Translating Mimetics in Japanese: a cognitive approach

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ABSTRACT

This article examines how Japanese mimetics, such as *kira-kira*, 'glitteringly,' are dealt with in the English translation of two Japanese novels, *Kitchen* and *The River Ki*. Previous studies note that the concepts conveyed by adverbial mimetics are often translated into different word-classes such as verb or noun, which shows an involvement of 'class-shifts' (Catford 1965) in the translation of mimetics. This study analyzes these class-shifts, focusing on the process of translation. An investigation of the source language and target language texts shows that there are some systematic class-shifts. It is argued that they can be explained based on concepts defined in cognitive semantics (i.e. 'lexicalization patterns', 'reification'). Senses that may be undertranslated or lost in translation are shown to come from two main areas: aspectual senses and detailed characterization of event participants. Given the complexity of the semantics of mimetics, some mimetics may be inevitably untranslatable by a single term. However, fuller understanding of verbal semantic 'conflation' (Talmy 1972) patterns between Japanese and English and enhanced sensitivity toward reconceptualization processes (Talmy 2000a, 2000b) offer insights into understanding how mimetics can best be translated.

KEYWORDS: adverbial mimetics, literary translation, cognitive semantics, Japanese/English.

1. Introduction

Some languages of the world exhibit a word group of mimesis termed 'expressives' (Diffloth 1976), 'ideophones' (Samarin 1970:155n3), or 'mimetics' (Hamano 1986, 1998). If a source language (SL) contains them as a word group but if a target language (TL) is deficient in such a group, translation of these expressions proves challenging due to "non-equivalence at word level" (Baker 1992). That is, a word in the SL does not have a directly corresponding word in the TL. Therefore, it requires one to make strategic moves in order to deal with the non-equivalence. The difficult nature of translating these expressions has been noted (see Shunnaq and Al-Thebyan 2003, Teilanyo 2001). Teilanyo, for example, explicitly states, "We must therefore conclude that African ideophones have structural and semantic peculiarities and that they cannot be translated into ordinary lexical items in non-African languages" (2001:229), and suggests modifying visibility (cf. Chesterman 1997:112) as a way to handle their translation, stating that ideophones "may only have their import approximated in annotations and glossaries" (Teilanyo 2001:229).

The present article examines how Japanese-to-English translation of adverbial mimetics in contemporary literary works is treated. Mimetics here refer to sound-symbolic expressions (Hamano 1986, 1998),[1] which consist of the Japanese word-class of *giongo*, 'words which mimic real world sounds' (e.g. *kotu-kotu* 'tapping'), and *gitaigo*, 'words which express the manner or condition of an entity' (e.g. *hira-hira* 'fluttering') (Kindaichi 1978). Previous

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[1] Following Hamano (1998), the term 'sound-symbolism' is employed here to refer to phono-semantico relations, which are the building blocks of mimetics. Thus, the term is applied to, but not limited to, onomatopoeias (cf. Hinton *et al.* 1995). Mimetics differ from sporadic interjections such as the English *Brrr!* or *Woof!* They number at least several hundred, such that they lend themselves to the compilation of dictionaries (e.g. Kakehi *et al.* 1996a, 1996b) and are used by native speakers of all ages, both in spoken and written language.

works on translation of Japanese mimetics in literature include Flyxe (2002), Minashima (2004), and Inose (2008). These authors describe at what rate a particular form (e.g. noun, verb) is employed to translate a mimetic. For instance, Minashima (2004), who examines the English translation equivalents of 332 mimetics, reports that the concepts conveyed by them appear as verbs (27.1%), adverbs (18.1%), adjectives (15.4%), nouns (10.2%), onomatopoeias (7.2%), and others (5.7%), with the remaining 16.3% being left untranslated.[2] These studies imply that translation of mimetics often involves 'class-shifts', which "occur when the translation equivalent of a SL item is a member of a different class from the original item" (Catford 1965:78), and the term 'class' signifies a word-class in this case.[3]

While the quantitative information such as that given in Minashima (2004) is useful in describing tendencies in translation, there are points that remain unclear, including: (i) whether there is any systematicity with regard to the selection of a particular word-class and (ii) whether other techniques are available when the chosen word-class does not yield a rendition that captures the meaning of the mimetic.

