku nare sou mo  
 this man with TOP make friends likely PT  
 nai na, to kanojo wa akirame  
 NEG FP COMP she TOP gave up
- ta. (100) : TT  
 PST : Gloss
- [It's not likely that I can make friends with this man, I suppose, she thought and gave up hope.] : Literal translation

In example (1) and (2), both ST sentences are narrative reports of action, while TT in passage (1) contains the DM indicator *desu*, a polite expression, which invokes the distance between “she” and the older baker whom “she” has never met before. In passage (2 b), her inner thoughts are expressed in direct speech with the use of a DM indicator *na* and a demonstrative *kono* (this), allowing Japanese readers to directly experience her feelings and reactions.

- (3) a. It [a silver bracelet] needed a good rubbing with silver polish, she thought, then chastised herself for being caught up in the trivia of small-town life she had silently rebelled against through the years. (33) : ST

In passage (3 a), the first underlined phrase includes no DM indicator, but this part can be regarded as *free indirect speech* (FIS),<sup>4</sup> where readers hear the voice of the character, “she”, through the narrator’s voice. In TT, this phrase is translated in *direct speech* (DS) with the DM indicators *wa* and *ne*, showing that the speaker is a woman. The latter part of the sentence in ST is a narrative report with no DM indicators. Its Japanese translation, on the other hand, includes DM indicators, *nante*, *janaino*, which make this sentence a DS spoken by a woman whose inner voice directly reaches Japanese readers.

- (3) b. gin migaki de yoku migaku hitsuyou ga aru ,  
 silver polish with well rub necessary NOM BE  
 [wa] [ne] to kanojo wa omowazu kangae te,sonna jibun o hisoka ni  
 FP FP  
 najitta→ sonna koto o kangaeru nante naganen mugon  
 such a thing ACC think PT  
 no uchi ni hampatsu o kanji te ita chiisa na inaka machi no  
 seikatsu ni sukkari karama torarete iru shōko  
 totally caught up (PASS) BE evidence  
 [ja] nai no (52) : TT  
 COP NEG FP : Gloss

[It needs a good rubbing with silver polish, doesn't it? She thought before she was aware of it, and chastised herself — why should I think that way? I can tell you, this is the evidence that I have totally been caught up in the trivia of a small-town life I had silently rebelled against through the years.] : Literal translation

Many researchers agree that sentence-final particle *no* expresses the femininity or softness and the final *ne* essentially expresses a request for confirmation of whether the listener agrees with the speaker's statement, or has understood it (Masuoka and Takubo, 1992; Moriyama et al., 2000). *Ne* solicits a response from the listener and serves a communicative function (Masuoka, 1991). According to Kamio (1990), *ne* purports a sense of togetherness with the interlocutor, responding to his/her utterance. In other words, the speaker calls on the hearer to share the same cognitive state of mind. In (3 b), "she" speaks to herself, but readers feel almost as if they are spoken to directly by "her" because *ne* expresses the interactional attitude (Kamio, 1990) of the speaker towards the hearer, and suggests camaraderie between "her" and the readers. Martin (1975:914-915) notes that "The particles *ne* and *na* in particular are used to involve both speaker and hearer in what is being said, as English speakers often do with *you know*, *you see*, *I'd say*, *I'd think*, *it seems to me*, *I mean*, *I want to tell you*, *as I'm sure you know (have heard)*, etc. Another device used by English speakers is the frequent insertion of a vocative" or terms of endearment. He further suggests that "one of the English vocatives (or an endearing substitute) may prove an apt translation for a Japanese *ne*." However, there are no such expressions in the above ST where *ne* appears in Japanese translation.