This article attempts to provide answers to these questions by focusing on the process of translation. It is argued that adverbial mimetics can be translated into English in a systematic way as a basic method of translation, conforming to the patterns of lexicalization in Japanese and English. Four formulae on the set translation patterns are proposed, which are termed *Class Shift Patterns I-IV* (*CSPs I-IV* henceforth). The shift into a verb (*CSP I*) and a verbal phrase (*CSP II*) are analyzed on the basis of the ideas pertaining to lexicalization discussed in Slobin (1997) and Talmy (1985). The shift into a noun (*CSP III*) and an adjectival element (*CSP IV*) are explained drawing on the notion of 'reification' (Talmy 2000a). Some of the class-shifts that go beyond the lexical level are discussed on the basis of attention-related cognitive operations, utilizing techniques centered on 'foregrounding' and 'windowing of attention'. Thus, it will be shown that the adoption of a cognitive semantic framework (Talmy 2000a, 2000b) enables us to better understand how semantic primitives are reorganized and mapped onto a target form upon translating a given expression, and further sheds light on aspects of translation techniques that did not surface from the previous end-result-form-focused approach.

The organization of this article is as follows: Section 2 provides preliminary information. Section 3 and Section 4 discuss the translation into a verbal form and into a nominal/adjectival form, respectively. Section 5 discusses techniques that make use of attention-related cognitive operations. Section 6 provides a description of the losses in sense resulting from translation, and Section 7 contains a conclusion. The texts from the primary sources, both source and target language texts, are signaled by the presence of parentheses containing the capitalized initial of the author's surname and the relevant page number as in *'I lay around instead, sleeping…' (B:5).*

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[2] Although the majority of the data dealt with in Minashima (2004) are adverbial mimetics, a small number of compound verbs with a verbalizer -*suru* seems to be included (e.g. *daradara-suru* 'be lazy').
[3] The change in word-class form may also be called 'transposition' (Vinay and Darbelnet 1995:36). The term 'class' in Catford (1965:79) is used to basically refer to a word-class but, among adjectives, an adjective in a modifier position (English *A <u>white</u> house*) is distinguished from an adjective in a qualifier position (French *Une maison <u>blanche</u>*). Translation from one sub-type of adjective into the other is also considered to involve a type of class-shift.

2. Preliminaries
This section explains the methodology of the analysis, followed by an introduction of the terminology on mimetics and verbs that are relevant to the subsequent discussions.

2.1. Methodology
This study offers a qualitative analysis drawing on the attested examples of adverbial mimetics found in two Japanese novels, *Kitchen* by Banana Yoshimoto and *The River Ki* by Sawako Ariyoshi, and their respective English translations by Megan Backus (*Kitchen*) and Mildred Tahara (*The River Ki*). In order to encompass a wide range of mimetics, two SL texts that adopt distinct narrative settings written by different writers were chosen. The translators employ a variety of strategies and techniques, which are judged to be applicable to translation of mimetics in general, irrespective of text types. These include simple replacement of an adverbial mimetic with an adverb. In ***dara-dara** sinbun-o yonde…* (Y:77), the adverbial mimetic *dara-dara* is translated using an adverb, as in '*I […] was **lazily** looking through the newspaper…*' (B:52). Simile is another possible translation technique. For example, the mimetic *sutto* 'smoothly' in *itumo **sutto** nemureta* (Y:31) is translated as *I slept **like a baby*** (B:22). Authors sometimes use an explanatory phrase. This occurs with the mimetic *hyara-hyara-to* ('manner of laughing'). ***Hyara-hyara-to** waratte* (A:285) is translated using a phrase that explains the laughing voice, as in *Hana laughed a laugh **that was both throaty and nasal*** (T:234). While each technique deserves a detailed discussion, the scope of the discussion here will be limited to the cognitive operations mentioned in Section 1, as the aim of this article is to consider reconceptualization processes potentially involved in translation.

2.2. Mimetics and verbs
Based on their morphological characteristics, mimetics can be categorized into two main types, 'reduplicated'[4] and 'singletons'. Examples of each type are given below: reduplicated in (1a-d) and singletons in (1e-h).

(1)		Reduplicated	
	a.	guru-guru	'spinning'
	b.	kira-kira	'sparkling'
	c.	ira-ira	'irritating'
	d.	riN-riN[5]	'ringing'
		Singletons	
	e.	koroQ[6]	'turning once'
	f.	kirari	'sparkling momentarily'
	g.	koN	'knocking once'
	h.	basyaQ	'splashing once'

As the name indicates, the morphological base is reduplicated in the former, whereas it consists of a non-repeated single base in the latter. This distinction is significant since it correlates with the meaning of 'aspect' (Hamano 1986; Toratani 1999), which refers to ideas

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[4] The term 'reduplicated' comes from 'reduplication', which refers to "[t]he morphological phenomenon in which some morphological material is repeated within a single form for lexical or grammatical purposes" (Trask 1993:231).

[5] Following the convention adopted in Hamano (1986, 1998), this article employs 'N' to represent a moraic nasal such as /n/ and /m/.

[6] Following the convention adopted in Hamano (1986, 1998), this article employs 'Q' to represent a moraic element that occurs as the first half of a geminate cluster (e.g. the sound corresponding to the first 't' in *pa<u>t</u>to*).

such as progression, inception, continuation, and brevity.[7] Whereas the reduplicated mimetics convey the sense of continuation (e.g. *guru-guru* expresses an event in which an object is continuously spinning), the singleton mimetics bear the sense of brevity (e.g. *koroQ* denotes that something flipped once spending a very short duration of time). In order to attain functional translation equivalence (cf. Nord 1997), these aspectual senses must somehow be incorporated or rendered.

Verbs can also be classed into two types on the basis of an aspectual sense, i.e. whether the event contains an inherent endpoint. Verbs with no inherent endpoint are called 'activity' verbs, while those containing such an endpoint are 'change-of-state' verbs (cf. Vendler 1957/1967). Examples (2a-d) are activity verbs, and (2e-h) are change-of-state verbs.

(2)   <u>Activity verbs</u>
      a.   aruku   'walk'
      b.   hikaru   'shine'
      c.   tataku   'beat'
      d.   narasu   'ring'
         <u>Change-of-state verbs</u>
      e.   hiraku   'open'
      f.   saku   'tear'
      g.   tuku   'arrive'
      h.   kowasu   'break'

Activity verbs, such as *aruku* 'walk' (2a) denote a dynamic event that includes no inherent endpoint. In theory, in this event, one can continue walking without reaching an endpoint. In contrast, change-of-state verbs such as *hiraku* 'open' (2e) are encoded with an inherent endpoint. In this case, for example, once a door is opened, the event has reached an endpoint and cannot continue unless one repeats the opening-closing cycle.

While these aspectual senses do not surface in translation directly, the distinction made here is necessary since it affects which word-class could be chosen in translation. Our next task is to identify the pattern(s) of translation for each combination: (i) a reduplicated mimetic and an activity verb; (ii) a reduplicated mimetic and a change-of-state verb, (iii) a singleton mimetic and a change-of-state verb, and (iv) a singleton mimetic and an activity verb.

3. Translating mimetics: using a verb
3.1. Into a verb
The first combination examined is the case of a reduplicated mimetic co-occurring with an activity verb. The most basic way of translating the sequence seems to find an adverb and a verb in English. However, this combination is often translated into a verb alone, as corroborated by the following attested examples:

(3) Mimetic		Verb			Translation
a. *gosi-gosi*	'scrubbing' +	*kosuru*	'rub'	(Y:80)	→*scrub* (B:56)
b. *kira-kira*	'glittering' +	*kagayaku*	'shine'	(Y:24)	→*sparkle* (B:16)
c. *haa-haa*	'puff-puff' +	*iki o tuku*	'take a breath'	(Y:17)	→*pant* (B:11)
d. *ziri-ziri*	'step by step' +	*aruku*	'walk'	(Y:83)	→*inch* (B:60)

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[7] Comrie defines aspects as "different ways of viewing the internal temporal constituency of a situation" (1976:3).

e. *kotu-kotu*   'tapping'   + *tataku*   'beat'   (A:265)→*tap*   (T:218)
f. *gatya-gatya* 'jingling'   + *narasu*   'ring'   (Y:19) →*jingle* (B:12)
g. *tyari-tyari*   'clinking'   + *iwaseru*   'make say'   (Y:69) →*jingle* (B:47)
h. *pari-pari*   'crunching'   + *oto o tateru* 'emit sound'   (A:173)→*crunch* (T:142)

This translation pattern is consistent with an observation by John Bester, who suggests using verbs to translate mimetics when commenting on how he translates works by Kenji Miyazawa (1896-1933), a writer well known for his frequent use of mimetics. Bester states that English has "a very rich vocabulary of words indicating subtle nuances of the same state or action. Thus, light, for example, may shine, gleam, glow, glitter, glisten, etc. etc" (1996:13).

What Bester (1996) notes can be made more specific by referring to the idea of the 'two-tiered lexicon' (Slobin 1997:459). Slobin hypothesizes that the lexicon of manner verbs is comprised of two tiers: the 1st tier, which contains manner-neutral verbs (e.g. *walk*, *fly*, *climb*) and the 2nd tier, which contains manner-enriched verbs (e.g. *dash*, *swoop*, *scramble*) (cf. Schaefer 2001). Application of this idea to the pattern observed in (3) yields the following class-shift pattern:

(4)   *CSP I*:
        Reduplicated Mimetic   +   Activity verb   → Verb (2nd tier)
        (e.g. *gosi-gosi* 'scrubbing')   (e.g. *kosuru* 'rub')   (e.g. *scrub*)

This formula reads that if the Japanese source text contains a reduplicated mimetic (e.g. *gosi-gosi* 'scrubbing') followed by an activity verb (e.g. *kosuru* 'rub'), it can be translated into a verb from the 2nd tier in English (e.g. *scrub*).