Kinsui (2003) refers to a particular expression which indexes a certain type of person *yakuwari-go*, a *role language*. He states that *yakuwari-go* may be compared to *virtual reality*, the stereotypical fixed idea which we hold towards reality. He explains sentence-final particles such as *wa* and *no*, for instance, are examples of *yakuwari-go* as they index the expressions spoken by women. In other words, *yakuwari-go* are convenient devices to use in Japanese novels because authors can easily characterize a personage by the use of *yakuwari-go* without precise descriptions. The examples I've given show that translators manifest the attitudes, moods, feelings, gender and approximate age of the personages, by complementing them with DM indicators which are not seen in the STs.

Next examples are English translations from Japanese STs.

- (4) a. nichiyobi no asa goto, kare wa kimatte Tomoe  
 Sunday GEN morning every he TOP without fail  
 kara Sando no hajoukougeki o uke-ru.  
 from three times GEN waves of assault ACC receive  
 daiikkaime wa shita no rouka kara ano kinkin-  
 first time TOP first-floor GEN hallway from that ear-splitting  
 goe ga naniyara o wameku.  
 voice NOM something incomprehensible ACC shout.  
 naniyara to iu no wa  
 something incomprehensible PT say NOMI TOP  
 sono kotoba ga neboke- mimi ni kikitore- nu  
 the words NOM half-asleep ear LOC make out NEG  
 kara de aru. Daga kono toki wa aimaina koe de  
 CAU COP but this time TOP ambiguous voice in  
 “umu” toka “aa” toka henji shiteoke- ba  
 “huh-huh” or “yeah” or reply do PT  
 yoroshii (2) : ST  
 all right (polite) : Gloss

[Every Sunday morning he was subject to three waves of assault from Tomoe. First, that ear-splitting voice would shout something incomprehensible from the hallway downward. It was incomprehensible because he was still half asleep and could not make out her words. But you need only to answer, “huh-huh” or “yeah” to this first attack.] Literal translation

- b. Every Sunday morning he was subject to three waves of assault. First, with ear-splitting volume, she would shout up at him from the first-floor hallway. Still half asleep, he would not make out her words. This first attack could be withstood with a simple ‘OK’ or ‘huh-huh’.(11) :TT
- (5) a. Takamori no keiken kara iu to, imouto wa  
 GEN experience from say PT sister TOP  
 kodomo no toki kara Ani to iu dansei  
 child GEN time from brother PT say male  
 ni taisuru, kanshi-nin deari, hihansha  
 PT against prefect COP critic  
 dearu. tokuni namaiki zakari no jushi go  
 COP especially most snotty! period GEN 14- 5  
 sai o sugiru to mou ike masen.  
 years old ACC pass when ADV helpless (polite)  
 kanojotachi wa aniki no donna chiisana ara  
 they TOP brothers GEN any slight lapse  
 ya shippai demo kesshite minogasa nai. (5) : ST

or defect PT never overlook NEG : Gloss

[According to Takamori's experience, sisters are from earliest childhood, the self-appointed prefects and critics of their brothers. Especially when they pass through the snottiest stage, 14 or 15 years old, boy oh boy, there's nothing you can do. They never overlook the slightest lapse or defect of their brothers.] : Literal translation

- b. In Takamori's experience a sister was from earliest childhood the self-appointed prefect and critic of her brother. Not his slightest lapse or defect escaped her vigilant eye. (12) : TT

*Naniyara* in passage (4 a) implies that the speaker can not comprehend clearly but also that he does not care, as he thinks the matter negligible; so *naniyara* indexes the flippant attitude of the narrator who is adjacent to Takamori and shares attitudes and beliefs with him. In this way the narrator is endowed with an almost concrete personality. The narrator explains that "It was incomprehensible because he was still half asleep..." and "But you need only to answer..." The narrator stands on the same perspective as Takamori's, and helps the readers identify with Takamori. Further by the word *yoroshii* (you need only to ~), readers feel they are being spoken to in a friendly manner by the narrator, as if sharing the same "here and now".