This two-to-one corresponding pattern between Japanese and English has been long noted in linguistic literature (Kindaichi 1978:1, Hirose 1981, Tamori and Schourup 1999:179): namely, what Japanese expresses using two lexical items, a mimetic and a verb, English expresses using a single lexical item, a verb. This section made it clear which mimetics and verbs can be involved in this corresponding pattern (cf. (4)). Furthermore, the next subsection presents yet another pattern of translation, which has not been fully discussed previously. It involves an element called 'satellite', which is a cover term for a secondary element annexed to a verb in a verbal complex such as the English particle *down* in the phrasal verb *slam down* or the adjectival element *open* in the resultative phrase *slide open* (Talmy 2000b:102).

3.2. Into a verb and a satellite
When a mimetic, either a singleton or a reduplicated, co-occurs with a change-of-state verb, the sequence can be translated into a verb followed by a satellite as found in the following attested examples:

(5)   Mimetic   Verb   Translation
a. *bataN*   'falling'   + *neru*   'lie down' (Y:88) →*collapse into*   (B:63)
b. *soQ*   'quietly'   + *deru*   'exit'   (Y:93) →*slip out of*   (B:67)
c. *goroN*   'rolling'   + *nekorogaru* 'lie down' (Y:79) →*flop down*   (B:55)
d. *sui*   'smoothly'   + *hiraku*   'open'   (A:87) →*slide open*   (T:70)
e. *hura-hura* 'unsteady'   + *kosikakeru* 'sit down' (Y:57) →*stumble over to* (B:40)
f. *zuru-zuru* 'dragging'   + *taguriyoseru* 'haul'   (Y:21) →*drag across*   (B:13)

The reason why a satellite is required in this pattern can be accounted for on the basis of the idea of 'lexicalization patterns' (Talmy 1985). 'Lexicalization patterns' refer to the idea that,

at the conceptual level, an event can be decomposed into semantic primitives and that how they are combined together to map onto a word differs depending on the language type. One basic distinction is made between two typological groups: English belongs to one, whereas Japanese belongs to the other (see Talmy 1991, 2000b).[8] How Japanese and English realize the semantic primitives are illustrated in Figure 1, which is based on the following example with a mimetic *dokkaN* ('manner of slamming') and a change-of-state verb *oku* ('put') translated into *slam down*.

(6)   dokkaN-to   mizu-o   oi-ta (Y:115)
         mimetic-P   water-ACC[9]   put-PAST
         'The waitress […] slammed a glass of water down before me.' (B:83)

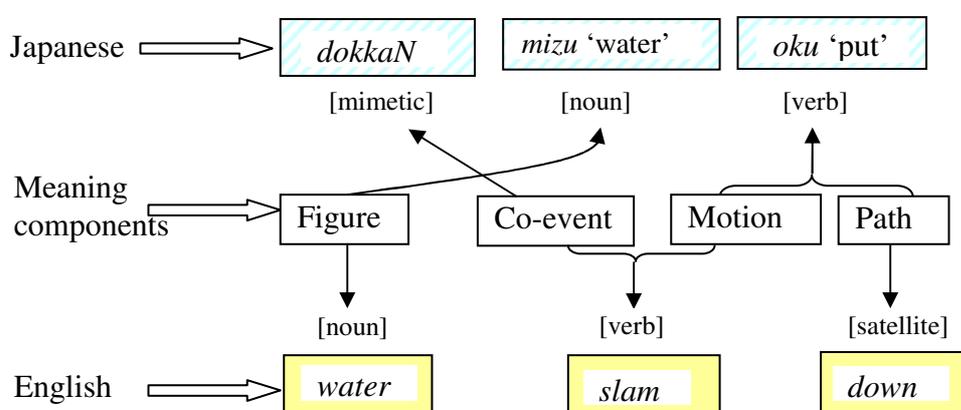**Figure 1: A mimetic with a change-of-state verb**

Figure 1 displays the schematic representation of the meaning 'conflation' (Talmy 1972) pattern: the middle row contains the primitive semantic concepts ('Figure' denotes the object that moves; 'Co-event', the secondary event such as manner; 'Motion', the dynamism of the event; and 'Path', the trail which the Figure takes) and the arrow heads indicate onto which formal elements each concept is mapped between Japanese and English.[10] In Japanese, the Co-event (manner) is expressed in the mimetic *dokkaN*. The Path, being conflated with the Motion, is expressed in the verb *oku* ('put'). On the other hand, in English, the Co-event is conflated with the Motion and expressed in the verb *slam*, and the Path is expressed solely in the satellite *down*.

To state this mapping pattern differently, the following formula can be used:
(7)   *CSP II*:
         A mimetic + a change-of-state verb → A verb (2nd tier) with a satellite
         (e.g. *dokkaN*)   (e.g. *oku* 'put')   (e.g. *slam down*, *drag across, slide open*)

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[8] The two language groups are called 'satellite-framed languages' (e.g. English, Chinese) and 'verb-framed languages (e.g. Japanese, Spanish). The naming correlates with which element expresses the core concept of the event, a satellite or a verb.

[9] The abbreviations 'P' and 'ACC' stand for 'particle' and 'accusative' respectively. (All abbreviations used in the word-for-word glosses can be found below after the Conclusion.)

[10] Figure 1 excludes the performer of the action (the waitress) and the location where the glass of water was placed as they are phonologically unrealized.

This formula states that when a mimetic co-occurs with a change-of-state verb, the translation equivalent can be found in a verbal phrase with a satellite in English.

To sum up this section, a refinement can be made to a general statement that an adverbial mimetic can be translated into English using a verb. It is the case that a mimetic, when combined with a verb, gives rise to a meaning, and the meaning obtained at the phrase level is restructured and realized (or translated) in two ways: into a verb or into a verb with a satellite, depending on the aspectual character of the verb. In addition, the English verbs in question are not just any verbs but are those that belong to the 2nd tier (Slobin 1997). The next section turns to instances where an adverbial mimetic is translated using a noun or an adjectival element.

4. Translating mimetics: using a noun and an adjectival element
4.1. Into a noun
There are cases where the meaning of an adverbial mimetic cannot be successfully transferred into a verbal form. This is often the case with singleton mimetics. However, the translation can be managed by rendering them into a noun embedded in a *with-a* phrase as shown in the following attested examples:

(8)	Mimetic			Translation	
a.	*dosari*	'clumping'	(Y:83)	: *with a thud*	(B:60)
b.	*gatyaN*	'crashing'	(Y:93)	: *with a crash*	(B:67)
c.	*kyuQ*	'squeaking'	(Y:138)	: *with a jerk*	(B:100)
d.	*dokiri*	'shocking'	(Y:116)	: *with a thump*	(B:84)

This technique can be elaborated by drawing on the notion of 'reification'. Linguistic expressions can be thought of as a means to express concepts that belong to at least two distinct domains: space and time. According to Talmy (2000a), a cognitive operation allows us to convert a member that belongs to one domain over to the other, whereby such conversions can be signaled by a change in grammatical form. For example, a discrete act of 'calling' expressed by *John called me* can be construed differently as *John gave me a call* with the use of a count noun, 'a call.' In this case, the event of calling has undergone the cognitive operation of 'reification' where the concept of event (i.e. a concept that belongs to the time domain) is reconceptualized or 'reified' as an object that belongs to the space domain.

The operation of reification can help disambiguate the aspectual sense denoted by singleton mimetics. The following example contains a singleton mimetic *giiQ* and an activity verb (*oto o*) *tateru* ('make (noises)').

(9)	sono-toki,	giiQ-to	oto-o	tate-te… (Y:16)
	that-time	mimetic-P	sound-ACC	make-L

'Just then, [the door opened] with a squeal of hinges…' (B:30)

The default method of translation would be to construe the event denoted by the mimetic as belonging to the time domain. This would result in a translation using the verb *squeal*, as in *making the hinges of the door squeal*. However, in (9), the meaning of the mimetics *giiQ* is expressed by the deverbal count noun, *a squeal*. As a lexical verb, *squeal* is ambiguous between a brief and a continuous reading. Converting it into a count noun makes it explicit

that the manner expressed by the mimetics *giiQ* is brief. The translation *with a squeal of hinges* succeeds in accentuating the aspectual sense of the brevity by means of an application of the reification operation.

This translation pattern can be stated as in (10).

(10)   *CSP III*
        A singleton mimetic   → *with* + a count noun
        (e.g. *baaN* 'bamming')   (e.g. *with a bang*)

This method provides translators a way to convey the aspectual sense of brevity denoted by a singleton mimetic without fail.

4.2. Adjectival elements

The operation of reification yields yet another technique for translation, where an adverbial mimetic can be translated into an adjectival element that modifies a count noun. One example is illustrated in (11), where the SL text contains an activity verb and a singleton mimetic *zirori* ('manner of looking with reproach').