As the English version (4 b) does not have any equivalent expressions of *naniyara*, consequently the speaker does not appear to make his subjective comment toward what Tomoe said. Passage (4 b) is all written in the past tense which holds a certain distance between the narrator and Takamori. However, the second, third and last sentences could be regarded as FIS, which express the dual voice of the narrator and Takamori. Still, readers of TT cannot enjoy such friendly communication with the narrator as ST offers.

There are three written scripts in Japanese: *hiragana*, *katakana*, and *kanji* (i.e., pictographic characters of Chinese origin). *Hiragana* and *katakana* are phonetic representations of sounds; *kanji* convey meanings as well as sounds. *Hiragana* are used to write particles, the inflectable parts of words, etc. *Katakana* are used to represent words of foreign origin, onomatopoeia and so on. *Katakana* are also used to emphasize a particular word, where *kanji* or *hiragana* are normally used. Writing a word in *katakana* has the effect of drawing more attention than if it were written in *kanji* or *hiragana*, somewhat like the function that italics hold in English. *Mou ikemasen* in (5 a) is written in *hiragana* and *katakana*; *ike* is represented in *katakana*. In this case, it is used to denote the narrator's humorous interest. It stands out among other *hiragana* words and conveys a humorous touch to the readers.

*Ikemasen* is a spoken style using the slightly politer form *mase-n* (*masu*+NEG) and it functions as a DM indicator expressing the speaker's attitude. The dotted lined sentence with this DM indicator is deleted out in TT, and no other DM indicators are added in this passage. When processing the intended message of the text, readers construct a mental representation of the narrator. ST has more explicit clues for the readers to interpret humor than TT in passages (4) and (5). During an informal questionnaire, this assertion was reinforced by the responses of 15 native speakers of English and Japanese respectively.

In analyzing the questionnaire responses on passage (4) and (5), I found that 13 Japanese readers thought passage (4) is humorous, while only 4 non-Japanese readers of the

TT thought passage (4) is humorous and 9 thought it serious. The reasons why the Japanese readers thought passage (4) is humorous were its manner of talking such as *naniyara* and *ikemasen*. The reasons why TT readers thought passage (4) serious included its use of lexical items like *assault* or *intimidate* and the contents of the passage.

As for passage (5), informants were asked what Takamori thought of his sister, Tomoe. While 10 Japanese readers answered that Takamori was fond of Tomoe, 12 TT readers answered that he had negative feelings towards his sister. Unlike the TT readers, Japanese readers perceived the feeling of affection between Takamori and Tomoe as they did not take such words as *vigilant eye*, *prefect and critic* and *threatened* seriously, but instead judged them to be humorous thanks to the flippant manner of the narrator.

This result shows that readers are more influenced by the indexical meanings or manner of speech than the referential meanings themselves, and that DM indicators play an important role in controlling the impression readers get. As Ochs and Schieffelin (1989:9) have rightly pointed out, “The affective orientation provides critical cues to the interlocutor as to how that interlocutor should interpret and respond to the predication communicated.”

Lastly I will show an English first-person narrative of a teenage boy, where a good many DM indicators are used. I will focus on how these DM indicators are translated into Japanese. Though I will omit explanations into the detail here, I’ve underlined and numbered the expressions which function as DM indicators, so that the difference in appearance of DM indicators between ST and TTs will be obvious.”