(11)   Koosaku-wa …   Hana-o   zirori-to   mi-ta   (A:57)
        Koosaku-TOP   Hana-ACC   mimetic-P   look-PAST
        'Kosaku gave Hana a piercing look.' (T:48)

In (11), the SL text contains a verb *mi-* ('look'). Thus, in a literal translation, it would be translated as a verb. However, in the TL text, *mi-* is first transformed into a count noun *a look* (to capture the aspectual sense of the singleton mimetic), and then to incorporate the count noun into a verbal phrase, a light verb *give* is added, forming a light verb construction *give (someone) a look*.[11] Next, the detailed manner denoted by the mimetic is expressed by an adjectival element *piercing* that modifies the count noun *look*, resulting in the TL text of *Kosaku gave Hana a piercing look*. This conversion can be stated as in (12):

(12)   *CSP IV*:
        A singleton mimetic + Activity verb
        (e.g. *zirori* 'looking piercingly') (e.g. *miru* 'look')

        → A light verb construction with a modified count noun
           (e.g. *give someone a piercing look*)

Due to a limitation of light verb construction types, *CSP IV* would not apply to every instance. However, if there is an appropriate one, the light verb construction can provide a way to deal with the translation of a singleton mimetic co-occurring with an activity verb.

The class-shift patterns seen in Sections 3 and 4 can be summarized as follows:

(13)   <u>Japanese</u>   <u>English</u>
        a. reduplicated + activity   → verb (2nd tier) [*CSP I*]
        b. reduplicated/singleton + change-of-state → verb (2nd tier) + satellite [*CSP II*]
        c. singleton   → noun [*CSP III*]

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[11] A light verb is "[a] verb with little or no semantic content of its own which combines with (usually indefinite) direct object noun or NP which itself expresses a verbal meaning" (Trask 1993: 160). Examples of a light verb in English can be found in a light verb construction such as *take a sip*, *give a cry*, *make a move*, and *have a swim*.

    d. singleton + activity   → an adjectival element [*CSP IV*]

The four patterns [*CSP I-IV*] would not exhaustively cover every instance of translation, given the complexity of the meaning of mimetics. However, this summary shows that a given word-class is chosen in a motivated way, reflecting the lexical profile of English and Japanese. The class-shifts into a verbal form can be argued to be systematic because the distribution in (13a/b) mirrors how each language realizes sound symbolism in a broad sense. Sound symbolism, "the direct linkage between sound and meaning" (Hilton *et al.* 1994: 1), is generally realized in English as verbs (*swish*, *bang, rap*) or certain consonant clusters in verbs (e.g. *gl-* in *glitter*, *glisten*, *glow*, *glimmer*), and as mimetics in Japanese. Class-shifts into nouns reflect the numerous verb-noun pairings in the English lexicon, such as *to thud* vs. *a thud* and *to glare* and *a glare*. This allows for a regular conversion using *CSP III*. Future statistical study would prove useful in confirming these patterns.

5. Attention-related cognitive operations

The discussion in the previous sections concentrated on translation based on word-classes. Now, translations which go beyond the lexical level can be turned to, introducing two techniques that are centered on attention-related cognitive operations. They are 'foregrounding' and 'windowing of attention'. The basic idea of each term is first introduced, and then the examples are explored.

5.1. Foregrounding

Foregrounding is a cognitive operation in which one selectively focuses more of one's attention to a particular part of the referent scene, thereby giving special prominence to the selected element (Talmy 2000a:76). Some translations show that the translators have directed greater attention to the manner expressed in a mimetic. Certain examples of translations indicate that the translator's focal point of attention is directed to the oral/aural quality of the mimetic.

(14)   uN-uN unazuki-nagara mi-te   mawat-ta (Y:15)
        mimetic nod-while   look-L go.around-PAST
        'I looked around, nodding and murmuring approvingly, "Mmm, mmm.".'(B:10)

In this example, the combination of the mimetic *uN-uN* ('nodding in agreement') and the verb *unazuk-* ('nod') is translated into a sequence of three forms: *murmuring*, *approvingly*, and "*Mmm, mmm*". Even without the final quoted phrase, the rendition seems to suffice in accurately capturing the manner of agreement. Nonetheless, the translator chose to include the quotation, thereby foregrounding the on-the-scene image with respect to how the protagonist enacted the approving action. This quoted English murmuring sound of approval proves parallel to the Japanese *uN-uN,* as this mimetic not only mimics the speaker's voice but also conveys the manner that the speaker is fully content.

Foregrounding is a cognitive operation which is not used exclusively to provide salience to sound. One example in fact shows the reverse effect, where the oral/aural sense of the mimetic is actually backgrounded.

(15)   kusu-kusu   okaasan-wa   warat-ta (Y:27)
        mimetic   mother-TOP   laugh-PAST
        'Mom shook with laughter.'(B:19)

In this example, the mimetic *kusu-kusu* refers to a certain quality of voice that is obtained when one stifles a laugh. In the SL text, this oral/aural quality is given a particular prominence by including the mimetic. In the TL text, on the other hand, the focus is placed on the *Mom*'s overall upper body movements. Though the oral/aural quality is only implicitly expressed by the word *laughter* in the TL text, the manner of laughing in stifled voice is well grasped by foregrounding the body movements.