- (6) a. 1Anyway, it was December 2and all, 3and it was cold 4as a witch’s teat, especially on top of that 5stupid hill. I only had on my reversible 6and gloves 7or anything. The week before that, somebody’s stolen my camel’s-hair coat 8right out of my room, with my fur-lined gloves 9right in the pocket 10and all. [...] 11Anyway, I kept standing next to that 12crazy cannon, looking down at the game 13and 14freezing my ass off. 15Only, I wasn’t watching the game too much. 16What I was 17really hanging around 18for, I was trying to feel 19some kind of a good-bye. 20I mean I’ve left schools and places I didn’t even know I was leaving them. (7)
- b. 1tonikaku 12gatsu 2ka nanka de, 3sa, 4majo no chikubi mitai ni tsumeta katta 5na, tokuni sono oka no 6yarou no 7teppen ga 8sa. boku wa ribāsiburu no ōbā o kiteta dake de, tebukuro 9mo nani mo shitenakatta 10nda. sono mae no shu ni, rakuda no ōbā o, poketto ni kegawa no ura no tsuita tebukuro o ireta 11manma, boku no heya ni 12oitaita no o, dare ka ni nusumare 13chatta n da. [...] 14tonikaku, boku wa, sono 15ikareta taiho no soba ni 16tsuttatte, 17ketsu mo mogesouna kurai samui naka de, shita no shiai o mite ta 18n da. 19toittemo, taishite mio irete miteta 20n ja nai. 21doushite sonna 22toko ni 23guzuguzu shitetaka 24to iu to, 25jitsuwa, sono, wakare no kibun 26toitta yona mono o ajiwaitakatta kara 27nanda. ima made ironna gakkou 28ya nannka o yamete kita boku 29nanda kedo, minna jibun de siranai uchi ni 30yamechimatta 31mitai na kanji 32na.(11)
- c. 1nani wa tomoare 12gatsu no koto 2dakara, atari wa 3majo no chikubi mitai

ni hiekonde ita. 4.toriwake sono 5.manonuketa oka no ue wa 6.baribarini samukatta. boku wa ribāsiburu no kōto o kiteirudakede, tebukuro 7.mo nani mo tsukete inakatta. sono maeno shuuni dareka ga boku no cameru no kōto o 8.kapparatte ittanda. 9.chanto heya ni oiteatta mono o 10.daze. kōto no poketto niwa kegawa no uraji no tsuita tebukuro 11.nanka mo 12.ireppanashi datta. [...] 13.tonikaku boku wa sono 14.kurēji na taihou no wakini 15.suttatte, shiai o mirosinagara, 16.honeno zui made gachigachini kogoeteita. shiai sonomono o tokuni nesshin ni miteita 17.wakejanai. boku to shitewa, 18.ā mou kokotomo owakare nanda na 19.toiu kanji ga tsukamitakute, sonohende 20.guzuguzu siteita dake 21.nanda. tsumari 22.sa, bokuwa koremade, 23.dosakusa 24.mitaina kanji de gakkou 25.toka ironna basho o atonishite 26.kitanda 27.kedo. ... (10)

DM indicators in this novel properly express the affective and social meanings which index a young boy's repulsion against the fraudulent society and common sense of adults. The result of the comparative analysis shows that no DM indicators are omitted in the TTs and in fact more DM indicators are added even where ST doesn't have DM indicators. The sentence-end expressions and the choice of style in TTs succeed in impressing the personality of the teenage narrator.

### Discussion

DM indicators appear in all the Japanese examples shown above, and each indexes the speaker's affect. However English versions do not have as many DM indicators. This difference can be explained partly in terms of the linguistic structure. Japanese sentence-final particles are phonetically short enough to be easily incorporated into sentence ends. On the other hand, English DM indicators such as tag questions, discourse markers and address terms constitute one intonation unit in themselves. In other words, if every Japanese sentence-final particle were substituted with an English DM indicator expressing similar modality, the sentence would become too long and wordy. The nuance of emotion indexed by the minimum Japanese particle would be conspicuously exaggerated by the longer English DM indicators. Moreover, while a Japanese sentence-final particle is a morpheme, the minimal distinctive unit of grammar, English DM indicators such as hedges are parenthetical and supplementary. Consequently, the rate at which English DM indicators appear is predicted to be lower than that of Japanese.

Whether to use polite *desu, masu* form or not is closely related to Japanese cultural and social custom which verbally indexes the speaker's relationships or formality of the context. Therefore it should not be regarded as a dispensable stylistic refinement. Politeness levels are primarily shown at the sentence end simply by adding those auxiliary verbs or not, which manifests the attitude of the language user. Non-polite styles are dominant for the narration of novels, but in Japanese novels narrators sometimes use a polite style to display some intention or emotiveness. For instance, *mou ikemasen* in passage (5) is a polite form for *mou ikenai* and readers automatically notice this change from non-polite to polite form, and know that the narrator, proximal to the character (Takamori), is making a personal comment to readers. In this case, the expression *mou ikemasen*, together with the unusual notation (combination of *katakana* and *hirakgana*), conveys the ironically humorous intention of the narrator. English also has some language devices expressing politeness; such as by subjunctive

mood or by the choice of British English or archaic words. However these devices are not as easily accessed in English as they are in Japanese.

Further, Martin (1975) argues that the force of sentence-final particles like *ne* is often carried in English by gestures – a smile, a frown, a shrug, a jab, a wag. Brown and Levinson (1996) also note that intonation has a similar function in English. It is virtually impossible in novels for a narrator to express affect through gestures, address terms or intonation when addressing the reader directly. All of these are compatible with the result of Biber & Finegan's (1989) investigation that the relative absence of affective stance is the norm in English novels.

The other side of the coin is that the norm of the narrative structure in novels governs the appearance of DM indicators. Provided that English third-person novels require at least surface uniformity in view point,<sup>4</sup> third person and past tense, it is obvious that DM indicators rarely appear through narration. I do not intend to ignore this rule of narratology, however, its interrelationship with the linguistic structures explained above cannot be denied.

### Conclusion

Japanese sentences have linguistic structures convenient to incorporate DM indicators. Consequently, even during narration in third-person novels, the narrators sometimes talk to the readers as interlocutors, or the point of view shifts from the narrators' to the characters' and readers hear the voice of the characters in DS style.<sup>5</sup> This is inextricably linked to Japanese speakers' preference for direct, experiential speech style as Ikegami (2000:295-7) has pointed out. On the contrary, in the narration of English novels, readers rarely hear the direct voice from the characters even when the character's consciousness is expressed.<sup>6</sup> In other words, the rate at which DM indicators are used in narration is higher in Japanese than in English novels.

English has several means of expressing affect other than DM indicators, including the use of Free Indirect Speech shown in the above analysis. In FIS, readers witness the two voices of the narrator and the character intermingling in one sentence, since their locations in the described world are perceived to be quite close. On these occasions DM indicators such as interjections and address terms could appear. Lexical devices could also be used. As in passage (5 b), there is something humorous about the expression *self-appointed prefect*, because a *prefect* is usually appointed by some authority or institution, and can never be self-appointed. The supplement of *self-appointed* seems to be one of the lexical devices the translator has worked out to convey irony. However these devices are not as systematic as Japanese DM indicators, and their frequency in use is relatively low. Therefore, if a Japanese version and an English version of the same novel are compared, the former seems to be more explicit in expressing affect. This general tendency can be verified from the differences in linguistic features and should not be attributed to the preference or skill of translators.

In Japanese culture, it is essential to verbally describe social meanings like interpersonal relationships, which in turn influences discourse, including the narrative structure of the novel. Though in translation, the difference in social meanings indexed by DM indicators is harder to recognize than logical meanings, it can lead to misunderstandings of the other culture. There are basically two opposing approaches, foreignizing and domesticating strategies in translation. Venuti (1995:20), based on Schleiermacher (1813), argues that domesticating strategy is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" and a foreignizing strategy is "an ethno-deviant pressure on those values to register the linguistic and cultural difference of the

foreign text, sending the reader abroad.”

Translators, who inevitably face cultural and linguistic differences, should determine which strategy to choose, and adjust the number of DM indicators accordingly. In the case of translation from English to Japanese, the TT readers will find the text more natural and easier to sympathize with, when DM indicators are added. But if the purpose of translation is to leave the readers with a sense of foreignness which is very different from Japanese linguistic and cultural norms, the addition of DM indicators should be minimized.