5.2. *Windowing of attention*

The second operation to be considered is windowing. It can be thought of as a special type of a foregrounding operation, which adds different dimensions to the basic binary mode of one part being foregrounded and the remaining part being backgrounded. In windowing of attention, the cognizer first places the entire referent scene into his or her perspective and chooses (or 'windows') parts for a cognitive treatment of foregrounding. According to Talmy, "the coherent referent situation with respect to which the windowing must take place is an *event frame*, the portions that are foregrounded by inclusion are *windowed*, and the portions that are backgrounded by exclusion are *gapped*" (2000a:257).

A few translations indicate that the translator has set an event frame distinct from that of the SL text. (16) shows an example of 'windowing'.

(16)   Eriko-san-wa   paQ-to   egao-ni-nat-te (Y:68)
         Eriko-Ms.-TOP   mimetic-P   smile-into-become-L
         'She flashed me a big smile and…'(B:47)

Example (16) contains the mimetic *paQ* that expresses a sudden and quick spreading motion, and the idiom *egao ni naru* means to *smile*. The event participant of the scene included in the SL text is *Eriko* only. Thus, the possible literal translation could be *Eriko smiled quickly*. The TL text indicates that the translator has attempted to be more sensitive to the meaning encoded in the singleton mimetic *paQ*. This attempt is realized by placing the 'window of attention' onto the event frame where the first-person narrator 'me' is included in the TL text (the event frame of the SL text 'gaps' this event participant). Inclusion of 'me' enables the reader to envision Eriko's facial expression directly at close range, and this directness seems to bring out an effect similar to the on-the-scene image native speakers are able to experience when hearing the mimetic word *paQ*. The choice of the verb *flash* together with the modified count noun *a big smile* obtained via the operation of reification captures well the sense of the instantaneity and the surprise change of facial expression. Combining the techniques of windowing and reification thereby helps capture the sense of the mimetic much more faithfully than the literal translation *Eriko smiled quickly*.

The next example (17) shows an instance of gapping.
(17)   sousite doa-ga   gatya-gatya-to   ai-te   (Y:16)
         then   door-NOM   mimetic-P   open-L

         monosugoi   bizin-ga …   hasirikon-de-ki-ta…
         incredible   beautiful.woman-NOM   run.into-L-come-PAST
         'Just then, with the scratch of a key in the door, an incredibly
         beautiful woman came running in…'(B:11)

The SL text in this example places the event frame over three phrases: first, the protagonist places the key into the keyhole to unlock the door; second, the protagonist opens the door;

and third, the protagonist enters the room. The SL text includes all three: the first phase is implied by the mimetic *gatya-gatya*, which symbolizes a noisy sound emitted when metallic objects come into contact, the second phrase is literally stated by the verb *aite* ('open and'), and the third phase is conveyed by the matrix clause *monosugoi bizin-ga … hasirikon-de-ki-ta* ('an incredibly beautiful woman came running in'). The TL text shows that the translator selected an event frame distinct from that of the SL text, gapping the second opening-of-the-door phase. Though the second phrase is gapped, the translator captures the essence of the scene by translating the mimetic as a noun *scratch* in a *with-the* phrase. Alternatively, one could have 'gapped' the event denoted by the mimetic event and 'windowed' that of the verb in that clause instead. This might make sense as the verb is the syntactically obligatory element of the clause, and the adverbial mimetic is not. This would yield something similar to *The door opened and a beautiful woman came running in*. This constructed translation is noticeably deprived of the excitement associated with the sound of the door unlocking which can be attributed to the mimetic expression *gatya-gatya*. Insofar as this particular example is concerned, it has been shown that the core part of the meaning portrayed by the sentence is best attained by translating the mimetic and gapping the event denoted by the verb in the subordinate clause.

This section suggested that the translators actively engaged in cognitive operations, attempting to capture the nuances encompassed by mimetics through a reconceptualization of the scene involving the adjustment of the degree of attention (i.e. foregrounding) and/or the framing of the scene (i.e. the windowing of attention). Before turning to a concluding section, an issue on semantic losses is addressed.

6. Losses
The discussion thus far assumed that the meaning of mimetics can be transported intact into the TL text. However, there are cases where some sense of a mimetic is undertranslated or lost. Losses of this sort can be seen to come from two areas: (i) aspect and (ii) the detailed characterization of the participants on the scene.