The use of those DM indicators is part of the pragmatic competence of a language user. The inappropriate use or non-use of DM indicators may make the user unintentionally sound impolite, abrupt, aggressive, tentative or assertive. Some Japanese DM indicators are so systematically incorporated into sentences that it is easy and natural for Japanese to command them. But if all of those DM indicators are literally translated into English, the TT may sound irritatingly uncertain, sentimental, emotional or high-sounding to English readers. That is why translators into English often cut down on the numbers of DM indicators to suit the cultural and linguistic norms. Whether the translator takes a domesticating or a foreignizing strategy, s/he should know the use and role of DM indicators and make appropriate adjustments in translation.

## Notes

<sup>†</sup> Goffman(1979) proposed production format in conversation, where he divided the notion of speaker into three roles; those of *animator*, *author* and *principal*. Koven has developed this notion of Goffman's.

<sup>\*</sup> Here, the term *evidentiality* is used in its broadest sense according to Chafe (1986), not restricted to the expression of evidence per se. It is concerned with quality of knowledge involving the speaker's expressed attitudes towards knowledge.

<sup>‡</sup> This speech (and thought) style is given in various terms; Banfield (1982 ), for instance refers to this style as *represented speech and thought* (RST). This is referred to as *style indirect libre* in French, and as *erlebte Rede* in German. I use the term *free indirect speech* (FIS) referring to both speech and thought. “While displaying many of the features of direct discourse, the sentences of RST[FIS] maintain the pronominal reference and the sequence of tense that characterizes indirect discourse”( Ehrlich, 1990:6).

<sup>™</sup> As Maynard (1993:48) admits, specifying a precise range of DM indicators may be impossible both in principle and in practice, because some referential devices may operate non-referentially as DM indicators in an appropriate context. My purpose here is to show the relative difference in number of DM indicators between the ST and TTs, which may not require a precise definition.

<sup>™</sup> Chafe (1994:57) refers to the basic segments of language as *intonation units*. Various other names such as *intonation group* and *tone unit* are also being used. By convention, boundary pauses are shown at the beginning of each intonation unit. Changes in fundamental frequency, duration, intensity, voice quality also characterize intonation units. He mentions that discourse markers often constitute intonation units in themselves.

<sup>™</sup> See Chatman, 1990, 120; 146.

<sup>†</sup> Ihara (2002) notes that in the course of translating English novels into Japanese, Japanese readers feel the translation is more fluent and easier to read if the reported speech is translated in direct speech style.

↗ Free indirect speech is often used in English novels on these occasions.

### Analyzed Texts

- ST: Carver, R. (1983). A small, good thing. In *Cathedral*. (pp.59-89). New York: Alfred A Knopf.
- TT: Murakami, H. (1989). *Sasayaka da keredo yaku ni tatsu koto* (pp.98-133). Tokyo: Chuokoron.
- ST: Endo, S. (1991/1962). *Obaka-san*. Tokyo: Kadokawa.
- TT: Owen, P. (1974). *Wonderful fool*. Tokyo: Charles E. Tuttle Company.
- ST: Waller, R.J. (1993). *The bridges of Madison County*. London: Mandarin.
- TT: Matsumura, K. (1993). *Madison-gun no hashi*. Tokyo: Bungei-shunju.
- ST: Salinger, J.D. (1951). *The catcher in the rye*. Boston : Little, Brown and Company.
- TT: Nozaki, T. (2001/1985). *Rai mugi batake de tsukamaete*. Tokyo: Hakusui-sha.
- TT: Murakami, H. (2003). *Catcher in the rye*. Tokyo: Hakusui-sha.

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#### Abbreviations used in glosses

ACC	accusative	NEG	negative
ADV	adverb	Nom	nominative particle
AUX	auxiliary verb	NOMI	nominalizer
COP	copulative verb	PASS	passive
FP	sentence-final particles	PAST	past
GEN	genitive	PT	other particle
HON	honorific	Q	question marker
IMP	imperative	TOP	topic marker