The following provides an example where the aspectual sense of the mimetic is not correspondingly transferred:

(18)   gara-gara-to   atui   to-o   simeru-to…   (A:150)
         mimetic-P   thick   door-ACC   close-and.then
         '(Hana) slammed shut the heavy door and….' (T:122)

This example contains the reduplicated mimetic *gara-gara* ('manner of something heavy moving'). This reduplicated form entails that the path the door followed must be continuous (i.e. the door was a Japanese sliding door), implying that the protagonist spent some time to close the door. However, the translation *slam shut* yields an interpretation that the door was closed nearly instantaneously. This example shows that one sense of mimetics which can be undertranslated or lost is the aspectual sense. However, alternative choices for verbs would not necessarily have resulted in the loss or undertranslation. By selecting a verb that expresses a continuous sense such as *rattle*, the aspectual sense in the SL can be better conveyed, as in *Hana rattled the thick door closed*.

There are more difficult senses to translate. These are the detailed properties of the event participants (cf. Tamori and Schourup 1999). The specificity of these properties is generated by numerous combinations of phono-semantic associations, as detailed in Hamano (1986,

1998). For example, in Japanese, the initial consonant /p/ in a Consonant-Vowel unit expresses an idea such as "taut surface; explosive movement" associated with a "light; small; [or] fine" object, whereas /b/ expresses the same concept for a "heavy; large; [or] coarse" object (Hamano 1998:99).

Examples in (19) and (20) show an instance where the specificity of the physical properties of the object is not easily portrayed in the TL texts.

(19)   poro-poro-to   munamoto-ni   namida-ga   oti-te-i-ru   (Y:50)
        mimetic-P   chest-at   tear-NOM   fall-L-exist-NPAST
        'tears were pouring down my cheeks and onto my blouse.' (B:34)

(20)   boro-boro-to   namida-o   kobosi-te-i-ta   (A:230)
        mimetic-P   tear-ACC   spill-L-exist-PAST
        'Tears streamed down her face ...' (T:190)

These examples contain mimetics of a minimal pair, *poro-poro* (19) and *boro-boro* (20) which describe an event of tear-shedding. They are respectively rendered into 'pour down' and 'stream down.' Although the TL texts convey the essence of the scene in which tears move downward continuously, they do not provide information on the specific physical characteristics of the tears. *Poro-poro* refers to small, light globules, whereas *boro-boro* refers to lumpier, heavier, globules. From the physical characteristics denoted by these mimetics, it is implied that the tear-shedding is more intense in the scene depicted by *boro-boro* than by *poro-poro*. Yet this distinction is not successfully made by the English phrases used for translation. It may be that the changing the choice of verb into *trickle down* for *poro-poro* (as in 'Tears were trickling down my cheeks') and *roll down* for *boro-boro* (as in 'Tears rolled down her face') may improve at least the sense of the size of tears.

Losses in the descriptions of the physical properties of the participants denoted by mimetics may be inescapable due to the differences between, and mismatches in, semantic encoding patterns of Japanese mimetics and English verbs. They may be considered 'minor' in the sense that they do not affect one's understanding of the progression of the core events in a narrative discourse. On the other hand, they may affect not only one's understanding of the scene in precise terms, but also limit one's appreciation of the scene as depicted through the use of a mimetic. Though it may not be possible to find a precise lexical equivalent in the TL, it would be worth taking one more step to look for an equivalent that best describes the oral/aural quality or the detailed characteristics of the event participant denoted by the mimetic.

7. Conclusion

This article examined how Japanese adverbial mimetics are dealt with in the English translation of two Japanese novels, *Kitchen* and *The River Ki*. In response to a previous observation (e.g. Minashima 2004) that translating mimetics often results in 'class-shifts' (Catford 1965), this article first analyzed the translation instances with reference to the ideas of a 'two-tiered lexicon' (Slobin 1997), 'lexicalization patterns' (Talmy 1985) and 'reification' (Talmy 2000a). The translation patterns are proposed as four formulae termed *CSPs I-IV*. The techniques the two translators have adopted that go beyond lexicalization are also analyzed in the light of two cognitive operations, 'foregrounding' and 'windowing of attention' (Talmy 2000b). The use of such techniques shows that a simple replacement with a

word/phrase, or even the techniques grounded on lexicalization, are not the only methods the translators have adopted to translate mimetics.

This article has striven to show that the framework of cognitive semantics brings to light perspectives of an analysis that have not been dealt with in previous translation studies on Japanese mimetics, ultimately contributing to a deeper understanding of how mimetics can be translated. The present article, in agreement with a growing body of literature (e.g. Tabakowska 1997, Campbell 1999, Antonopoulou 2002, Hu 2003, Halverson 2007), finds cognitive linguistics to be a useful framework for translation research.

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Abbreviations

ACC = accusative	L = linker	NOM = nominative
NPAST = non-past	P = particle	TOP = topic

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